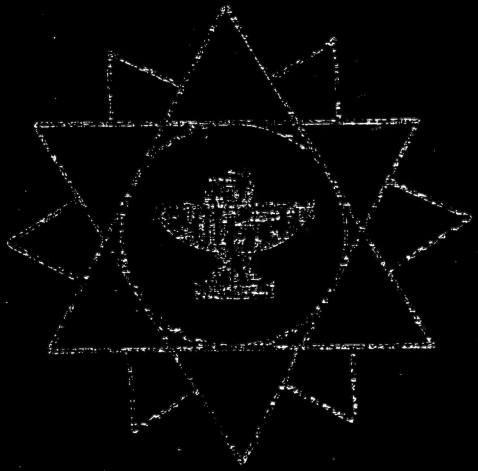

ENCYCLOPAEDIA OF INDIAN LITERATURE

CHIEF EDITOR
AMARESH DATTA

VOLUME II

DEVRAJ
TO
JYOTI

SAHITYA AKADEMI
NEW DELHI

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NOTE ON VOLUME II

IN the language map based on the 1971 census and published in the first volume of the ENCYCLOPAEDIA, the percentage of people who speak the four (English speaking natives are negligibly few) out of the seven languages, additionally recognized by the Sahitya Akademi, has been mentioned. The two languages excluded in the map are Maithili and Rajasthani. Maithili, according to the 1961 census report is spoken by 49.84 lakhs of the people of Bihar and its contiguous areas, though Sir George A Grierson had put the number of Maithili-speaking people at 1.02 crore in 1911. The 1971 census report is silent on this score. Whatever the actual number there is no denying the fact that Maithili is spoken by the third largest group of people in Bihar.

The number of Rajasthani-speaking people is difficult to ascertain for a special reason. Rajasthani was not perhaps entered as the mother tongue by the natives of the place in any census and the percentage of Rajasthani-speaking people is difficult to come by from any authentic source. It may, therefore, be presumed that most of the natives of Rajasthan speak Rajasthani.

In the chart showing the scripts used by different Indian languages (Vol.I) we have only scripts which are currently in use. There may be scripts used in ancient time by some languages, but they are, if at all, very seldom used by modern writers. Maithili and Manipuri, for instance, had different scripts in the past, but they are no longer in popular use. Relevant information about these old scripts are, however, given in the entries on 'Alphabet' in the first volume. It may also be noted that the restriction about the date of birth of an author (born in or before 1947) has been relaxed only and very rarely in the case of the Sahitya Akademi award winners.

In transliterating the proper names and words commonly used by most of the languages we have accepted the conventional spellings, that is the received spellings of the different regions. As a result, it may be found that 'ee' and 'i' 'oo' and 'u' and three sibilants, dental, palatal and cerebal, are inter-changeable. We thought it advisable not to interfere with the regional modes of spelling in transliteration. Thus we have accepted both Siva and Shiva. Vishnu and Visnu, Namboothiri and Nambuthiri or Namputhiri. Sarma and Sharma. etc. Any uniformity in this regard is impossible unless these spellings are standardised by common consent, though in some cases of surnames, with various spellings, we have accepted one uniform spelling for the sake of convenience. We have, however, standardised the spellings of words like Amrita, Jnana, Satya, Skandha, etc. though they are spelt as Amruta, Dnyana or Gyana, Sathya, Skantha etc. respectively sometimes in transcription. It may be noted that only the names of books, journals and magazines have been printed in italics.

As a rule, the names of the authors have been entered with their surnames first but in some cases the popular names of the authors have been accepted as first names. It may also be helpful to note that 'ch' should be pronounced as 'ch' as in English 'chalk' and 'c' as in English 'cock' though this sound has been mostly represented by that of English 'K'. The table showing the general mode of transliteration in Roman alphabet may be of further help.

The topics for the encyclopaedia, divided into three categories, general authors and books, were chosen by the expert committee in each language and the entries were prepared under the supervision of the respective language-editors-cum-advisers who also subsequently verified them. All possible care has been taken to get the facts right, but in a pioneering work of this magnitude the possibility of inadvertent errors cannot perhaps be completely ruled out. Important entries, if any, pertaining to this volume and left out owing to unavoidable reasons, will be included in the last volume of addenda and indices.

The opinions expressed by the contributors do not necessarily represent those of the Sahitya Akademi. Inaugurating the establishment of the Sahitya Akademi in 1954 Radhakrishnan said that the intellectuals and literary critics "must be in a position to think according to their own conscience, to act according to their own wishes, conform or not conform, do, undo, misdo, so long as they do not interfere with the like freedom of other people. No great literature can be produced unless men have the courage to be lonely in their minds, to be free in their thoughts and to express whatever occurs to them." The Sahitya Akademi also believes that the writers should have this freedom of expression.

AMARESH DATTA

TRANSLITERATIONS IN ROMAN ALPHABET

अ, आ	a	ढ	dh
इ, ई	i/ee	ण	n
उ, ऊ	u/oo	त	t
ऋ	ri	थ	th
ए	a	द	d
ऐ	ai	ध	dh
ओ	o	न	n
औ	au	प	p
क	k	फ	ph
क्ष	ksh	ब	b
ख	kh	भ	bh
ग	g	म	m
घ	gh	य	y
ङ	ng	र	r
च	ch	ल	l
छ	chh	व	v/b
ज	j	श	s/sh
झ	jh	ष	sh
ञ	n	स	s
ज्ञ	jn	ह	h
ट	t	(अनुस्वार)	n
ठ	th	(अं, आं, एं इत्यादि)	an, am, en, etc.
ड, ड़	d		

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Vi.T.	Viswanathprasad Tiwari
Y.T.	Yashwant Trivedi

DEVRAJ (Hindi; b. 1917) is the pen name of Nandkishore Gupta. He graduated from Kashi Hindu Vishvavidyalaya and took his M. A. degree in Philosophy from Allahabad University. He then went to Lucknow University for research and took both his Ph.D. and D.Litt. from there. He also taught Philosophy at Lucknow University for a number of years before coming back to Varanasi as Professor and Head of the Department of Philosophy and Religion.

Devraj published a number of volumes on eastern and western philosophy and Indian culture. He was equally famous for his contribution to Hindi literature. He has a number of poetic works and novels to his credit. His approach in his novels is individualistic and his method often psycho-analytical. He depicts individual consciousness within a cultural framework. His novels are, however, free from philosophical complexities.

As a critic he is well-acquainted with trends in both eastern and western literatures, as well as in literary theories. His knowledge of philosophy has given a logical dimension to his critical argument. He is alive to the progressive trend in literature viewed against the social background of his time.

He is equally alive to the contemporary situation as also to the varied cultural traditions. He, therefore, accepts social consciousness and social reality as the basis of literature. His concern for realism, social consciousness and culture is evident in most of his critical essays. Devraj has analysed and written at length on the concept and tradition of culture in the context of human society. He views human society in its totality and, therefore, gives precedence to epic, drama and novel over other genres. He not only emphasizes the importance of the theme but also advocates a close relationship between literature and morality.

He has been considerably influenced by Acharaya Ramchandra Shukla in a number of ways, a fact which he admits.

His important works are: Novels: *Path ki khoj* (2 parts, 1951), *Bahar-bhitar* (1954), *Rode aur patthar* (1958), *Ajay ki dayari* (1960) and *Main, ve aur ap.* Critical works: *Chhayavad ka patan, Sahitya chintan, Adhunik-samiksha aur pratikriyaen* (1966). Poetic works: *Pranaya-geet, Dharti aur svarg, Urvashi ne kaha* and *Itihas-purush.*

N.J.

DEVUDU NARASIMHASHASTRI (Kannada; b. 1895, d. 1962), besides being a creative writer, was an eminent Sanskrit scholar, a ritualist, an actor and a journalist. His work *Mimamsa darpana* (1930) may be ranked as high as the authoritative commentaries on the subject.

Devudu's *Antaranga* (The interior of the mind), published in 1932, is the first novel in Kannada to use the method of interior monologue for the exploration of an unorthodox theme of adulterous love in the life of the protagonist, who is an orthodox brahmin. The other novels which he wrote are good but not remarkable in the sense that they do not help to widen the horizon of normal experience.

In 1947, Devudu published his first major work *Mahabrahmana* (The great brahman), a massive novel dealing with the life of Vishwamitra. His *Mahakshatriya* (The great kshatriya) which depicts the adventures of King Nahusha was published in 1960 and the last novel *Mahadarshana* (Great seer) presenting the life of Yajnavalkya was published in book-form after his death. These three works are unique in Kannada, and the uniqueness lies in the fact that they are a combination of myth and fiction, and what they try to do is not to interpret myth in terms of fiction but aim at a more precise understanding in intellectual terms of the mythical mysteries. A cursory examination of the episode of Vishwamitra's meditation on Rudra would prove the point. The soul of Vishwamitra concentrates on the image of Rudra which is created by the dynamic sound-waves of the mantra. The dwarfness of his soul is contrasted with the giant shape of Rudra and within no time Vishwamitra is transfigured.

Characterisation in these novels is another unique factor. The characters are not historical beings, and they do not have what we call the psychological reality. The hostility between Vishwamitra and Vashishta or between Nahusha and Indra or even between Yajnavalkya and Gargi, is not temperamental; it has a cosmic significance and the characters are aware of it. Nahusha's fascination for Indrani is suggestive of a disturbance of 'rita'—the principle of universal equilibrium. The characters, thus, are archetypal figures and they help to fulfil the divine plan by realising their destiny.

By using myths, Devudu added a new dimension to the form of fiction. His method, of course, is not that of Joyce because he did not try to interpret contemporary life in the light of myths, but he used the mythical symbols to express permanent truth, the reality of human life and the mysterious relationship between the human and the divine.

FURTHER WORKS: Mayura (Fiction, 1931); *Karnataka sanskriti* (Cultural treatise, 1933;) *Solo-geluvo* (Fiction, 1935); *Avala janma* or *Avalkanthe* (Fiction, 1951); *Dr. Veena* (Fiction, 1956).

K.D.K

DEWALA, CHANDRAPRAKASA (Rajasthani) born at Gopati, village in Udaipur-Rajasthan, belongs to a traditional Charana family, and so had the privilege of getting initial training in the art of poetry from his grandfather. Though he started his poetical career with elementary compositions in dingala, he appeared to have been more impressed by the 'nai kavita' in his college-

days. The only poetry book he has so far given is *Pagi* which won the Sahitya Akademi award for him in 1979. He is one of the topmost poets of nai kavita in the language. His vocabulary is rich enough to express the intricate and abstract thoughts, and also to convey his outburst of frustrated reactions to the established norms of the society as well as to the entire present-day environment including all political, economic, social and cultural activities in its ambit. The thought content of his poems mainly consists of the revolutionary and speedy change affecting various sections of the society, the futility of conventions and superstitions, the ever-increasing population and the problem of hunger, the helplessness of living a poor and humiliated life, the curse of slavery and exploitation, the irresistible urge to revolt against the current set up of the society, the inhuman treatment to illegitimate children, the widening of gaps between words and actions, and so on. The shrill voice that shoots forth from almost all his poems is one of helpless fury. He called, beseeched and even quarrelled with the imaginary figure of his poetry in whom he seeks his succour. His dedication to the cause of language and literature is very well known. Something of more lasting value may be expected from him in the field of poetry

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Raw. S.

DHADHI BAHADARA (Rajasthani) was a 16th century Muslim bard, widely known for his historical work in 'nisani' genre, which is a composition in memoriam, commonly styled as 'viramayana' or 'viramana' or the story of Virama. The genre has been described as one of the 'geet', a common name for Rajasthani metrical compositions in dingala, a name for old Rajasthani literary style given by prosodists. Though freely used by Dingala poets, nisani is more akin to old Punjabi in grammatical construction as well as vocabulary, perhaps thereby suggesting its place of origin. Dhadhis are a sub-caste, mostly Muslims, who live on their merits to entertain poeple with songs, tales and wit. They derive their name from a musical instrument known as 'dhadha', a kind of drum. They have been a wandering tribe roaming from place to place, begging alms from their patrons, prominent among whom are the Jats.

The text of viramayana was preserved in oral tradition till it was reduced to writing in the late 18th century. The story relates the exploits of Virama, a prince of the Rathoda clan of Rajputs, who flourished in the 14th century and at first sought refuge with the Joiya, a community converted to Islam, and later on fought with them. Scholars hold different views on the date of its composition. Even the most conservative of them do not stretch it farther than the 16th century and base their arguments on the later interpolations concerning names of persons and arms of the Mughal period.

It is presumed that Bahadara must have originally composed his work eulogising the Joiya community and its leader 'Dala'. With the rise of Rajput power, however, the text was gradually adjusted accordingly to suit the Rajput sentiments. It is noteworthy in this context that the original name of the composition was *Dhadhi Bahadara ri nisaniyan* which later on came to be known as Viramayana.

Raw. S.

DHAL (Gujarati). Deshi sangit does not have a scientific structure of 'raga' as that in classical music; we do not find here various ragas or groups. The different modes of exposition of deshi sangit are termed deshi, and the various units of these deshis are mostly known as 'dhal'. These dhals are numerous, but they do not have any particular names as such for identifying them. If a composition set in a certain dhal becomes particularly well-known, then, later on, some other composition which is set in that dhal is also named after that famous composition. For instance, the composition 'Pava te gadh thi utryan ma Kali re' is a very famous composition; any other composition in this dhal would come to be known as set in the dhal 'pava te gadh thi utryan...' In ancient Gujarati literature one comes across descriptions such as Vinchhia ni dhal, and the dhal of 'Juno re dharam'. What it means is that a given song is to be sung in the manner of the composition with the wording vinchhia (Dungar par na sonida, mane vinchhio ghadi aal re). Similarly, a composition which is described as having the dhal 'Juno re dharam...', is to be sung in the manner of Juno re dharam, abad rakhi boijo re.

The term dhal known to have a very general meaning in ancient times, seems to have been used exclusively as denoting a special category of poetic compositions in the medieval period. Certain Jain poets, it appears, have coined the word dhal as denoting a literary form by giving to their compositions titles like 'Neminath vivahlo-sattar dhals' and 'Ram Sita no dhal lian'. R.V. Pathak has rightly observed:

"A word may have a generic connotation and, in course of time, it may come to denote a special form evolved from that generic connotation. Dhal is one such word. There are to be found so many varieties of dhals. But in Kadvaka only two forms Chatushkal-buddh and Saptakal-buddh came to be regarded as dhal, while outside the field of Kadvan, the word dhal continued to have its generic connotation. Thus dhal, while indicative of a special element in certain cases, is not an independent poetic form."

No. P.

DHAL (Rajasthani) is neither any metre nor any special literary form. The word merely conveys a specific tune, 'raga' in which a particular folk-song is commonly sung. Thus, there may be as many dhals as the number of songs mentioned. It has been a fashion with the Jain religious preachers to use popular folk-songs for promotion of their faith. While doing so they picked up the raga only and composed their own songs which could be sung in that particular raga or tune. The Arya Samaj propagators also used this technique along with others engaged in the uplift of the society. These ragas relating to the contemporary popular folk-songs are commonly known as 'dhal'. The Jain scholars have also preferred to call them deshi, thereby meaning the local or indigenous, as opposed to the standard classical ragas. This difference may be clearly understood from *Deshinamamala* (12th cent.) of Hemachandra wherein he has compiled and tried to explain all such colloquial words which defy etymological analysis. The dhals are found profusely used in Jain charitakavya like *Sitarama chaupai* of Samayasundara. Independent dhal writings are numerous. *Jananjhariya muni ki dhal* of Bhavaratana (1699) and *Triloka Sundari ni dhal* of Sabaladas (19th century) are just two such examples.

A poet named Guna Surisagar (17th-18th century) has rendered the entire *Harivamsha purana* in dhal and called it *Dhal Sagar*. By using the contemporary folk-songs as their patterns for composition, the Jain scholars have rendered a highly commendable service to the cause of folk literature. Mohanlal Dalichand Desai of Gujarat has compiled a list of 2328 such dhals or deshis from literary works ranging from 16th to 19th centuries. 123 dhals compiled by A.C. Nahata have also been added to this number of which a good many are complete songs. Desai has published them under the title *Deshiyon ni anukramanika* as an appendix to his *Jaina Gurjar kaviyo*. By doing so he has preserved the antiquity of folk-songs. Manohar Sharma has associated most of these dhals with folk-songs which are still prevalent.

Raw.S.

DHAL, GOLAKBIHARI (Oriya; b. 1921, d. 1974) was a linguist and writer. He took his M.A. in Sanskrit from Patna University (1943-45) and also in Linguistics from London University (1949-51). From London he visited the United States for a short time, on the award of a scholarship. Joining Orissa Education Service he taught phonetics in some of the schools of linguistics which were held by the Deccan College, Poona in collaboration with Rockefeller Foundation of New York. He was duly promoted to the Post-Graduate Professorship in Oriya in Ravenshaw College, Cuttack. His important works are: *Amerika anubhuti* (My experience in America, 1952) which deals with the author's experience about the social life in America; *London chithi* (Letters from London, 1953)— mainly a book of travel to and in England; *Manisara bhasha* (The language of man, 1953) which analyses the human speech from the phonetic standpoint with suitable illustrations from the Oriya language; *Amara manisa* (Immortal men, 1955) which contains short biographies of some great men; *Shishushiksha-kathamala* (1955) which deals with stories of children; *Gandhijinka sahita eka saptaha* (A week with Gandhiji, 1955); *Petara pabana patira katha* (The air of the stomach is the speech of the mouth, 1956)—simple phonetics primer; *Godana* (1957) —an Oriya translation of the famous Hindi novel of Premchand; *Dhvani vijnana* (Science of Phonetics, 1958)—an authoritative book on Phonetics in Hindi; *Ingreji uchcharana-shiksha* (How to pronounce English, 1963) and *Bidesha yatra* (Journey to a foreign country, 1964).

He was awarded a prize by the Government of India for promoting adult education.

K.T.

DHAMMAPADA (Pali) forms a part of the *Tipitaka* (the Pali canon) of Theravada Buddhism, being the second book of the *Khuddakanikaya* of the *Suttapitaka*.

In the canonical literature, the word dhammapada meant a portion or piece of dhamma, i.e. Buddhist religion, as evidenced in the *Dighanikaya* (III.229), where four such portions have been mentioned, viz. anabhijjha, avyapada, samma sati and samma samadhi.

There is great divergence of opinion about the exact meaning of the compound word dhammapada when used as the title of the work, owing to the ambiguity of both of its components, viz., dhamma and pada, since very early times. The title has, therefore, been variously translated by different scholars, as: 'a collection of verses on religion' (Fausböll), 'footstep of religion' (Gogerly), 'the paths of religion' (Hardy), 'loi fondamental' or base de la religion' (Feer), 'scriptural texts' (Beal), 'path of virtue or footsteps of law' (Max Müller and Radhakrishnan), 'Worte der Wahrheit' (Shröder), etc.

The *Dhammapada* is an anthology of sayings chiefly referring to ethical doctrines of Buddhism. In the Pali version of the text, there are 423 verses divided into 26 groups (vaggas). The arrangement of verses in groups is partly topical and partly arbitrary; as for instance pakinnakavagga (the miscellaneous group) stands in the middle (as vagga no. 21), instead of coming at the end. The criterion of grouping the verses has, sometimes, been the subject, e.g. appamadavagga, brahmanavagga, panditavagga, etc., but on other occasions only the similes e.g. nagavagga, pupphavagga, etc. The anthology has been compiled from various sources and brings together verses in popular use. More than half of the verses of the *Dhammapada* can be traced to other texts of the Pali canon. The anthology has also included material

which is not exclusively Buddhist, but that which is found in various Sanskrit texts of the brahmanic schools like the *Upanishads*, *Mahabharata*, *Manusmriti*, *Panchatantra*, etc. As a matter of fact, the *Dhammapada* as well as the Sanskrit texts of Brahmanism drew on the inexhaustible source of Indian aphoristic wisdom.

It is difficult to fix the date of *Dhammapada* with any definiteness because the date of this text depends on the date of the Pali *Tipitaka* of which it forms a part. The entire text is traditionally believed to comprise actual sayings of the Buddha. Of course, learned monks like Narada Thera of Shri Lanka hold that the *Dhammapada* was not preached by the Buddha in its present form but the arhats who assembled at the first council of Rajagriha (477 B.C) arranged and classified the treatise in its present form, naming it *Dhammapada*. Unfortunately, there is no evidence to ascertain in what form the *Dhammapada* was compiled in the first council or revised in the second (377 B.C). The *Mahavamsa* tells us that till the time of Vattagamani, king of Shri Lanka, (88-76 B.C.), the Pali *Tipitaka* (including *Dhammapada*) was handed down orally. During the reign of that monarch, the learned monks of Shri Lanka reduced the sacred canon to writing. So the first century B.C. can be accepted as the lower limit of the date of the *Dhammapada*.

The *Dhammapada* has always enjoyed great veneration owing to its profound spiritual and moral values throughout the Buddhist world, particularly in the countries where Theravada Buddhism is professed. This work commands esteem among the Buddhists equal to that of the *Bhagavadgita* among the Hindus. Down the centuries, *Dhammapada* has been memorised by novices and they are expected to recite the entire text from memory before they receive the higher ordination (upsampada) as monks. Since the publication of the edition with Latin translation and commentary by V. Fausböll in 1855, it has been repeatedly translated into some of the European languages. In India, it has been translated into almost all the major languages including Sanskrit. Most probably, Bengali translation by Charuchandra Basu, 1904, is the first translation of the *Dhammapada*, into an Indian language, and Sanskrit verse rendering by Swami Hariharananda Aranya, 1905, is the second.

The *Dhammapada*, without entering into any metaphysical controversy, lays down in simple but living idiom, all the best of the Buddhist religion. The three jewels of Buddhism, Buddha, Religion and the Monastic order, and the four noble truths, viz. misery, root cause of misery, freedom from misery, and the way to freedom, through the eight-fold noble path, which form the very foundation of the Buddhist faith, are mentioned in verses 190-191. It also teaches: there is nothing painful like the aggregates, the constituents of sentient life (natthi khandhadisa dukkha, verse 202); good and bad actions produce similar results (vv. 15-16 and 66-68); rebirth is painful (dukkha jati punappunam v. 153); annihilation of this pain is true happiness (sabbassa dukkhassa sukham pahanam v. 331); desire is the root cause of all miseries of the people (v.343); emancipation is the highest bliss (nibbanam paramam sukham v. 203). Apart from these teachings which are typically Buddhist, the *Dhammapada* contains many moral sayings of eternal and universal values. To quote only a few: enmities are not, at any time, appeased through enmities, but they are appeased through non-enmity (v.5); the temptation overthrows him who looks for pleasures, uncontrolled in senses, immoderate in eating (v.7); vigilance is the abode of immortal life (v.21); life of one day is better if a man is wise and reflecting than the life of one who lives a hundred years, ignorant and unrestrained (v. 111), etc.

The *Dhammapada* is composed in very lucid but chaste and elegant Pali. The inflexions of the words are perfectly regular, rare irregularities are caused only by metrical exigencies. The syntax is easy, long compounds are not generally found. The entire work is in verse. Three metres, very close to vedic anushtubh (eight syllables in each foot), trishtubh (eleven syllables in each foot) and jagati (twelve syllables in each foot) have been employed in the work, majority of the verses, however, being in the first type.

The style of composition, in general, is charming to the sympathetic reader who will be touched by the appealing nature of the work. Happy similes drawn from everyday life, have beautified the style. Another striking feature is the use of contrast made to show the bright as well as the dark sides of the same questions in parallel languages (cf. verses 1-2, 21, 67-68, 110-111, etc.).

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S.M.

DHANANJAY LAIBU NINGBA (Manipuri) is a work of fiction written in ancient Meitei script. The writer is Pukhrambam Ananda about whom, as well as about the time when he lived, little is known. It was transliterated into modern Manipuri and published in current Bengali script, edited by Ningthoukhongjam Khelchandra Singh in 1968.

Dhananjay laibu ningba (Dhananjay, the devotee of God) contains a story which is very similar to the story of Harishchandra and Shaibya of the *Mahabharata*. Dhananjay was the younger brother of Puma Deva, king of the kingdom of Iswa. He was married to Bhanu and she bore him two sons. Driven out by his suspicious brother for his long absence from the court, his wife was captured by sea merchants along with the sons and he had a miserable time. Being a very pious man, Dhananjay continued his

meditation and worship of the gods whom he adored. Ultimately, the gods intervened and he regained his kingdom as well as his captured wife and sons. The story is told in a straightforward narrative with elements of moral sermonising here and there. This story must have come through the influence of the great epics which started influencing Manipuri literature from the beginning of the 17th century. The book was composed approximately in the beginning of the 19th century in ancient Meitei script and language.

The fictional elements with high imagination of the writer make it good reading and *Dhananjay laibu ningba* is a good specimen of Manipuri literature of the 19th century.

I.R.B.S.

DHANANJAYA (Sanskrit) was a poet-scholar of 10th century A.D. who wrote the famous work on dramaturgy, *Dasharupaka* which mainly deals with the ten varieties of drama, and also with rasa and allied topics. He claimed to be the son of Vishnu. He was in the court of Munja, the Paramara king of Malwa, who ruled during the later part of the 10th century A.D. Dhanika, a contemporary of Dhananjaya wrote Avaloka, a commentary on *Dasharupaka*. Some scholars hold the view that it was Dhananjaya himself who wrote it whereas others think that it may be his brother. There is also another poet of the same name (Dhananjaya), who wrote a mahakavya, *Raghavapandaviya*. This person was also called Shrutakirti and was a Digambara Jaina and lived and wrote between 1123 and 1140.

L.N.

DHANAPALA (Apabhramsha), born around 10th century A.D, was an eminent poet of Apabhramsha. He was born in Dhakkada family, which came from Siraunja, near Vidisha, in the territory of Mewada (Tonk District). Dhanapala lived between Malwa and Rajasthan. The name of his father was Mayeshvar and his mother was Dhanashri. The poet was a man of learning. He knew Prakrit as well as Apabhramsha. Although the people of Dhakkada caste are found both among the Digambaras and Shvetambaras, it is an established fact that the poet Dhanapala belonged to the Digambara sect. Only one book of the author has so far been discovered, that is *Bhavisayattakaha* or *Bhavisattakaha* which was first edited by Hermann Jacobi of the University of Bonn in 1918. The same work was again published in the Gaekwad Oriental Series in 1923. Jacobi compares the language of Dhanapala with that of Haribhadra, of the *Neminahachariu* and finds it more archaic. This observation proves his hypothesis that Dhanapala lived in the 10th century A.D. at the earliest. According to Bhayani, the beginning of the *Bhavisayattakaha* of Dhanapala appears clearly to have been modelled on the beginning of Svayambhu's *Paumachriu*, as can be established from verbal correspondences collected from the relevant portions of these two works.

Thus, scholars like Jacobi, C.D. Dalal, P.D. Gune, H.C. Bhayani and Parmanand Shastri have established the idea that Dhanapala, the author of *Bhavisayattakaha*, lived in the 10th century A.D although it has also been shown in the books named *Bhavisayattakaha* and *Apabhramshakathakavya* by D.K. Shastri that Dhanapala belonged to 14th century. The Apabhramsha of Dhanapala is more common than that of other poets between 10th to 14th century but it does not mean that Dhanapala was earlier than Vibudha Shridhara, Hemchandra and Shridhara. It was quite natural that the language of folk-tales left its impression on the *Kaha* of Dhanapala and its language is, therefore, based on the spoken language.

D.S.

DHANAPALA (Sanskrit) is one of the early Jain Sanskrit prose writers. He was a Shvetambara Jaina, son of Sarvadeva, and was patronised by the Paramara ruler Munja of Dhara (10th century A.D). His only available work, *Tilakamanjari* (N.S. Press, Bombay, 1938) was written at the instance of his patron. It is a prose romance about Tilakamanjari and Samaraketu, whose story is available in the *Brihatkatha*. Dhanapala's style is mostly like that of Bana although some of the characters are drawn in a slightly different way from Bana's. In the prefatory verses of the work Dhanapala praises, besides Bana, other poets and works like Valmiki, Vyasa, *Brihatkatha* and *Setubandha* as also some Paramara kings.

S.S.J.

DHANDI ALANKARAM(Tamil; middle of 12th century) is a celebrated work on Tamil poetics by a scholar named Dhandi.

Hailed as the most authentic work defining and illustrating figures of speech which add beauty and thematic depth to poetry, *Dhandi alankaram* was earlier known as *Ani athikaram* 'ani' meaning figure of speech as known from one of the earliest commentaries on this work.

The work is believed to have been done in the period of king Anapaya Chozhan, i.e. somewhere in the middle of the 12th century. The work consists of three divisions: figures of speech in general, figures of speech giving intensity to themes and figures of speech adding beauty to the verse, respectively known in Tamil as podhuvial, porulaniyiyal and chollaniyiyal.

The introductory, the opening division defines how

epics and mini-epics have to be composed, their general nature and their poetics. No other work has gone to such an extent in defining the art of writing verse epics at such length and depth.

The second division takes up themes that the figures of speech denote and elucidate. The author lists 35 types of figures of speech with clear illustrations, from the simple simile to allegory. While defining the rules of prosody, the author takes pains to give illustrations from others' writings or his own. This is a peculiar feature we come across for the first time in such types of Tamil works.

The third division chollaniyiyal elucidates the manner of embellishing the diction in composing verse of rhythmic resonance. The author suggests twelve forms of beautifying the verse aspect of the epics.

Many other works on figures of speech came to be written following *Dhandi alankaram*. However nothing could match this early work's beauty, brevity and clarity. Later works profusely drew illustrations from *Dhandi alankaram*.To popularise it, another work titled *Dhandi alankaram saram*—meaning the quintessence of *Dhandi alankaram*—was written later.

Dhandi alankaram is prescribed as a text book for those who join Tamil language and literature courses in the universities even now.

N.P.

DHANIRAM 'CHATRIK' (Punjabi; b. 1876, d. 1954) was the son of an ordinary shopkeeper who, because of economic stringency, had shifted to village Lopoke in Amritsar district. Dhaniram got his education in Lopoke, Badonialli and Islamia school, Amritsar. His father taught him Gurumukhi and Lahnde scripts. He was very fond of calligraphy and that is the reason why after some time he became interested in Gurumukhi typography. He visited Bombay to learn the know-how of typography and prepared the Gurumukhi types.

The year 1893 was very significant in the life of Dhaniram Chatrik. He joined the service in Wazir Hind Press, Amritsar, as a calligraphist. There, he met Bhai Vir Singh, the major Punjabi poet of the modern period, and was inspired to write verses in the Punjabi language. In the beginning, he wrote some religious poems, and translated some Urdu verses into Punjabi. He also wrote a novel *Ramati seth*, but he came into limelight only when he published *Bhartarihari* (1905) and *Naldamyanti* (1906). His second phase of writing began in 1918, when he returned from Bombay after the completion of training in Gurumukhi typography. He actively promoted the Punjabi language, culture and publications. In 1926, he became the President of 'Punjabi Sahit Sabha' (Punjabi literary association). He published his first collection of poems *Chandanwari* (1931) and then successively published *Kesar-kiari* (1940), *Navan-jahan* (1942), *Noorjahan badshah begum* (1944) and *Sufikhana* (1947). Chatrik left four unpublished books, (as mentioned in *Chatrik abhinandan granth*, 1950) which are (1) *Hatyakand*, (2) *Shardhanjali*, (3) *Chatrik de geet*, (4) A collection of short stories. Punjabi University, Patiala (Punjab) has published *Chatrik pushapmala* (ed. Dewan Singh) in 1968, where we can study the selections from his works.

Dhaniram Chatrik highlighted the theme of composite and secular Punjabi culture. He wrote in simple and idiomatic Punjabi. He loved his soil and its culture. He did not like to become a mystic poet, though he was influenced by the medieval Punjabi sufi and saint poets; in fact he learnt his Punjabi idiom from those sufis and narrative poets. Dhaniram Chatrik consciously gave a direction to Punjabi poetry towards realism. He wrote:-

Religion and communal tendencies
could not attract me
I was the bird of the soil
and could not climb the sky.

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S.S.N.

DHAR ANI KATHA (Marathi) published in 1971 was written by Narhar Kurundkar. It is a review of the development, the trends, tendencies and landmarks of the Marathi novel since 1950.

This critical and literary review is based on the criticism of the Marathi novel made by the well known critics like K.B. Marathe, V.K. Rajwade, S.K. Kolhatkar, V.S. Sarawate, Kusumawati Deshpande, S.K. Kshirsagar, W.L. Kulkarni, Usha Hastak in their respective books. In addition to this, Kurundkar acquired the clarity in his thinking while discussing the subject with his colleagues as well as while teaching his students for a number of years.

This review is neither a history of the Marathi novel nor only a critical appreciation of some selected good Marathi novels. A literary review includes the literary personalities of the novelists who have created a tradition, the trends and tendencies created in that particular form of literature and problems arising out of the literary creations. As such, Kurundkar in this work, discusses the Marathi novel sometimes with a view to studying the plot and the major characters in it, at others its narration, treatment and technique, minor characters, flow of language and the picturesque descriptions of nature, and all this has been done to discover the genuine spirit of the Marathi novel.

Kurundkar has also taken into consideration literary values, continuity in literary experience, subjectivity in literature, significance of the honest, sincere experience of the author and how the reader experiences or feels it in the novel.

C.V.

DHARMA RAO, TAPI (Telugu; b. 1887, d. 1973) was a famous Telugu writer who mastered various literary forms, and strongly advocated the use of the colloquial style of Telugu in literature and journalism. He is a progressive writer who set the pattern of the modern Telugu journalism. He interpreted the ancient classics from the modern standpoint and enthused the younger generation to study the ancient Telugu literature. His service to Telugu language is many-sided.

Tapi Dharma Rao was born in Berhampur of Ganjam district. His father Appanna was a doctor. He had his early education in Chatrapuram and Srikakulam.

During the course of his undergraduate education he came under the influence of his illustrious history teacher Gidugu Ramamurty Pantulu who was a staunch leader of the historic movement advocating the cause of 'vyavaharika Telugu.' From then onwards he began to evince special interest in Telugu language and literature. Dharma Rao thoroughly studied the Telugu kavyas the copies of which were sent to him by the authorities of the princely state of Venkatagiri free of cost.

Tapi Dharma rendered invaluable service to Telugu language and literature as a journalist, literary critic and as a script writer and lyricist in the Telugu film world. He founded a publishing house called Veguchukka Grantha Mala. He was chiefly responsible for the building up of the famous institution, Andhra Bhashabhivardhini Samaja. He also started a literary association called Andhra Sahitya Samajam in Madras. He presided over the first meeting of the progressive Telugu writers. He acted as the president of the All India Progressive Writers Conference in Bombay. The religious head of the Sringeri Pitham honoured him by conferring the title 'Andhra Visharada' on him for his extraordinary service to Telugu language.

Dharma Rao wrote in support of a separate state for the Andhras through his magazines *Samadarshini, Janavani, Kondekadu* and *Kagada*. Among his short poetic works the most outstanding are *Dyoyanam*, *Bhikshepatram*, *Andhra tejam* and *Patapali*. He wrote plays entitled *Vilasarjunam*, *Taptashrukanam* and *Avanni kannellena* and published many volumes of thought-provoking essays entitled *Kottapali onamalu*, *Sahitya mormaralu*. He made a sociological and anthropological study of various social problems and published works entitled *Inupa kacchadalu*, *Devalayala mida buthubomma lenduku*, *Pelli-puttu purvotharalu*. All these works were widely acclaimed by Telugu speaking people. He published an erudite commentary on Nandi Timman's *Parijatapaharanam* under the title *Bhava prakashika* and on Chemakoora Venkata Kavi's *Vijaya vilasam* under the title *Hridayollasam*. The two works won the unqualified praise of the scholars for their unique originality. His research work on the controversy about the authorship of *Amuktamalyada*, a great Telugu prabandha of the 16th century, bears out his incisive insight. Gradually he associated himself with the film industry and wrote scripts and songs for nearly forty films during the early days of the Telugu film industry. Among them the most well-known are Malapilla, Raitu Bidda, Drohi, Deeksha and Palletoori Pilla. His lyrics fascinated the audience.

Even during his life time he was recognised for his intellectual acumen and literary service. The Raja of princely state of Bobilli appointed him his personal secretary. From the inception of Sri Venkateswara University he was a member of the University Senate. Andhra Sahitya Academy honoured him by conferring on him visistha sabhyatwam. Above all he was the only doyen of Telugu literature affectionately called by the Telugus Tataji and this may be regarded as superior in value to all formal honours.

S.R.

DHARMAKATHA (Prakrit). Folklore which dealt with simple wishes and fears of people, had very little to do with elaborate religious, philosophical or spiritual speculations. A primitive man enjoyed himself with the tales of gods, goddesses, magic, sorcery, ghosts, birds, animals, trees and so on. These simple secular tales, free from sectional or regional elements, passed from generation to generation, and in course of time, were transferred to the tales of morality. Jainism has been a religion of renunciation, therefore, in order to make their sermons effective, Jaina authors employed such tales, fables and anecdotes for the glorification of their religion. In their narratives they made use of popular parable similes and illustrations such as those of the lotus, the eggs of a peahen, the tortoises, the four daughters-in-law, the leaf of the tree, honey-drop, the ungrateful cows and so on, noted in the early text of Jaina literature. The underlying idea of such tales is to lay emphasis on guarding oneself against the temptation of worldly pleasures, to keep away from sins and passions, to develop the feeling of equanimity towards all beings and to devote one's life in practising right conduct. These tales, whether related to attainment of wealth or fulfilment of desire, are dominated by a religious or moral fervour. At times, the erotic elements are introduced, like a sugar-coated pill, administered by a physician to an unwilling patient with the intention of curing his suffering. *Tarangavatikaha* by Padalipta Suri (2nd or 3rd century A.D), written in Prakrit, is the earliest religious story (dharmakatha). Among other works, the *Malayavati* and *Magadhasena* have been referred to along with the *Tarangavaikaha*. Unfortunately, none of these works is available. The *Tarangalola* by Nemichandra Gani is only an abridged published form of the *Tarangavaikaha*. Besides the *Vasudevahindi* of Sanghadasa Gani Vachaka, the *Samaraichchakaha* by Haribhadra Suri (8th century A.D) is another such work where copious instructions pertaining to religious topics, like the doctrine of karma,

transmigration, indifference to worldly pleasures and renunciation, have been woven together with the narrative. The *Kuvalayamala* of Udyotana Suri (8th century A.D) is another example of dharmakatha where all kinds of tales and stories have been inserted. The dharmakatha is of four types: (1) pleasant or catching (akshepini), (2) unpleasant or distracting (vikshepini), (3) leading to knowledge or enlightenment (samvegini) and (4) leading to detachment or renunciation (nirvedajanani). Numerous exciting scenes pertaining to wordly existence are depicted here in a colourful manner. It is said, "If a cowherd holds the staff of scriptures, stops his cattle from entering the passage of others and keeps back his cows off sense-organs, he is surely going to be happy." Addressing a sea-faring merchant it is stated, "If you are a sea-faring merchant, you should fill in your ship with the jewels of virtue, and after crossing the world-like ocean, reach the island of salvation." A poor man, desirous of getting rid of his poverty, has been told, "after accepting asceticism if you practise severe penance, you would never be a victim of poverty in the next birth". Various allegories and symbolic expressions are employed to expand the ideas contained in religious stories. In this connection the *Upamitibhavaprapanchakatha*, an allegorical Sanskrit romance by Siddharshi (10th century), can be mentioned where the aspects of human feelings are depicted in symbolical terms. On the pattern of this work Maladhari Hemachandra (beginning of the 12th century.) has employed allegorical terms in his *Upadeshamala* also known as *Pushpamala*. Among such other works of didactic nature, mention may be made of the *Upadeshamala* by Dharmadasa Gani, the *Updeshapada* by Haribhadra Suri, the *Dharmaopadeshamalavivarana* by Jayasimha Suri, the *Shilopadeshamala* by Jayakirti, the *Samvegarangashala* by Jinachandra Suri besides a number of Kathakoshas dealing with dharmakatha.

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J.C.J.

DHARMAKIRTI (Sanskrit), the famous Buddhist logician and philosopher, author of the *Pramanavarttika*, is also known as a poet. He was supposed to have been born in South India. He was a pupil of Dhanapala at Nalanda. He belonged to the first half of the 7th century A.D., and was a contemporary of Kumarilabhatta. Besides his many works on Buddhist logic and philosophy, Dharmakirti composed many verses in ornate Sanskrit, two of which are quoted by Anandavardhana in his *Dhvanyaloka*. According to him, the poet was a pessimist ever complaining that he did not get proper appreciation. Many of his verses are quoted in anthologies also.

Among his known works *Pramanavarttika* is the most important. *Pramanavinishchaya*, *Hetubindu* and *Nyayabindu* are also well-known. Some others are known in Tibetan translations.

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B.B.

DHARMAMANGALA KAVYA (Bengali). Most of the 'mangala-kavyas' of the mediaeval Bengali literature sing the victory of goddesses; the Dharmamangala and Shivamangala are exceptions to this general trend, they being the kavyas on male gods. And again, unlike the two other major trends of the mangala-kavya, the Dharmamangala-kavyas are found currently only in the 'Radha' of Bengal, and as such it may be called 'regional literature' as well. As every mangala-kavya reflects a cult relating to that particular god or goddess, the dharmamangala also in its turn, follows the popular and regional tradition of the dharma-cult, a cult of mixed origin. Scholars have discerned non-Aryan folk-elements and popular Buddhism and the sun-cult in this type of literature. The dharmamangala kavya embodies in itself the regional culture-complex of the Radha and has also been claimed as the 'national literature' of the region. Barring this, the tale itself, in comparison with that of the other major mangala-kavyas, appears certainly to be a coarse, rural and unrefined one in the style of narration, deployment of incidents and characterisation. Dharma, the god, had kept the non-Aryan elements for a longer period than other gods of mangala-kavyas and as aryanisation was belated in this region, the characteristics mentioned above became inevitable.

The story is a long and varied one. Karnasena was a feudal king and a favourite courtier of the king of Gouda. Ichai Ghosh, the son of Soma Ghosh, dethroned Karnasena through the grace of the goddess Parvati and founded a new capital at Dhekura. Karnasena tried his best to regain his kingdom, but in the battle he lost all his six sons, and also his daughters-in-law and even his wife. As Karnasena was in great dejection, the king of Gouda gave Ranjavati, his sister-in-law, in marriage to Karnasena, in spite of vehement opposition from Mahamada, Ranjavati's brother. In course of time Ranjavati got two sons: Lausena and Karpurasena. The two brothers started to learn the skill of weaponry and when they came of age, they set off on a journey to Gouda. Lausena was put under arrest and was imprisoned in the King's court, as Mahamada, his maternal uncle, conspired against him. But, Lausena was liberated and set free by the benediction of Dharma, the god. Now the heroic activities of Lausena start. With the help of Kaludoma, Lausena conquered the kingdom of Kamarupa, and married princess Kalinga. Mahamada wanted to outwit Lausena by throwing him in difficult situations, one after another, which were nothing but ordeals, and Lausena stood all the tests. Lausena was

sent to subdue Ichai Ghosh, and Ichai was killed by him. In order to seize Lausena, Mahamada asked him to make the sun rise in the west, and Lausena did that through the blessings of Dharma, the god. Mahamada destroyed and demolished the capital of Lausena, taking advantage of his absence; but it is through the benediction of Dharma, the god, that Lausena regained every thing. He ruled his kingdom with peace and happiness for the rest of his life and then, after enthroning Chitrasena, his son, he ascended the heaven.

The group of poets, of the Dharmamangala, includes poets of both high and low castes. As regards Mayura Bhatta, the pioneer poet of this trend, nothing could be ascertained. The first famous poet to be mentioned is Rupa Rama Chakrabarti, who hailed from the district of Burdwan, and was declared an outcaste as he was a devotee of Dharma, the god. The time and date of his appearance is yet to be decided. Some scholars have placed him in the middle of the 17th century, while some towards the end of the 18th. The autobiography he has incorporated in his poem is very interesting. Simplicity and clarity are the main traits of his composition. Rupa Rama's *Dharmamangala* enjoyed the largest circulation in West Bengal.

Ghana Rama Chakrabarti is decisively the best poet of this trend. He was also a resident of Burdwan, and lived in the early decades of the 18th century. A court poet of the king of Burdwan, Ghana Rama was well-versed in Sanskrit also. His writing is characterised by ease and spontaneity. In addition to it, there is accomplishment in the language, which deserves a special mention. It is a pleasant experience to go through the figures of speech he uses and his alliterative verses. The eternal human emotion has found a new value in his poem. The first printed *Dharmamangala* was Ghana Rama's.

Other minor poets of this trend are: Khela Rama Chakrabarti (middle of the 17th century), Sitarama Dasa (fag end of the 17th century), Dwija Rama Chandra (18th century), Manik Rama Ganguli (date of composition of his *Dharmamangala* is 1781), Sahadeva Chakrabarti (he wrote between 1734 and 1787), etc.

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Nir.B.

DHARMAPARIKSHA (Sanskrit) is the second great work of the Digambara Amitagati, the first being his *Subhashitaratnasandoha* (Gems of beautiful sayings). It belongs to the class of dogmatic polemical works; it is, however, so very closely and inseparably interwoven with narratives that it could be included among the works falling under narrative literature. The chief aim of the author in this work is to examine the credibility of the Hindu religion (and the Mahayana Buddhist religion) and in doing so to condemn their deities and mythology, although its obvious and immediate aim is to instruct and convert Pavanavega, a Brahmana, to Jainism. The framework of the text is as follows. Manovega, an adherent of Jaina doctrines, learns from an omniscient Jaina monk that he could enlighten his Brahmana friend, Pavanavega, by taking him to Pataliputra, a prosperous centre of Brahmanic ritual and learning. Manovega on meeting his Brahmana friend tells him about the great centre of Brahmanical learning, the city of Pataliputra. Pavanavega expresses his impatience to visit the centre. Next day the two friends proceed to Pataliputra. On reaching Pataliputra they entered the Brahmashala; Manovega challenged the Brahmanas for debate. He ascertained first from them that they did not belong to any of the following ten types of men: (1) rakta, a passionate husband, duped by his younger wife, (2) dvishta, who wants his son to take revenge on his enemy by using his dead body, (3) mudha, a silly priest, outwitted by his unchaste wife and pupil, (4) vyudgrahin, a blind, blockhead prince, (5) pittadushita, a bilious person mistaking sweet as sour, (6) chuta, a wreckless king who uprooted the mango-tree, (7) kshira, a foolish Tomara chief who ill-treated a milch-cow. (8) aguru, an ignorant person who could not understand the value of importance of aguru plantation, (9) chandana, a washerman incapable of recognising sandal, and (10) balisha, the most polished person, and thereafter held discussions with them. He assumed various forms, did all kinds of absurd things or told incredible stories in order to bring home to the Brahmanas (and his own Brahmana friend, Pavanavega) that the legends which are related in the *Ramayana*, the *Mahabharata* and the *Puranas* of the Hindus tell even more incredible and absurd things. The Brahmanas could not defend Vyasa or Valmiki or the authors of the *Puranas* against this attack and were discomfited. Manovega explained to his astonished friend, Pavanavega, various other flaws in the religion and scriptures of the Brahmanas. He explained to him how the heretical creeds originated and told him of the origin of Jainism. Pavanavega was convinced of the truth of the Jina-dharma and he duly accepted the vows of a Jaina householder. Both Manovega and Pavanavega led a happy life of religious householders.

In the course of narration, Amitagati revels in dwelling on the infamous deeds of the Brahmanical (Hindu) pantheon, especially their amorous adventures, for instance, he mentions: Ishvara is extremely passionate; Hari is not satisfied with love's dalliance with sixteen thousand Gopis; Brahma was infatuated with Tilottama; and once he generated Jambava from a bear; and Indra, assuming the form of Gautama, seduced Ahalya; and Agni (The god of fire) mated with Yama's beloved. He

also takes keen delight in pointing out the inconsistencies, contradictions and absurdities which the Hindu epics relate regarding the life of Rama, Ravana, Krishna and many others. Amitagati, for instance, writes: (1) Vishnu is a mighty god, full of glory, grace and power; then how is it that he stayed as a cow-herd-boy at Gokula sporting in various ways, that he became a messenger of Pandavas and a charioteer of Arjuna, that he begged at Bali's door, and that he suffered from Sita's separation; (2) Bhagiratha was conceived through an abnormal contact; Gandhari became pregnant by embracing a jack-fruit tree; Abhimanyu learnt the art of 'chakravyuha' when he was in the mother's womb; Mandodari conceived in an incestuous way, had her foetus restrained in the womb for seven thousand years, and delivered Indrajit after she was married to Ravana. Vyasa accepted renunciation immediately after his birth, and his mother still remained a virgin; Kunti remained a virgin even after begetting a son (Karna) from the Sun god; (3) Cutting his nine heads Ravana offered them to Sambhu and those were again joined to his body; Dadhimukha's head could get itself joined with another's trunk; parts of Angada's body were joined by Hanumat.....

The plot has been borrowed most probably from Jayarama's *Dharmapariksha* in Prakrit which is no longer extant. The Sanskrit language of the text betrays some Prakritisms in narrative portions and this fact indicates the Prakrit source mentioned above. Some of the features of *Dharmapariksha* (1014 A.D.) are: the author attacks vehemently the Puranic deities; here and there he adds certain Puranic legends, as they ought to be and as they are accepted by Jaina tradition; now and then he offers beautiful aphorisms of worldly wisdoms. No opportunity is missed to condemn wordly pleasures and insert religious discourses; and rich details on Jaina mythology and dogmatics and Jaina ethics including a version of the famous 'madhu-bindu-drishtanta' (The parable of the 'man in the well') are added. The Sanskrit text with Hindi translation has been published by Pannalal Bakaliwal, Bombay, 1901; another edition giving the Marathi translation of Bahubali Sharma appeared in 1931 from Sangli. Amitagati's text has been exhaustively studied by N. Mironow in his *Die Dharmapariksha des Amitagati* (Leipzig, 1903).

B.M.K

DHARMAVARDHANA (Dharmasi, Rajasthani; b. 1643, d. 1726) was a Jaina poet, initiated at Sanchaur in 1656. He was a disciple of the Jaina monk, Vijayaharsha of Khartaragachchha. He was a learned scholar, and an eminent poet having full command over Sanskrit, Prakrit, Apabhramsha, Rajasthani, Pingal and other languages. Of his five large works *Shrenikchaupai, Amarsen Vayarsen chaupai, Sursundari ras, Paramatmaprakash* (Hindi commentary) and *Vir bhaktamar swopagya vritti*, the first three are the works of poetry based on Jain stories. Besides these, there are numerous other smaller works which have also been published *(Dharmavardhana granthavali)*. The principal subjects of the smaller works are spirituality, religion, ethical teachings, prayer, descriptions of historical personalities and so on. It is noteworthy that his 'dingal' songs occupy a place of special importance in his entire literary creation and the depth of their meanings particularly attracts attention. The subject matter of his dingal songs is rainy season, patriotism, Shivaji, the national hero, and also sometimes prayers to the Sun god. His 'padas' which can be sung in various ragas and raginis are written both in the Rajasthani and Pingal languages. He composed them on the pattern of the contemporary padas and folk-songs and while doing so, he also mentioned their opening lines. This method helped in preserving the opening lines of numerous folk songs. There is naturally an infusion of didactic and religious matter in his works. The composition having an ethical base seeks to stress the essentials of long life. He has written poems in every poetic tradition of his time, so much so that he gives us composition even in the form of picture-poems, riddles and their solutions.

Hi.M.

DHARMOPADESHAMALAVIVARANA (Prakrit) is the work of Jayasimha Suri (9th century A.D.), the pupil of Krishna Muni. It is composed in Prakrit verses in gaha metre. The verses are explained in Sanskrit but the narratives are in Jaina Maharashtri. According to the author, the *Vivarana* was completed in 858 A.D. in the temple of Nagore during the reign of Bhojadeva. At the end of each story the author pays obeisance to the goddess of learning (Shrutadevi), declaring that the one who, having reflected upon this work, reads it in the assembly, will be able to attain freedom from the bondage of karman. Several explanations and expositions have been given on Dharmadasa Gani's *Upadeshamala* and the present one seems to be the oldest. The author composed his work following the footsteps of Dharmadasa Gani. The difference between the two is that the didactic expressions in Dharmadasa Gani's *Upadeshamala* are more descriptive and varied, whereas the composition of *Dharmopadeshamalavivarana* is brief and suggestive. Jayasimha Suri, instead of stressing the didactic teachings, concentrates on telling didactic stories. It contains 156 narratives incorporated in 98 gathas, whereas the *Upadeshamala* comprises only 70 narratives composed in 540 gathas. Generally the stories are based on earlier texts, yet the style of their narration is not hackneyed. They are related to charity, virtue, penance, reverence to teachers, exaltation of Jaina religion, good company, compassion, enlightenment, self-restraint and so on. Social and cultural

material is available in between the narration. Pataliputra was known for imparting training to the life of young women (yuvaticharita). In the country of Lata (Gujarat), maternal uncle's daughter (mauladhuya) was allowed to be married to her first cousin. Marriage with father's other wife (sapatni) was allowed among northerners. Brother was permitted to marry his brother's wife and marriage with one's own sister (sahodara) was allowed at certain places. Malayagiri in his commentary of the *Pindaniryukti* has referred to the story of Nupurapandita (anklet-wise) narrated in the *Dharmopadeshamalavivarana* which shows the popularity of the work. We are told of a merchant's son, who, enamoured of a queen, sent her a packet with a verse written on it. Putting together the first letter of each of four parts of the verse, one gets the meaning 'I love you'. The queen replied in a similar manner by writing a counter-verse, rejecting his request, conveying the meaning 'I do not like you'. A great stupa at Mathura, adorned with the image of Tirthankara, is also mentioned.

In between the stories are inserted a number of Sanskrit and Prakrit quotations. The work is also important for the study and development of new Indo-Aryan languages such as Gujarati, Hindi, Marathi, Marwadi, Malvi and Bengali. Jayasimha Suri was a prolific writer of Prakrit prose and at places his style can be compared to that of the *Kadambari* of Bana. It contains copious descriptions of cities, mountains, forests, gardens, temples, sunrise, sunset, sea-voyage, wedding ceremony, love, heroism, pity and so on which indicate the exceptional poetic imagination on the part of the author. He has incorporated various literary expressions such as questions and answers (prashnottara), filling out the measure of a verse (padapurti), indirect mode of expression (vakrokti), dissimulating statement (vyajokti), double meaning (shleshokti), hidden meaning (gudhokti), indirect speech (chhekokti) and so forth. Various types of questions and answers are referred to in Sanskrit, Prakrit, Apabhramsha, Paishachi, Magadhi, madhyottra (containing the answer in the middle), bahyottara (containing the answer outside), ekalapa (sounding as one answer but expressing more than one), and gatapratyagata (coming back again to the answer after going away). The work shows that the author is conversant with various popular subjects like music, dance, painting, drama, astrology, medicine and so on.

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J.C.J.

DHARWADKAR, B.Y. (Kannada; b. 1919) was born at Bagalkot, graduated from the Bombay University and took his Doctorate from the Karnataka University. Academician, Professor and Principal of an Arts and Science College for more than two decades, Dharwadkar worked as a member of the Official Language Committee of the Karnataka Government for five years and was honoured by the State Government for public service. Under the auspices of the USEFI he visited the United States in 1964.

Dharwadkar has to his credit fifteen books of which *Kannada bhasha shastra* and *Hosagannada sahityada udayakala* are the most important. The former is among the very few books in Kannada on philology. It deals with the characteristics of the Kannada language and its relationship to other Indian languages. The latter is a survey of Kannada literature during the period when the modern renaissance was taking shape. Of his three collections of light essays, the latest, *Turida chintagalu* received the annual award of the State Sahitya Academy as the best book in that category for the year 1984.

V.M.I.

DHATRIDEBATA (Bengali) is a novel by Tarashankar Bandyopadhyay, certain portions of which were originally published in *Bangashri* (edited by Sajanikanta Das) in instalments (January-February, 1934). It was then entitled *Jamidarer meye*. The author himself discontinued its serialization. After a lapse of four years it appeared again in a refurbished form as *Dhatridebata* in the periodical *Shanibarer chithi*. This was done primarily at the instance of Sajanikanta Das, editor of *Shanibarer chithi*. It was published in book form by Ranjan Publishing House, Calcutta.

Of all the novels of Tarashankar, *Dhatridebata* is the most autobiographical. It contains a faithful presentation of his personal life right from his childhood to his emergence on the literary scene. With the exception of a few events and characters, all are culled from actual life. The rural surrounding is vividly described. An outstanding autobiographical novel, this will occupy a permanent place in the history of Bengali literature. The story runs thus:

Shibnath lost his father in early childhood. His guardians were his widowed aunt and mother. The two ladies had only affection in common, otherwise they were poles apart. The aunt was masculine and looked after the estate herself. Shibnath was married to Gauri, daughter of a wealthy person. This led to domestic unhappiness owing to the bride's intolerance of others. Shibnath's mother died suddenly. Thereafter the aunt also left for Varanasi. Shibnath was then a student in Calcutta and associated with revolutionaries. Drought caused large damage to the estate. Gauri too left for her father's place. Shibnath, in the meantime was imprisoned. The aunt returned and Gauri underwent a psychological change. Both of them went to see Shibnath. He was happy seeing them and discovered a meaning in life.

Tarashankar was the descendant of a zamindar family of village Labhpur, in Birbhum district. Shibnath and Tarashankar are identical. Casting off the feudalistic tradition, Shibnath's inner urge drove him to a new philosophy of life, that is, humanism. From his perspective, home, country, earth, tradition, crisis of modernity—all merge into a single indistinguishable human consciousness. This consciousness assumes a greater dimension in the subsequent novels of Tarashankar, where humanity assumes supreme importance.

U.B.

DHAVALE (Marathi). The term 'dhavale' comes from the Sanskrit-Prakrit word 'dhavala,' which means, along with another term mangala, the socio-religious ceremony of welcoming the dhava or vara i.e. the bridegroom, with eulogies and greetings mostly in the form of songs. This ceremony is mentioned in Hemachandra's *Chandonushasana* (11th century), in *Manasollasa* of Someshwara (12th century), *Sangita ratnakara* of Sharngadeva (13th century), Narendra Kavi's Marathi *Rukmini swayamvara* (13th century), Ekanatha's Marathi abhangas No. 2728 and 2729 where the occasion is the marriage of Rukmini and in Dasopanta's song No. 1394 (16th century).

In all these places the context is the singing of songs in praise of the bridegroom. The Prakrit-Apabhramsha treatises on prosody refer to some stanza form with lines 8,6 or 4. The rural people in Maharashtra still chant some sort of songs at the time of the marriage ceremony, but these songs are no more called dhavale songs. In Gujarat, singing of songs was called dhola in the medieval times, but, perhaps, they are not called so in modern times. Marriage songs are still popular in northern provinces of India.

The only extant Dhavale songs in Marathi are the famous dhavale stanzas of the first Marathi poetess, Mahadamba (alias Mahadaisa, as she was affectionately called by Mahanubhavas, the followers of Shri Chakradhara), a contemporary of Narendra, in whose *Rukmini Swayamvara* we get many parallel expressions and phrases. Dhavale songs were especially composed by Mahadamba (aided by the great Mahanubhava biographer-compiler Mahimbhatta, in their last phase) on the behest of Shri Govinda Prabhu, the guru of Shri Chakradhara, who founded the non-Vedantic cult called Mahanubhava Sampradaya. The occasion was the celebration of Shri Krishna's marriage with Rukmini. Shri Krishna was the sect's presiding deity. Mahadamba was known to all members of this cult for her poetic abilities. Her composition is in the form of a four-lined stanza, the traditional measure of these dhavale songs. As the legend goes, Mahadamba could not complete the whole akhyana, or the puranic episode of Rukmini-Krishna marriage. Of the two parts of these dhavale stanzas, the first part or the purvardha only was composed by Mahadamba. It was then completed by Mahanubhatta (alias Mahindrabhatta), the famous compiler of legends, anecdotes and reminiscences of Shri Chakradhara whose work is called *Lilacharitra*. There is hardly any distinction between the style of these two composers, conventions being dominant even in style and diction.

The four-lined stanza form used in these dhavale songs does not conform to any known metre either in Sanskrit or in Apabhramsha and old Marathi poetry. The lines are uneven in their quantitative beats. Still there is some method discernible in this apparently unrhythmic jumble of words and phrases. The significant fact about these stanzas is that in actual chanting and recitation, the Mahanubhava tradition has the salutation 'Jaya Jaya Shri Prabhu Govinda' at the end of every stanza. This obviously is the strain or burden of the song. This strain is evenly rhythmic, having the recurring cycle of the 8-matra beats or matra-ganas, conforming to the dhumali 'theka' (beat) of the 'dholaka'. This was obviously indicative of the padma avartana or the 'akshara-matra' beat of eight matras. The first two lines of the dhavale stanzas have approximately three padma avartanas and one guru or long letter at the end of the line. The other two lines have an additional padma or 8-matra unit, making the lines unusually long, 8-matra (padma) units along with a guru or long letter at the end. This is not to say that all the stanzas strictly conform to this arrangement. But it is just a possible solution to the riddle of the dhavale stanza metre. It was suggested by its first learned editor, W.N Deshpande, that the lines, though rhymed as in couplets, were only loosely rhythmic when heard in their actual recitation. But he afterwards graciously acknowledged the fact that there seem to be some sort of recurring 'avartanas' of syllabic matras (and the credit, he said, of finding out this fact, went to N.G. Joshi). Later on, Deshpande revised his opinion about this. He called this stanza a possible freer form of the famed Marathi 'ovi' measure i.e. the mukta ovi stanza, with loosely rhythmic spoken idiom as its basis. Ovi it could not be, as there are clearly rhymed four lines in it; the last line is not short and does not have a different syllable at its end, not rhyming with the other three lines. So the very important characteristics of an ovi are not present. It might have conformed to some form of the ovi or smaller abhanga called the 'devivara chhanda' in *Chhandorachana*; but there too the difficulty is that this smaller abhanga has four (or more) lines of uniform rhythmic beats, inasmuch as the first two lines are smaller in length and the remaining two lines are longer by a padma avartana (B-matra 'gana').

This dhavale form of the marriage songs did not find any following later on, and Mahadamba's dhavale songs remain unique in Marathi literature. This could be easily shown by giving a specimen of Mahadamba's dhavale songs. The very first stanza of Namana, or 'Salutation to

the Lord of all' would be an apt illustration. The stanza runs like this:

Shri Sarveshwarache sirin dharuniya charana.
Maga dhavalin gayina Govindu rana;
Jenen Rukmini hariyeli tenen pawade kere ati-bahuta
Pawije paramagati bhaktin aikitan Krishna-charitra.

(Here I salute you, Oh, Lord of the whole Universe, putting my head to your feet, then I propose through my dhavale songs to sing the praises of Lord Govinda, who had snatched away Rukmini, after a great show of his prowess and valour. Let every one, who listens to this narration of Lord Krishna's eventful life, attain ultimate salvation through utter devotion (bhakti) to Him.)

N.G.J.

DHERE, RAMCHANDRA CHINTAMANI (Marathi; b. 1930) was born in Nigade in Poona District. He is the first D. Lit of the Poona University and lives by his writings.

Dhere has studied deeply ancient Marathi literature, various religious cults which inspired it, pre-Marathi literary traditions, pantheon of the people of Maharashtra, folk literature and culture. He has been writing on these subjects since 1950. He has also composed poems, musical plays, 'arati' songs; did translations in 'ovi' metre and renarrated puranic legends. He has to his credit 57 uncompiled articles, 28 prefaces, 35 reviews and 90 edited, translated and independently written books.

From his childhood, Dhere was deeply influenced by folk life and literature. He was soon drawn towards saint literature and started studying it. His quest for knowledge led him to read the works of scholars like Rajwade, Ketkar, Bhave, Kosambi and V.S. Agarwal to mention only a few. His deep thinking and research started reflecting throughout his writing from the beginning. It became his prime mission to commit to writing his research findings by adopting modern methods.

He has written scholarly biographies of saints, booklets reconstructing cultural history of different places, books and articles reflecting his view point on literature and culture. He has edited many works and embellished them with prefaces, explanatory notes and useful appendixes. His editing is explanatory rather than critical. While discussing a literary work his emphasis is always more on delineating its cultural aspects. He has compiled the articles of some other scholars and tried to evolve a new approach to understand them. One such collection is *Varasha*. His occasional edited works like *Vividhadarshan* (1975) and *Navadarshan* (1977) of Jnaneshvar largely testify to his editing skill.

Dhere's collections of his own articles are also scholarly. The twenty articles in *Vividha* (1967) are divided into four heads namely, gods and goddesses, saint literature, research and biographical writings. The collection of fifteen articles of *Gangajali* gives us new information about some unknown and less-known books and authors. Twenty-six articles in *Shodhashilpa* centre around Jnanadev and Mukundraj. Due to analysis of existing view points, new interpretation of available data and exposition of unknown source material, this collection has become quite significant.

Historical study of various religious cults which provided impetus to Marathi literature, is a special field of his research. This study he has presented in works like *Dattasampradayacha itihas* (1958), *Nathasampradayacha itihas* (1959), *Prachin marathichya navadhara* (1972) and *Chakrapani* (1976). He has also studied representative deities of Shaiva, Vaishnava and Shakta cults. In this context his works like *Khandoba* (1961), *Ramarajyachi sphurtikendre* (1966), *Shakti pithancha shodha* (1973), *Matangipatta* (1976), *Maharashtracha devhara* (1978), *Lajjagauri* (1978), *Shri Vitthal: ek mahasamanvaya* (1984) are worth mentioning. His discussion moves from deities to different associated cults and then on to the basis of the cultural constitution of Maharashtra. His study encompasses various inter-allied branches of knowledge and reveal his profound thinking.

He has written on various facets of folk culture of Maharashtra in his works like *Marathi-loksanskritiche upasak* (1964), *Loksanskritiche-kshitije* (1971), *Santa sahitya va loksahitya: kahi anubandha* (1978). In his writing we see regional peculiarities of Marathi culture in its all India context. Because of his lucid explanatory style of writing, his research has attracted the attention of common readers.

Dhere has made significant contribution towards understanding Marathi culture in all its varied aspects by his wide-ranging research.

R.B.M.

DHIRO (Gujarati; b. 1753, d. 1825) belonged to the caste of bards. His surname was Barot which means a bard. His family was given a land grant and the income from the land was more than enough for his maintenance. At the age of 17, he came in contact with a yogi and acquired philosophical knowledge and began to write poems. He used to put his poems in hollow bamboo pieces and used to make the bamboo pieces float on the river. People used to lift these pieces, and, thus, got acquainted with his poems.

Though Dhiro has written longer narrative poems like 'Ashvamedha' (horse sacrifice, based on an incident of the *Mahabharata* and 'Drupadi-vastraharan' disrobing of Draupadi, an incident based on the *Mahabharata)*, he is more at home in lyrical poetry, particularly 'kafis' (a genre of poetry consisting of five or ten lines). In kafis he composed *Svarup* (forms), *Jnanakako* (Alphabet of knowledge), *Prashnottarmalika* (A chain of questions and

answers), *Atma-jnana* (knowledge about self) and *Jnana-battishi* (thirty two poems of knowledge). In the poems he talked of his teacher, the fickleness of wealth, knowledge, fame, the illusory form of lust, the vices of the young age, transitoriness of the charms of body, etc. He has made his subject easy by giving illustrations from the contemporary life. In his *Jnanakako* and *Prashnottarmalika* he has dealt with spiritual knowledge and picturised the real self which is beyond body.

Dhiro's speciality is his poems which are known as Avalwani (like an absurd poem in which there is no coherence in the apparent meaning, but there is consistency in inner meaning). In one of such poems he says, 'The mountain is hidden behind the blade of grass but the mountain is not seen...the elephant seat has swallowed the elephant, and saddle has swallowed the horse'! Apparently it seems that the lines do not convey any meaning, but its connotation is that the illusion which is prevalent on the earth, hides the omnipresent Almighty, the ultimate reality which is behind the illusion.

He has also composed poems depicting the ecstacy of the realisation of Brahman and because of the impact of Pusti sect, he has described the relation between the individual soul and the universal one as that of the lover and his ladylove.

Dhiro's contribution to the philosophical poetry of mediaeval Gujarati is of high order.

C.M.

DHOLA MARU RA DOHA (Rajasthani) is a well known romantic folk poem. Works related to the story of Dhola Maru are available separately in prose and poetry as well as in a mixed form in various versions. The date of composition of the work can only be conjectured. Kushallabh, a Jaina poet, composed in 1617 a poem entitled 'Dhola Marvan ri chaupai.' At the end of the that poem, the poet has stated that the dohas which he has incorporated in this work are sufficiently old. A number of manuscripts mention the year 1473 as the date of its composition. A study of the entire available material reveals that it must have been composed during the early years of the 16th century. In the course of time its popularity led to various alterations in its text and story. The edited text of the *Dhola Maru ra doha* (Kashi Nagari Pracharini Sabha) deserves two specific comments. First, the editors have changed the comparatively later diction, with a view to maintaining the uniformity of the text to conform to the earlier one. Secondly, the dohas belonging to two parallel traditions have been earlier grouped together, resulting in certain incoherence in the narrative. For example, Dhola and Marvani were wedded to each other at Narvar (verses 7-10), but in another doha (number 90) it is said to have taken place in Pushkar.

Once upon a time when there was a famine in the land of Pugal, Pingal, its ruler shifted to the place of king Nala of Narvar. While staying there he gave away his daughter Marvani to Nala's son Dhola. Dhola was then only a child of three years and Marvani just half of his age. When the famine was over, Pingal returned to his state alongwith Marvani as she was still very young. When she came of age she had a glance of Dhola in her dream which made her eager for union. Pingal deputed a number of messengers with an invitation to Dhola for a visit but none of them ever returned to report. In the meantime, Dhola was married to Malvani, the princess of Malwa. She knew about the earlier marriage of Dhola and Marvani. But Dhola knew nothing about this. Once it so happened that a trader of horses visited Pugal and apprised Pingal of the happenings in Narvar. Having taken counsel, the king sent messages to Narvar. Maru also confided her message to them. The clever messengers managed to enter the city posing as roaming bards. Throughout the night they encamped at the foot of Dhola's palace and rendered Maru's message in their songs which were listened to by Dhola. No sooner did the day break than Dhola called them to his presence and having obtained all details of the message rewarded them suitably. Dhola now began to think of visiting Pugal. After some time, he told Malvani of his intention. She somehow detained him for a period of one year. One night, when Malvani was fast asleep, he left the palace on a camel. In order to persuade him to return, Malvani sent her parrot but the poor creature could not succeed. Having crossed the Arvalli ranges he met a follower of Umar Sumra who told him that Maru had grown old. Immediately afterwards another bard named Bisu, narrated the truth which made him happy. On reaching Pugal his joys knew no bounds. Marvani and Dhola met each other. Dhola left for Narvar in the company of Maru, having enjoyed the stay for a fortnight. On the way the party encamped at a desert where a poisonous snake sucked dry Maru's breath, thus causing her death. Dhola prepared to burn himself to death in a fit of despair. At this moment a couple of male and female ascetics happened to come to that place. On the female ascetic's request, the male revived Maru to life. Instructing his men to follow, Dhola left alone with Maru for Narvar. On their way they met Umar Sumra who intended to kill Dhola deceitfully and thus, have Maru for himself. He inivited Dhola for a drink with him. Umar Sumra was accompanied by a singer who happened to belong to a servant family of Maru's father. She disclosed the whole secret to Maru. In order to attract the attention of Dhola, Maru struck the camel with a whip and told him of Umar Sumra's plot. They both then left immediately on the camel. Umar Sumra chased them in vain, but Dhola and Maru reached Narvar. One night Malvani made a derogatory remark about Maru's native land, Marwar. To this, Maru reacted by criticizing Malwa and praising Marwar.

Dhola sided with Maru and Marwar and settled the quarrel.

Brief and simple, it is a story of love, depicting the feelings of the couple going through different situations. It is, thus, a folk poem and represents a love story which resounds with simple and spontaneous human emotions. The various situations, psychological conditions and romantic emotions of separated lovers are depicted through touching natural descriptions. On account of the richness of local colour, the poem has assumed a kind of unique charm. Though Dhola is the king of Narvar and Marvani and Malvani are royal ladies, the expressions that emanate from their hearts are those of ordinary lovers and beloveds. Depiction of human nature and emotions is the chief object of this story and herein lies the secret of its popularity.

Hi.M.

DHOND, MADHUKAR VASUDEO (Marathi; b. 1914) is a critic and a research scholar. Born and educated at Bombay, he started his career as a school teacher there. Late in 1945, he entered Government college service in the Bombay Presidency and served as a professor of Marathi at Dharwar and Bombay. He retired in 1972. He was director of Marathi Sanshodhan Mandal and editor of *Marathi vangmaya kosha* after his retirement, upto 1975.

His first book *Kavyachi bhushane* (1948) deals with the rhetorics of Marathi poetry, wherein he has broken the usual tradition of scholars who merely rely on Sanskrit examples. In *Marathi lavani* (1956) he has set forth a standard text of 'lavani' literature and pointed out that only the pure text of such literature can do justice in finding out the proper meaning. In *Jnaneshwari swarupa, tatvadhyana ani kavya*, he has successfully discussed the idea that this major work of Marathi literature is an independent poetical treatise and not merely a commentary on the *Gita*, as is commonly understood.

Dhond's research and scholarly abilities are at their best in his dissertations and research articles. *Satariche bol* (1968), *Shrivanabhuvani* (1970), *Kalgitura* (1974), *Janeshwarichi savtantara* (1974), *Prabandha, Dhruvapada ani khyal* (1975), *Adhunik Marathi sanhita chikitsa* (1975) are his important dissertations. His research articles on *Jananeshwari*, saint literature and literature of shahirs have established him as one of the discerning research scholars of the day. He has explained many enigmatic problems in the medieval as well as modern literature with painstaking efforts with the help of numismatics, botany, sociology, anthropology, linguistics, philology and many other branches of sciences.

Bh.K.

DHOYI (Sanskrit) is like Bharavi and Magha who have become famous through a single composition, Dhoyi occupies an honourable position amongst the second rank of poets by virtue of his only available lyrical kavya *Pavanaduta* (Wind-messenger). He had the titles Kaviraja and Shruti(or Shruta)dhara (one who can understand and memorize a poem just by listening). He is recognised as one of the five gems at the glorious court of king Lakshmanasena of Bengal (12th century) which was decorated with such other grand names as Jayadeva (author of *Gitagovinda*), Govardhana, Umapati and Sharana. The introductory verse of the *Gitagovinda* that refers to the characteristic greatness of these five excellent poets, recalls that no competitor is known to exist for the Kaviraja Dhoyi. King Kumbha while commenting on this *Gitagovinda*-verse says that Dhoyi is a name derived from a regional basic word (Dhoyiti tasya nama desharudhya vyutpannam pratipadikam).

That Dhoyi was accepted as a great poet is known from the citations of many of his verses (some of which are not found in the *Pavanaduta*) in the prominent anthologies compiled in the different parts of India, like the *Saduktikarnamrita*, *Sharngadharapaddhati* and *Suktimuktavali*.

The single available work of Dhoyi, the *Pavanaduta* confirms the fact of his having received from king Lakshmanasena fabulous gifts, like herds of elephants, golden bracelets, and chowries (verse 101). The last few verses breathe the self-confidence of the author that his poem composed in the rich 'vaidarbhi' style will stand the test of time. A perusal of the poem shows that this is not a vain boast. It is also evident from the concluding verse that Dhoyi has written some other works as well and that the *Pavanaduta* was composed in the evening of his life.

Pavanaduta is an early imitation of Kalidasa's pioneering lyric *Meghaduta* which, through its admirably gliding mandakranta metre and the unique theme of the love-message sent through the inanimate cloud, had made lasting impression on a great line of successive poets. However, in Indian tradition the imitation of a great work only reveals the uniqueness of the original. Even Kalidasa is indebted to the adi-kavi Valmiki.

Pavanduta too is set in the same mandakranta metre. In its 104 verses it narrates the simple story of Kuvalayavati, a Gandharva maiden of the Malayan hills falling in love with the King Lakshmanasena during the latter's career of conquest in the south. The heroine in her highly emotional state sends the south-easternly wind as a messenger.

The wind is advised to pass through the regions of Pandyas, Cholas and Kalinga, cities like Kanchi and Vijayapura, rivers like Subala and Kaveri, Malyavat mountain and Panchapsaras, before going to the final destination of Gauda country. This is, in fact, one of the few messenger-poems in which a historical figure and patron like Lakshmanasena has been taken up as a hero.

The natural scenic settings inlaid with the emotional fervour are beautifully described in simple poetic style. In and through the century of verses is revealed the deft hand of a sensitive poet.

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S.S.J.

DHRU, GATUBHAI GOPILAL (Gujarati; b. 1881, d. 1968) was a biographer, translator and writer of articles on various topics like religion, sociology, education, culture and philosophy. Born in Ahmedabad, he obtained primary education in Ahmedabad and Umreth. After passing the Matriculation Examination in 1898, he entered Gujarat College, Ahmedabad. Later on, he studied at Wilson College and Elphinstone College, Bombay, for some time, and passed his B.A. Examination in 1904. Thereafter, he joined Government Education Department as a supervisor and rose to the position of Assistant Deputy Education Inspector. During the period of his service, he acted as the chief organiser of Prarthana Samaj at Ahmedabad. He was also associated with many social, educational and literary institutions.

He was the editor of *Jyotirdhar*, a monthly journal, and worked for Stri Kelavani Mandal as its Secretary. He travelled throughout India to study the culture, history and manners of different regions.

His biographies include *Raja Rammohan Ray* (1905) and *Isu Christnu jivan* (Life of Jesus Christ, 1910). His another book titled *Pranja paramita sutra* (1916) ideally reflects his line of thinking pertaining to his love for culture, philosophy, religion and education. The finest example of his skill as a translator is visible in *Hindu strioni unnatiman galelan maran vish varsh* (The 20 years I spent for the progress of Hindu women, 1931), a bunch of articles orginally written in Marathi by Karve. The Gujarati version of *Marriage Manual* is yet another excellent example of his skill in translation.

Brahma-dharma (1931) is a collection of his articles on religion. The chief characteristics of his prose writings are their lucid style and his method of point to point delineation of his subject-matter.

This contribution by such a renowned social worker and a creative artist, who was also a follower of the reformative ideology, is indeed great in the field of Gujarati literature.

B.J.

DHRUVA, ANANDSHANKER (Gujarati; b. 1859, d. 1942) was an eminent litterateur, profound scholar and educationist. Anandshanker was born in Ahmedabad. He was the only son of his parents. His father was an officer of high rank in Kathiawar Agency, and after retirement, he worked as an agent of the state in Baroda State Residency. He was awarded the title of Raisahab by the British Government. Anandshanker received his primary education in a traditional school and higher secondary in an English medium school. While he was studying in school, a Sanskrit scholar of Mithila was his family guest for some time and Anandshanker took full advantage of his scholarship. In his college days he earned reputation as a Sanskrit scholar. Besides Sanskrit, his knowledge of English literature was also profound. While he was studying for M.A., he was offered lecturership in Sanskrit and he joined Gujarat College in 1893. For twenty years he served there. There, besides Sanskrit, he used to teach English, Philosophy and Logic which clearly indicates his versatility. In 1920, on Mahatma Gandhi's recommendation, he was appointed Vice-Chancellor of Benaras Hindu University and he held that post for twenty years. In 1928 he presided over the fourth session of Philosophical Congress and, in the same year, he also presided over the ninth session of Gujarati Literary Conference. He was also a chairman of Inter-University Board.

In 1902 he started *Vasant* (spring) in Gujarati. He wrote articles on religious and social topics, literary subjects and did book reviews. The subjects on which he wrote in *Vasant* have been classified and published in nine volumes. Though he has written on many subjects, he mainly wrote on religion and literature. His four books on religion are: *Hindu dharmani balpothi* (A primer on Hindu religion), *Dharmavarnan* (Description of religion), *Hindu Veda dharma* (Vedic religion of the Hindus) and *Apno dharma* (Our religion). He has through these books dispelled some of the misconceptions regarding Hindu religion, sometimes by logical arguments and sometimes by his original interpretation of the events in mythology. He presented his views dispassionately, forcefully and lucidly.

His *Hindu dharmani balpothi* was the first book in Gujarati literature which gives in a nutshell the basic concepts of Hindu religion. Anandshanker's contribution to literary criticism places him as a high ranking critic of the age. He has dealt with almost all aspects of literature such as elements of good poetry, classical and romantic styles, subjective and objective poetry, constituents of an elegy, pathetic fallacy, religion and poetry, art and morality, etc. His literary concepts have emerged from the deep study of the best literary works of the East as well as the West. While discussing literary concepts, he does not confine himself to Gujarati literature alone but lets the reader have a feel of world literature as well.

He was also an educationist and he set up some guidelines for the educationist by writing on various educational problems like how to impart education in mathematics, history or geography, what type of difference there should be between the education imparted to

boys and girls, what subjects should be taught to students of village schools, the place of physical exercise in education, the importance of extra curricular activities, the schedule of teaching of languages, etc.

C.M.

DHRUVA, HARILALA HARSHADARAYA (Gujarati; b. 1856, d. 1896) was a poet and scholar of Indology and Sanskrit literature.

Dhruva graduated in 1873 and obtained his LL.B. in 1880. Initially, for about four years from 1881, he worked as a teacher but ultimately accepted legal profession as his career. Starting his legal career in Surat as a pleader, he ultimately became District and Sessions Judge in the former princely state of Baroda (Vadodara).

Dhruva founded the Prajahita Vardhaka Sabha at Surat in 1882. He also started contributing articles on Indian history to various periodicals in Gujarati and English. In 1889 he attended the Oriental Congress at Stockholm as a delegate of the Baroda State where he was honoured with the degree of Doctor of Literature and Arts. He was also a member of the Royal Asiatic Society, London, and the Anthropological Society. He was awarded a Ph.D. degree by the Berlin University.

Kunjavihara (1895) and *Pravasapushpanjali* (1909) are collections of his poems. Harilala was greatly influenced by what was then known as ' modernism', in the final phase of his poetry. Earlier, he had displayed influences of the medieval Gujarati, medieval Hindi, and classical Sanskrit poetry as well. He has written some fine poems on patriotic themes and on the themes from Indian mythology.

Aharamimamsa, Aryotkarsha vyayoga, Prana Gujarati sahitya ratnamala, Laghu chanakya, Vasanta vilasika are other works written or edited by him. Along with his younger brother, Kesavalal Dhruva, Harilala represents the serious scholarship of Gujarat of the later half of the 19th century.

D.B.M.

DHRUVA, KESHAV HARSHAD (Gujarati; b. 1859, d. 1938) is known as a research scholar, editor of old and medieval Gujarati texts and for his work on prosody. He also translated a number of Sanskrit works of the masters like, Bhasa, Vishakhadatta, Shri Harsha, Jayadeva and others. He was the first professor of Gujarati language and literature.

He began his career as a writer and scholar at the age of 28 with his essays on 'Malayas of Mudrarakshas' and 'Age of Vishakhadatta'. His essay on philology, read at the first Gujarati Sahitya Parishad brought him immediate recognition for his contribution to the field. He was made the president of the second Gujarati Sahitya Parishad, which was held in 1907. He drew attention to some important and peculiar features of the Gujarati language and discussed them.

Scholarship of a high order and sharp literary perception are evident in his work of editing old and medieval Gujarati texts. Of these, edited version of Bhalan's (a poet of 15th century) translation of *Kadambari* and *Anubhavbindu* of Akho (a philosophical saint-poet of 17th century) need special mention. Collection of poems of 15th century poets entitled *Pandarma shataknan prachin Gurjar kavyo* compiled by him, is an important landmark.

His translations from Sanskrit classical literature are remarkable for the various levels of language, and modes of expressions of characters of different cultural levels reflected in them on the pattern of the original. His familiarity with old and medieval Gujarati texts was of a great help in this regard. Some of the scholars feel that the translations have become obscure and inappropriate at places because of the various levels of language; but all the same the translations convey effectively the spirit of the original.

His notes on Sanskrit and old and medieval Gujarati works, poets and playwrights are also noteworthy. He has given some opinions and drawn some conclusions without giving any facts or data in support, perhaps because they are beyond the limit of data or facts. But there are others who feel that the work is important inspite of the limitations.

The most important contribution of Keshav Harshad Dhruva is his study of vernacular metres and history of their evolution through Apabhramsha and Prakrit and vedic metres. He was invited to deliver the prestigious Vasanji Madhavji Thakur lectures by the University of Bombay in 1930-31 and in this study he critically reviewed the vernacular metres, the changes they had undergone, their usage and also tried to fix dates of some of the poets on the basis of the vernacular metres employed by them. His work is recognised as an important landmark in the study of prosody in Gujarati, providing a link between Dalpatram-Narmad on the one hand and Ramnarayan V. Pathak on the other.

Bh.V.

DHRUVADAS (Hindi; b. 1575, d. 1643), a devout poet, was born in Deobund, Saharanpur (U.P.). His father Shyamdas, belonged to the Radhavallabh devotional sect of the medieval times. Kayastha by caste, his ancestors had been government servants by profession. But Dhruvadas was averse to this or other such worldly professions. He, therefore, abandoned his hearth and home and shifted to Vrindavan where he was initiated into the Radhavallabh sect by Gopinath, son of Hitharivansh. He stayed all his life thereafter in Vrindavan and died there.

Dhruvadas was first and foremost a devotee but he also had a deep insight into poetics. He composed forty-two works which are designated as 'lila'. The diversity of the subject matter in these compositions leaves us baffled. The level of his discussion on principles of devotion and of love, on philosophical tenets, spiritual contemplation and worldly conduct, on aesthetic relish in poetry, on medicine and on transmigration of the soul is not confined to any particular branch of philosophy or religion. Out of his forty-two works *Jivadashalila, Vrindavan satlila, Hitshringarlila, Premdashalila, Ratimanjarilila, Nehmanjarilila, Manshringarlila, Rasanandlila,* are better known. Besides writing poetry, Dhruvadas also composed a work in prose and this work presents an outstanding specimen of Brajbhasha prose of his age. This work of his is titled *Siddhanta vicharlila.* It is a remarkable work both from the point of view of emotive richness and linguistic excellence.

Dhruvadas is recognised as a devout poet who interpreted the devotional technique and pattern of the Radhavallabh sect. His minute analysis of love is original in its approach. From the point of view of poetic grace, his works may be compared favourably with those of the 'ritikal' poets. Dignified, soft and graceful diction along with metrical variety are the notable attributes of his poetry. An independent collection of his poetic compositions has been published under the title *Dhruva sarvasva.*

Vi.S.

DHUKYATUNLAL TARYAKADE (Marathi) is a travelogue in the form of a diary, written by the Marathi poet and journalist Anant Kanekar (1905-1980) describing his European tour from April to July 1937. The Marathi title of the book which was published in 1940, is aptly symbolic as it suggests not only Kanekar's travel from the 'fog' of London to the 'Red Star' of Moscow, but also his eagerness to see Russian experiment for himself. While in London Kanekar managed to associate himself with a group of drama students going to Russia and obtained the passport. He stayed three weeks in Russia. As a sympathizer of communist Russia and a critic of fascist Germany and Italy, he has words of praise for the novel experiment of the communist way of life and yet he does not fail to notice the slovenly habits of the Russians, their excessive eulogizing of Stalin and suppression of Trotsky, the curbs imposed upon the freedom of press and the artistic expression of writers behind the Iron Curtain . He also praises Germans for their uprightness and discipline and especially for their sense of public hygiene.

Kanekar's impartial attitude, his immense curiosity about man and nature, his innate sense of humour, his emphasis on recording personal reactions rather than listing and describing factual details and his use of the diary as the expressive medium—all these features have contributed to a spontaneous fusion of the subjective and objective elements. He frankly narrates funny incidents caused by his own ignorance of the language and habits of eating and drinking in the foreign land. All through the book, the reader feels the presence of an alert, well-read, playful and pleasant personality. It is for this dominant subjective element that the book is considered to be a milestone. It has raised the Marathi travelogue to the level of pure literary form.

S.G.M.

DHULA, P.(Kannada; b. 1902, d. 1940). Born at Halasangi in Bijapur district, he was a village Patel keenly interested in literature and folksongs. He also took interest in social services and national movement. He wrote some poems which have been collected in *Vira pathika* and *Arabbiyada Abhimanyu.* He collaborated with Madhura Chenna and Simpi Linganna in collecting folksongs and together brought out the first of such collections under the title *Jivanasangita.* He started a school for Harijan children at Halasangi and was associated with Hardikar in Seva Dal work. He remained a bachelor as he had taken a vow that he would not wed before the country was free from foreign domination. Some of his poems and a few other writings of his have remained scattered in the early issues of *Jayakarnataka.*

V.M.I.

DHUMIL (Hindi; b. 1936, d. 1975). Dhumil's real name was Sudamaprasad Pandey. His father was Shivnayak Pandey and mother Rajwantidevi. He was the eldest of five brothers. His father died when he was only eleven. After one year, i.e. when he was 12 and was studying in the seventh class, he was married. He wrote his first poem when he was only 12. After passing the high school examination, he went to Calcutta in search of a job and after a lot of struggle got employment as a labourer. Later, he joined a company engaged in sale and purchase of wood. Then he took a diploma from the Industrial Training Institute, in the electrical branch and was employed in I.T.I., Benaras where he worked upto 1963. He passed through the vicissitudes of long legal battles and troubles with his bosses. He fell seriously ill in 1974 and died of brain tumour.

He wrote only a few poems but made a name for himself, as he struck a new idiom and altogether a new approach. He represented the mood of the angry young man, but his writings have an essentially tragic note. Naturally, people felt hurt by his views. His poems are simple, open-hearted and outspoken. His language is satirical, forceful and sharp. Only two of his books have been published. The first is *Sansad se sadak tak*—a collection of 25 poems, some of which are 'Akal darshan',

'Rajkamal Choudhary ke liye', 'Mochiram', 'Makaan', 'Bashe ki raat', 'Patkatha', 'Lali rachna'. The second of his works is *Kal sunana mujhe* (1977). This was published after his death. It contains 37 poems. Some of the poems included are 'Sahas ke naye tewar', 'Samvedna ki khudkushi', 'Dastak' and 'Prakash ki lachili bahu'. His book *Kal sunana mujhe* was given the Sahitya Akademi award in 1979.

Sur.G.

DHUMKETU (Gujarati; b. 1892, d. 1965). It is the pen-name of Gaurishankar Govardhanram Joshi. Born in Virpur and educated in various towns of Saurashtra, 'Dhumketu' graduated at the age of 28 in 1920 after a chequered student career interspersed with stray employments. After serving as a clerk in the State Railway and as a high school teacher for short intervals after graduation, he came and settled in Ahmedabad, working as a private tutor in two aristocratic families, devoting all his free hours to writing. Though he first wrote a few articles, some evincing his love of history, and two novels, *Prithwish* and *Rajmugat*. The publication of *Tankha*, the first collection of his short stories in 1926, brought him fame as a gifted writer of the genre. It was reinforced by three more collections of stories bearing the same name and twenty others with titles like *Tribheto*, *Avashesh*, etc. His output of stories which touched the figure of 500 at the time of his death, is rich both in quality and quantity. Some of his stories are works of perfect art. His stories are about the characters drawn from all corners of life and all strata of society, and are characterized by his fine sensitivity surcharged with tender humanism, intimate knowledge of rural and urban life, perceptive observation of men and manners, aesthetic sense and the inner romantic idealism of an idealist that he was. He sometimes turns melodramatic and overplays the sentiments of his characters, but he generally succeeds in touching the tender chords of the hearts of his readers, both sophisticated and simple.

Dhumketu was equally prolific in novel writing to which he reverted after establishing himself as a master of the short story. He has to his credit in all 29 historical and 7 social novels. His historical novels are grouped in two series 'Chalukya and Gupta yuga' granthavalis, *Chauladevi* being outstanding in the former and *Amrapali* in the other. It can be easily seen that he has freely adopted Kanaiyalal Munshi's dramatic devices in his historical novels. But he has tried to remain faithful to history to a greater extent.

An indefatigable writer, Dhumketu also wrote plays, biographies, travelogues, reflective essays, satires, literature for the juvenile and the neo-literate, etc. His *Hemachandracharya* is a well documented biography and his autobiography in two volumes *Jivanpanth* and *Jivanrang* provide delightful reading giving a vivid glimpse of the past and an idea of how Dhumketu became a writer. He has also given adaptations of Confucius, Khalil Gibran and Rabindranath Tagore for Gujarati readers.

An.R.

DHUNGEL, SHAMBHUPRASAD (Nepali; b. 1889, d. 1929). Hailing from a well-to-do family, he spent his childhood in ease and comfort and married at the age of twelve. He had the enviable opportunity of learning at home from a host of teachers well-known for their wide experience and sagacity.

An amazing proof of his poetic gift, and indubitably a wonderful achievement for a youth of fifteen, was the creation of *Panchak-prapancha* (Five illusions, 1904). Very few poets have reached the depth of his penetrative mind and attained the standard of excellence accomplished by him within a short span of forty years. He was never baffled by the buffets of misfortune and kept on making unremitting efforts to see his work through.

His instantaneous poetical description of a garden in the poem Kailash-bagh earned him the title of 'ashu-kavi' (an instantaneous poet). Dhungel is a realist whose literary works bear the stamp of his talent from the very outset. *Gaph-sindhu* (Fun and frolic) in 550 verses, and *Dyuta-shataka* (One hundred verses on gambling) depict the various aspects of society prevailing at that time. His poems which had appeared in *Sundari* (a journal from Varanasi) were mostly devotional songs. Numerous poems of Dhungel have been published in *Gorkhali* (a weekly paper from Varanasi) and *Chandrika* (a literary journal from Darjeeling) and these attracted the attention of many litterateurs.

Then comes the pathetic story of Shambhuprasad's grim struggle for existence. At Varanasi he associated himself with Punyaprasad Prakashan. It was during this trying time that he produced some of the magnificent works of poetry, viz. *Krishna-charitra* (Life of Krishna, 1921), *Shambhu bhajanmala* (Collection of devotional poems, 1923), *Hitopadesha* (Stories with morals, 1923), *Dhruva-charitra* (Life of Dhruva, 1924), *Mahabharata (The Mahabharata* with Drona and Karna sections, 1924), *Beshya-barnan* (Description of a prostitute), *Maitalu chhori ko katha* (The story of a married daughter staying with her parents, 1926), and *Pinash ko binash* (Destruction of Pinash, 1926). The list, by no means, is complete.

Shakuntala (1915), *Malati-Madhava* (1918), *Ratnavali* (1925), all based on classical Sanskrit plays, *Vatsaraj* (in Hindi), *Vidya-Sunder* (published in part in *Chandrika)*, and *Indra-sabha* are some of his well known works in the field of drama.

Varlav, *Prem-kanta* (in Hindi), *Simhasan-battishi* are some of his very popular novels.

Numerous stories and anecdotes in prose and verse

like 'Sunkeshari rani ko katha' (Story of a queen with golden hair), 'Abola maiya ko katha' (Story of a lady who never talked), 'Hatim Tai ko katha' (Story of Hatim Tai–based on a Persian Legend), 'Gulbakaoli' (based on a Persian story) have won him wide acclaim.

His essays 'Mahendramalli', 'Samaya ko mulya' (Value of time), 'Prabhat' (Dawn) display a high degree of literary distinction.

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M.B.P.

DHUPA (Oriya) is a collecton of poems by an eminent Oriya poet, Mayadhar Manasinha. It is supposed to be the best work of the poet and was first published in 1931. It contains thirty-two love lyrics. *Dhupa* (Incense) is the symbol of dedicated love. In the poem 'Taruna kavira asha' (The aspiration of a young poet), the poet depicts his arena of love and poetic venture. He wants to embrace the entire universe for the sake of his beloved. Poems like 'Papa o prema' (Sin and love), 'Pranaya sadhana' (Loyality to love), 'Ashadha abhisara' (Tryst of love in Ashadha), Rasasthali (Place of rasa), 'Mauna bidaya' (Silent farewell), 'Premara bhasha' (Language of love) and 'Prema o mrityu' (Love and death) are remarkable for their rich emotion, romantic setting and intensity of feeling. In the poem 'Prema o mrityu' love is spiritualised and the poet wants to have a touch of his beloved in the grave even after his death. On the whole, *Dhupa* is a happy blend of youthful love, experience and emotions. The spirit of medieval Vaishnava poetry and English romantic poetry are beautifully assimilated in this collection of lyrics. As regards language and diction, the poems are full of rich, soft and melodious lines charged with poetic sensibility, powerful feeling and youthful passion.

S.P.

DHURJATI (Telugu; b. 1480, d. 1540) is one of the Ashtadiggaja poets who adorned the court of Krishnadevaraya of Vijayanagar. His parents were Singama and Narayana, the son of Jakkaya. Kumara Dhurjati (Venkataraya), the author of *Krishnarayavijaya*, mentioned in one of the verses of that historical poem that Dhurjati was his grandfather. In another verse of the same poem, he said that his elder grandfather, Dhurjati, received many honours in the court of Krishnadevaraya. From this it becomes evident that his real grandfather was China Dhurjati, who was the younger brother of Dhurjati. Critics are of the opinion that Dhurjati was not even his grandfather but one of his forefathers whom he called (peda-tata) elder grandfather, meaning one of the old members of his lineage. Lingarajakavi, the son of Kumara Dhurjati described in one of the verses of his poem, *Pedakalahastimahatmya* that Dhurjati was a devotee of the lotus feet of God Shiva of Kalahasti, that he wrote the story of the greatness of Kalahasti with nectar-like words, and that Krishnadevaraya worshipped (honoured) him by prostrating on his feet. His real date of birth is not known but it is believed that he might have been born in about 1480 and died after 1540.

Two works of Dhurjati are published and there is no mention of any other work written by him. *Shrikalahastimahatmya* is his major work which describes the greatness of Shrikalahasti Kshetra near Tirupati and which is dedicated to Shrikalahastishvara. The other is a 'shataka' entitled *Shrikalahastishvara shataka*, one of the most famous and popular shatakas in Telugu literature. It gives some details of the life of Dhurjati and is supposed to have been written in his later life after the death of his royal patron, Krishnadevaraya. He severely censures the kings in his shataka saying, "Kings are arrogant and inebriated, service under them is equal to hell and the damsels, sources of agony. When one is called a king, kindness, justice, truthfulness, sympathy towards friends and scholars, and gratitude immediately disappear from him." The question arises why he should censure the kings in this way when emperor Krishnadevaraya honoured him in so many ways and treated him with such high esteem. Perhaps, he might have approached other kings after the death of the emperor and they might not have treated him with same respect. Dhurjati seems to have led a lascivious life in his youth and he repents for it in his shataka in which there are many passages which bear testimony to it. He says in one of the verses: "My body bears the symbols of the 'nakhakshatas' (marks made by the nails) caused by damsels, my chest has become hard on account of the pressure of the breasts of women, age passed away in sports with ladies, my head has become bald and I am vexed with samsara." He does not hide any facts relating to him in his shataka, however bad they are and this personal element has given naturalness and credibility to his shatakas, the style of which is superb.

Emperor Krishnadevaraya was so much pleased with the sweetness of his poetry that once after hearing it, he exclaimed in the form of a verse: "How could the words of the intelligent Dhurjati obtain such matchless sweetness." It is said that Tenali Ramakrishna suddenly stood up and completed the verse saying: "It is by testing the nectar of the lips of the dancing girls." This story appears to be true as Kumara Dhurjati refers to the first part of it in his *Krishnarayavijaya*. Dhurjati could recognise his defect after a certain age, repented for it, and became a staunch devotee of God Shiva at Kalahasti.

Dhurjati did not dedicate any of his works to emperor Krishnadevaraya. The emperor was a staunch Vaishnavite which is evident from his work *Amuktamalyada* and in

spite of it, he gave patronage to Dhurjati, giving him a place in the Astadiggajas though he was an established Shaivite. This shows not only the greatness of Dhurjati as a poet but also the catholicity of outlook of the emperor in religious matters.

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D.V.

DHVANI (Gujarati) is the first collection of poems (1951) by Rajendra Shah, the leading poet of the post-Independence period of Gujarati literature. It is divided into two parts: 1. metrical poems, 2. songs. There are sixty-three poems in part one written in various metres and on various subjects, concrete as well as abstract, usual as well as unusual. It contains lyrics of various types, sonnet, ode, pastoral poem, etc. His lyrics are pure, reflective and dramatic. There are short as well as long poems showing his mature pen both in metre and expression. The metres 'vasantatilaka', 'harini' and 'vanveli' are his favourite ones. His vasantatilaka in the poems 'Shravani madhyahne' (At midday of Shravan), harini in 'Ayusyana avasheshe' (On the eve of the life) and vanveli in 'Vaya sandhikala' (The period of transition) are good examples of his success in metre, within the overall aesthetic tradition of these poems. It seems that sonnet is his favourite form, the apex of which is seen in his series of sonnets named, 'ayusyana avasheshe.'

The second part presents 45 lyrics which mark a deviation from the lyrics of the succeeding decades, so far as the form, diction and rhythm are concerned. He has brought out new dimensions of rhythmical beauty by permutation and combination of various units of rhythm.

He has dealt with the subject of love and nature. He depicts love to its full bloom. He is romantic in approach, he never becomes obscene in the treatment. He has always remained the seeker of 'beauty in Nature'. His songs do not show him in plaintive mood. Beauty of varied rhythms and gay diction are the notable achievements of his songs. His philosophical bent of mind and spiritual vein have never subdued the pure poet in him in his songs and metrical poems.

It seems that the collection *Dhvani* has not kept pace with socio-political consciousness and commitment of the time, but it does keep pace with the march of Gujarati poetry after Gandhiyuga.

D.P.

DHVANI (Sanskrit). The theory of dhvani (suggestion) marks a major turn in the onward journey of literary movement, which proclaims dhvani as the essence of poetry and 'vyanjana' (the process of suggestion) as the medium of literary creation and communication. Its propagator Anandavardhana carried forward the tradition elevating the level of discussion on the essence of poetry. He, unlike Vamana, refused to hold the process (vyapara) as the soul of poetry and established vyangya (suggested meaning), the end-product (vyapara), as the soul of poetry, instead. And this is that element which is consummated and communicated through the process of suggestion.

The emergence of the theory of suggestion, therefore, constitutes a major event in the realm of Sanskrit literary criticism. It changes the course of the literary current from outward to the inward. It is in this sense that Anandavardhana declares his school as 'different from the famous systems' (prasiddhaprasthanavyatireki) and as 'one which has not been unfolded before' (anunmilitapurva), in spite of his effort to demonstrate traditional sanction behind the idea of suggestion.

The credit for developing the idea of dhvani into a full-grown system of literary criticism necessarilly goes to *Dhvanyaloka*, Lochana and *Kavyaprakasha* in that order. 'The dhvani theory', to quote Kane, 'is only an extension of rasa theory' bringing out the rasa from the confines of drama alone. It was left to the propounder of dhvani to spell out the roots of charm even in a single piece of literary exercise, say a verse, which by itself could not generate rasa. It thus, discharged two functions at one go—(1) it established that rasa, the acknowledged soul of poetry, is never directly expressed but always suggested. The instrument, the process and the aesthetic outcome is all nothing but dhvani. (2) it induced an element of aesthetic consciousness into our literary appreciation and explained that it is the suggested sense that makes the poetic content meaningful and charming. The division of vyangya (suggested sense) into three categories—rasa, alamkara and vastu is the direct outcome of that aesthetic consciousness. The subsequent large scale and indepth studies like Ruyyaka's *Alamkarasarvasva* clearly demonstrate that. In addition to these two, the dhvani theory achieved one more feat. It provided a comprehensive framework for a systematic and harmonious revaluation and consequent restructuring of the then prevailing notions/principles/aspects of literary criticism such as guna, riti, alamkara, vritti, etc., making it abundantly clear that all these form an integrated system of literary excellence leading to aesthetic relish called rasa.

From the first verse (karika) of the *Dhvanyaloka* it is quite clear that the theory of dhvani had a long course of development inasmuch as it was given a due consideration by his predecessors and it existed even at the time of Anandavardhana himself in various forms, handed down, as he asserts, in unbroken tradition, although it may not have been explained, as Abhinavagupta adds in his gloss, in particular books. This implies without doubt that the

school existed from a very early time, but it goes to the credit of Anandavardhana to present it in a systematic and scientific form.

The term dhavni is suggested by the grammarian's doctrine of 'sphota', according to which the dhvani suggests the sphota which is the meaning it bears. The words and their senses that are capable of manifesting the suggested sense are called dhvani. Thus, suggestive words and senses are called dhvani. The additional activity of the speaker involved in imparting to the sounds produced by him in a manner or shape such as fast, slow, etc., is called dhvani. Similarly it is not the ordinary significative functions of words, viz., primary (abhidha) and secondary (lakshana) that manifest the suggested sense, but a third activity inherent in words and different from the two previous ones, known as suggestion (vyanjana). This is also called dhvani. But lastly the poetry where all these, the suggestive words and ideas, suggestion and suggested ideas, are found is also called dhvani. It is evident that the term dhvani, which is used in all the five different senses stated above is borrowed and adopted from the terminology of the grammarians. According to Abhinavagupta, the word dhvani can stand for five different meanings, viz., (1) the suggestive meaning (vyanjakartha), (2) the suggestive word (vyanjakashabda), (3) the function of suggestion (vyanjanavyapara), (4) the suggested content (vyangya) and (5) poetry as a whole (samudayakavya).

The last one, dhvanikavya, has been defined by Anandavardhana as that kind of poetry, wherein the conventional meaning or the word renders itself or its conventional meaning secondary (respectively) and suggests the implied meaning. It appears that Anandavardhana was constrained to formulate a definition of dhvani, because there appeared to be a lot of confusion about its existence and nature in the minds of his contemporaries as well as scholars prior to him. This definition of dhvani was, however, subjected to a ruthless criticism by Mahimabhatta, the author of *Vyaktiviveka*, analysis of suggestion. He pointed out as many as ten defects in the definition and many more incongruities in the concept of dhvani as enunciated by Anandavardhana. These were adequately taken care of later by Ruyyaka.

There are two main divisions of dhvani, the one where the expressed sense being stultified suggests some ideas and is called 'avivakshitavachya' and the other where the expressed sense, though intended to convey some ideas as leading to something else, suggests some other ideas. It is termed as 'vivakshitanyaparavachya'. The avivakshitavachya type of dhvani may be illustrated by the following:

Only three types of men can pluck the golden flowers of this earth, viz., the brave, the learned and the parasites.

Here, the primary sense of the expression 'golden flowers' connot be construed with 'earth' because the earth is not a tree, nor has it any golden sprouts in the true sense of the term and as such it has to be abandoned altogether in favour of the secondary sense. Similarly, the word 'pluck' also cannot be taken to convey its primary sense. Here the primary sense being incompatible we have to resort to indication which conveys the idea that only the three types of persons enumerated above can achieve material success in this world.

The dhvani where the expressed sense, though intended to convey something as leading to something else (vivakshitanyaparavachya) may be illustrated by the following verse:

Shikharini kva nu nama kiyachchiram
Kimabhidhanamasavakarottapah.
Taruni yena tavadharapatalam
Dashati bimbaphalam shukashavakah.

Here, a paramour covertly expresses his own desire to his beloved by referring to the parrot's pecking at the bimba fruit, red as her lips. Unlike the previous verse, the primary sense is not incompatible here, and as such there is no trace of indication, but the suggested meaning is conveyed by the expressed sense itself.

The aforesaid first division of dhvani where the expressed sense being stultified suggests some ideas (avivakshitavachya) is classified under two subdivisions—one where the expressed sense, though not totally incompatible, is transformed into one characterised by new attributes (arthantarasamkramitavachyadhvani) and the other, where the expressed sense is altogether discarded because it is totally incompatible (atyantatiraskritavachyadhvani).

The first sub-variety of avivakshitavachyadhvani is that where the expressed sense is not incongruous and hence there is no need to resort to the indicated sense (arthantarasamkramitavachya). The primary or expressed sense itself, on a consideration of the text, is given up in favour of the suggested sense. The following will amply illustrate this:

Good qualities become really so only when
they are appreciated by the connoisseurs; (indeed)
lotus flowers become lotus flowers only when
they are favoured by the rays of the sun.

The idea is that excellences ought to be recognised by others; otherwise they will be of no value and may disappear just like a flower that withers out in the forest without its beauty and fragrance being enjoyed by any. Here the seat of suggestion is the second 'lotus flowers' in 'lotus flowers become lotus flowers', and it means that when the rays of the sun fall on them they fully blossom and possess the superior beauty, fragrance and glory of being the seat of the goddess Lakshmi, etc. 'Kamala' conveys the sense of an object endowed with the excell-

ences referred to here. In this sub-variety the primary sense is not absolutely discarded in favour of a secondary sense, but it leads, without intervention, to the suggestion of some other idea (arthantarasamkramitavachya).

The second sub-variety of the avivakshitavachyadhvani is one where some idea is suggested by completely rejecting the primary sense owing to its incongruity (atyantatiraskritavachya) and can be illustrated thus:

The moon whose lustre has passed
over to the sun and whose orbit is
covered with mist does not shine forth
just as a mirror that is rendered
blind by long heavings.

Here is described the state of moon in the early morning in the winter season. It is like a mirror covered with numerous particles of water falling on it alongwith heavy breathings. The statement 'the moon is like a mirror that is rendered blind' is incongruous in as much as the inanimate mirror having no eyes cannot be said to be blind. The incongruity can be removed if we take resort to the secondary meaning of the word 'blind'. Through the similarity of this mirror to a blind person that cannot see external objects, 'blind' is taken to mean 'being incapable of reflecting external objects'. And the purpose behind using such an incongruous expression is to suggest forcibly that as the mirror has completely lost its power to reflect and is utterly useless, so is the moon that is useless without the lustre.

The suggested meaning can be conveyed either by a word alone or by the sentence as a whole. Hence, the aforesaid two sub-divisions may further be sub-divided into two varieties each. Thus, the dhvani, where the expressed sense being stultified, suggests some ideas (avivakshitavachya) is of the four types described above.

In vivakshitanyaparavachya, the expressed sense, though intended to convey an idea leading to something else, is not based on indication as the first variety is. Here, the expressed sense has its importance *per se*. But the ultimate object of our cognition is the suggested sense. It has two sub-varieties—one in which the order of sequence of the suggested meaning is imperceptible (asamlakshyakramavyangya), and the other in which the order of sequence of the suggested meaning is perceptible (samlakshyakramavyangya). Practically the whole of the rasa theory is merged in the first sub-variety, called the asamlakshyakramavyangya. Here the expressed sense generally constitutes a representation of the excitants (vibhavas), ensuants (anubhavas) and variants (vyabhicharibhavas). When we understand these, at the very spur of that moment is kindled up in us the corresponding emotional mood or instinct (sthayibhava) and this is developed to that climax where we realise our own emotion of love, etc., invariably accompanied by a thrill.

When in this manner the appropriate causes, effects and the accessory emotions are fully represented, the emotional mood (sthayibhava) that is inborn in all responsive hearts is stirred and developed to that emotional climax, when we, realising our own emotion, reach a blissful state of mind. This bliss is called the aesthetic pleasure (rasa). This rasa is not realised by any of the words denoting it, but is suggested to us immediately the moment we understand the excitants (vibhavas), etc., in the shape of the primary meaning (vachyartha). This aesthetic pleasure appears to arise simultaneously with our reading and understanding the verse. Really the two do not arise at the same time, but there is some interval between our knowledge of the primary meaning (vachyartha) and the suggestion of the aesthetic pleasure (rasa); yet it is so quick that it is almost imperceptible in the same manner as the piercing of a hundred lotus-petals placed one above the other with a needle appears to take place simultaneously, though in fact there is some interval between the piercing of one petal and the other next below, however quick and imperceptible it may be. This is why this class of dhvani is one in which the order of sequence of the suggested meaning is imperceptible (asamlakshyakramavyangya). Not only passion (rasa) but emotions (bhava), aberrations of passion and emotions (rasabhasa and bhavabhasa), allayment of emotion (bhavashanti), manifestation of emotions (bhavodaya), conjecture of emotions (bhavasandhi) and admixture of emotions (bhavashabalatva) also come under this type of dhvani. It may further be divided into six types as it may be suggested by (1) sentence, (2) word, (3) part of a word, (4) style, (5) letter and (6) context.

The dhvani in which the suggested meaning has its sequence to the suggestive word clearly perceptible in the manner of a reverberating echo, has been said to be of three kinds—(1) that arising from the force of the word (shabdashaktyudbhava), (2) that arising from the force of the meaning (arthashaktyudbhava) and (3) that arising from the force of both (shabdarthobhyashaktyudbhava).

Dhvani based upon the force of the word is of two kinds, according to what is principally represented by the word. They are (a) a figure of speech (alamkara) and (b) a bare matter-of-fact (vastu-matra). As an example of the former the following verse may be quoted:

Ullasya kalakaravalamahambuvaham
Devena yena jarathorjitagarjitena
Nirvapitah sakala eva rane ripunam
Dharajalaistrijagati jvalitah pratapah

(Just as Indra brings up the cloud, dark and fresh, and accompanied by fierce thundering, and extinguishes by means of torrents of rain, the heat of the destructive fires pervading over the three worlds, in the same manner has this king with a fierce roar, lifted his sharp sword, and by means of its flickering edge, destroyed the glory of his

enemies, which was extending over the three worlds).

Here the literal meaning of the verse would be distinctly irrelevant; hence with a view to avoiding this, it has to be assumed that what is intended is to describe the similarity between the directly mentioned subject (the king) and the one only indirectly implied (Indra), and thus what comes to be suggested here is the figure of speech known as simile (upama). This suggestion is to be based upon the force of the word, because the words used here lend themselves to the above interpretation only because they have double meanings; and this effect would be lost if they were replaced by their synonyms.

The second variety of dhvani based upon the force of the words, where a bare matter-of-fact is suggested may be illustrated by the following verse:

Shanirashanishcha tamuchchairnihanti
kupyasi narendra yasmai
tvam. Yatra prasidasi punah
sa bhatyudaronudarashcha.

(O king, when you are angry with a man, both the evil planet Saturn (shani) and the thunderbolt (ashani) strike him fiercely, while when you are pleased with a man, he shines nobly (udara) and has his wife obedient to him (anudara).

What is suggested here is that even mutually contradictory forces like shani-ashani and udara-anudara cooperate in obeying your wishes.

The dhvani based upon the force of the meaning is either (a) self-existent, or (b) owes its existence to the bold assertion of the poet, or (c) owes its existence to the bold assertion of some character portrayed by the poet. Each of these three being either a figure of speech (alamkara) or a bare fact (vastu), it comes to be of six kinds; and since each of these suggests a figure (alamkara) or a fact (vastu), it comes to be of twelve kinds.

The dhvani based upon both word and meaning is of one type only. It may be illustrated by the following verse:

Atandrachandrabharana samuddipitamanmatha |
Tarakatarala shyama sanandam na karoti kam ||

(Whom does the young woman not please—adorned as she is, with a bright head-jewel, arousing love and with unsteady glances, being like the night adorned with the bright moon, arousing thoughts of love and glimmering with stars.)

What is suggested here is the figure of speech known as simile (upama). All this is suggested by the imaginary fact that the king caught hold of the looks of one lady and the enemies were embraced by the other ladies. And this suggestion is based upon the power of both word and meaning; the former, because the entire similitude rests upon the double meaning of the words shyama, chandra and taraka, which cannot be replaced by their synonyms without destroying the said effect, and the latter, because the other words are such as can be easily replaced by other synonyms without spoiling the effect.

The dhvani arising from both, i.e. suggestion based upon the force of both word and meaning, is present in the sentence only, whereas its other varieties are present in the word as well as in the sentence. And the dhvani based upon the force of meaning occurs in a context (prabandha) also.

Thus, primarily there are fifty one varieties of dhvani: (A) where the expressed meaning is not intended (avivakshitavachyadhvani) has two varieties: (1) that in which the expressed meaning is transferred into another (arthantarasamkramitavachya), (2) in which it is totally discarded (atyantatiraskritavachya). Each of these belonging to word and meaning make up four varieties. (B) The dhvani where the expressed meaning is intended to be subservient to another (vivakshitanyaparavachya) is of two types–(1) where the suggestive process is imperceptible (asamlakshyakramavyangya) and (2) where the suggestive process is perceptible (samlakshyakramavyangya). The former is of six varieties, as it belongs to word, sentence, part of word, style, letters and context; and the latter has these forty-one varieties—two varieties of that based on word (shabdashaktyudbhava) and each belonging to the word and sentence make four, twelve varieties of that based on meaning (arthashaktyudbhava) and each belonging to word, sentence and context make thirty-six; and lastly one variety of the dhvani based on both word and meaning (shabdarthobhayashaktyudbhava) (4+6+41=51). Each of these 51 varieties has its own 51 varieties. Thus, the number of varieties becomes (51x51=) 2601. These further combine in two ways—one in which there is mutual dependence and the other where both are independent of each other. The former is again of three types: (1) where it is doubtful which one is a predominant factor, (2) where one distinctly helps the other and (3) where both form part of a single suggestive factor. Hence the aforesaid 2601 varieties of dhvani, if multiplied by these four, become (2601×4=)10,404. These mixed varieties along with 51 pure varieties make the number of varieties of dhvani (10404+51=)10455.

The utility of dhvani has been recognised also by the 'New Poetry'—of Eliot, Empson, etc. A technique of suggesting ideas through the use of symbols is very largely employed by the dramatists, like Tennessee Williams of America. In India this trend has also come to the poetry of the Indian languages, like Hindi, Bengali, Assamese, etc. This is perhaps the result of the overwhelming impact of the modern western poets, like Eliot. The most notable characteristic of the new poetry in the context of the dhvani theory is its technique of communication, because the language of the new poetry is also suggestive. This dictum is also known as symbolical, oblique and ambi-

guous. While the votaries of the new poetry demand that the suggestive language is the only language for the new poetry, critics like Richard, Ogden, Tillyard and Empson have tried to discover a special role played by suggestion (dhvani) in the poetry of all ages. Tillyard has gone to the extent of remarking that 'all poetry is more or less oblique, there is no direct poetry'.

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Na.R.

DHVANYALOKA (Sanskrit), also called *Kavyaloka* and *Sahridayaloka*, is the basic book on the dhvani theory written by Anandavardhana of Kashmir, during the reign of king Avantivarman (855-884 A.D.). It is in the form of 'karika' (verses) with detailed commentary called 'vritti'. There was some difference of opinion as to whether both the karikas and the vritti are by the same author or not, but since Abhinavagupta quotes the karikas and passages from the vritti as by Dhvanikara, Anandavardhana is now generally accepted as the author of the entire work. The *Dhvanyaloka* is in four sections called 'uddyotas'.

Anandavardhana starts by saying that his theory of dhvani is only a clear presentation of the fundamental ideas on the importance of suggestion in poetry accepted by all great poets and connoisseures. The term dhvani has been adopted from the 'sphota' theory of the grammarians, according to whom the dhvani reveals or suggests the sphota which is the meaning-bearer. Just as the dhvani reveals the sphota (which is the meaning-bearer), similarly that poetry which reveals a deeper meaning is termed dhvani. His theory is in a way a proper presentation of the rasa theory as applied to poetry also. He begins his arguments by establishing with various examples that in all good literature there is an implied sense over and above the expressed sense. This implied sense may be a fact, a figure of speech or an emotional factor; in all good poetry importance is given to this implied sense. Anandavardhana defines dhvani as that type of literature where there is an implied sense clearly suggested and where this implied sense is predominant. If the suggested sense is not predominant, the type of literature is called 'gunibhutavyangya'. The type of literature where there is no suggested sense is called 'chitrakavya', which has no real place in literature.

Anandavardhana posited a special function called 'vyanjana' or suggestion for language over and above the well known primary denotative power 'abhidha' and the metaphoric transfer 'lakshana'. The suggested meaning depends on contextual factors and there is no one-to-one correspondence between an expression and the possible suggested meanings. Metaphoric transfer occurs when the primary sense is incongruent in the context, and a new meaning, somehow connected with the primary sense, either similarity or contiguity, is assumed to remove the discrepancy; in the case of intentional metaphors the purpose that prompted such uses is only suggested and does not come under the purview of lakshana. Vyanjana or suggestion has to be accepted to explain this purpose (like sanctity in the sentence 'the village is on the Ganges'). Moreover emotional factors, which form the main content of good literature, can neither be expressed, nor indicated through metaphor. The use of a term referring to an emotion cannot by itself communicate the emotion; emotion can be communicated only by describing the situtation and environment, the characters involved and their behaviour, including the reactions. Suggestion cannot be explained as inference, for inference implies invariable concomitance between the probans and the probandum, but in suggestion there are various possible items, out of which one or the other is revealed on the basis of the contextual factors: sometimes the same expression may convey different ideas to different people.

Anandavardhana classified dhvani into two main types: 'avivakshitavachya' where the literal meaning is not the one intended and 'vivakshitanyaparavachya' where alongwith the literal meaning something more is intended. This corresponds to the 'lakshanamula' and 'abhidhamula' of later writers. Again the dhvani may be based on the power of the expression primarily (shabdashaktimula), or it may be based on the content (arthashaktimula); the former involves double entendre, and according to Anandavardhana this applies only where the figures of speech are involved; later, Abhinavagupta and Mammata accepted even vastu (ideas) as coming under this type. In the case of double entendre, the non-contextual idea is got through the primary denotative power according to Anandavardhana, but Mammata took it as coming under suggestion.

The sequence of understanding the literal meaning and the suggested meaning is negligible in cases where emotional factors are involved; hence this type is called asamlakshyakrama by Anandavardhana; the other type, where the suggested element is a fact or a figure of speech, is called samlakshyakrama. Another classification is on the basis of the ideas expressed being feasible in themselves (svatahsambhavi) or highly fanciful (praudhoktinishpanna).

Anandavardhana accepted all earlier views on the importance of decorative elements like figures of speech (alamkaras), literary merits (gunas), structure (vritti) and the arrangement of the plot with the sandhis and sandhyangas; but he insisted that rasa is the most important

element in literature and all the other factors should be selected in consonance with the rasa delineated. The propriety in the use of figures of speech, etc., is on the basis of their relevance to the rasa delineation. Even the so called defects (doshas) may be resorted to at times, if they are suitable for the rasa.

Another point stressed by Anandavardhana is that in all literature where different rasas are delineated, effort should be made by the poet to see that one of it is made the principal and the others subsidiary, so that there may be real excellence. The 'angirasa' principle is all comprehensive and should be taken into account in the construction of the plot, in the use of figures of speech, etc. The possibility of conflict between rasas can also be avoided by the proper use of the angirasa concept. Anandavardhana claims that this angirasa concept is implicit in the great literary works like the *Ramayana* and the *Mahabharata;* karuna is the main rasa of the *Ramayana* and shanta the main rasa of the *Mahabharata.*

Incidentally Anandavardhana supports the view about shanta being an independent rasa, with 'trishnakshayasukha' (the pleasure in having no desires) or 'nirveda' as the sthayibhava. It is different from 'daya', 'vira', etc.' since the ego is developed in vira, whereas it is absent in shanta.

Anandavardhana has given directions to the would-be poet regarding the use of ideas from earlier writers. No plagiarism is involved if ideas taken from earlier writers are properly used with individuality and originality and for this the proper use of the principle of suggestion will be of great help.

Even though *Dhvanyaloka* purports to be a work to establish the dhvani theory, Anandavardhana's main purpose seems to be to bring out the importance of rasas in all types of literature, and to advise poets on how to write good poetry and sahridayas on how to enjoy good poetry. He has defined a sahridaya as one who can appreciate rasa properly (rasajnata). It is not enough to be thorough in grammar and literary criticism; craftsmanship may be helpful, but experience at appreciating classical literature continuously alone can help one to be a good sahridaya.

K.K.R.

DIALOGUE HYMN AND DIALOGUE (Sanskrit). There are certain hymns in the *Rigveda* numbering about twenty which are in the form of dialogues (samvadas). They are known as dialogue hymns. Most of these hymns are in fact ballads of the half-epic, half-dramatic type.

The first dialogue originated from the conversation between Yama and Yami based on the myth of origin of the human race (Rv. 10.10). In passionate words glowing with desire the sister draws the brother on to love. In gentle yet firm words Yama, the brother repulses her. It is an irony that both the brother and the sister quote the same divine dispensation in support of their respective arguments. Dialogue ends with the final refusal of Yama. It is a unique poem in the *Rigveda.*

Dialogue between Pururavas, the lover and Urvashi, the beloved (Rv. 10.95) takes place at the moment when Urvashi deserts her mortal lover for ever. Pururavas goes out to seek her and finds her playing with other water-nymphs in a lake. All the pleadings of Pururavas that she might return to him are in vain. The hymn is obscure at places. The legend of Pururavas and Urvashi is also told in the *Shatapathabrahmana* (4.5.1) and the verses of the *Rigveda* are woven into the narrative. Kalidasa has based his immortal drama *Vikramorvashiya* on it.

Dialogue between Vishvamitra and Vipasha and Shutudru, the two rivers of the Punjab (Rv. 3.33) takes place when Vishvamitra, the chief priest of Sudas, the king of the Bharatas, accompained by the army of the Bharatas, arrives at the confluence of the two rivers. He requests the two rivers to become fordable. But the rivers cannot comply with the request as they flow at the behest of Indra. In the end the entreaties of Vishvamitra move them and they bend as low as a lover does to embrace the beloved. The poem gives the true picture of the two rivers surging with floods.

Dialogue between Sarama and the Panis (Rv. 10.108) tells the story how Sarama, the messenger of Indra, having tracked the stolen cows, demands them back from the Panis. The poem is simple and beautiful.

A number of dialogues occurs in different *Upanishads* also. The *Brihadaranyakopanishad* has five important dialogues.

(1) dialogue between Balaki and Ajatashatru, the king of Kashi (2.1); (2) dialogue between Yajnavalkya and his wife Maitreyi (2.4); (3) dialogue between Yajnavalkya and other philosophers (3.1-9); (4) dialogue between Yajnavalkya and Janaka, the king of Videha (4.1-4); (5) dialogue between Shvetaketu Aruneya and Pravahana Jaivali (6.2). The *Chandogyopanishad has* equal number of important dialogues–(1) dialogue between Uddalaka Aruni and Pravahana Jaivali (5.3-10); (2) dialogue between six sages and Ashvapati Kaikeya (5.11-18); (3) dialogue between Shvetaketu and Uddalaka Aruni (6.1-16); (4) dialogue between Sanatkumara and Narada (7.); (5) dialogue between Prajapati and Indra and Virochana (8.7-14). The *Kathopanishad* consists of the famous dialogue between Nachiketas and Yama. Dialogue between Bhrigu and Varuna occurs in the *Tattiriyopanishad* (3). Dialogue between Indra and Pratardana occurs in the *Kaushitaki-upanishad* (3). Some important dialogues are given below.

Dialogue between Yajnavalkya and his wife Maitreyi takes place when he is about to leave home and wants to live the life of a hermit. Maitreyi wants to know how one becomes immortal. Yajnavalkya makes it clear that there

is no hope of immortality by wealth. He says, 'Not for the sake of the husband is the husband dear but a husband is dear for the sake of the Self. Not for the sake of the wife is the wife dear but a wife is dear for the sake of the Self. All things are dear for the sake of the Self. Thus all things exist for the Self. The Self should be seen, heard of, reflected on and meditated upon.'

Dialogue between Yajnavalkya and a number of philosophers takes place at the court of King Janaka in which the sage emerges victorious. One of the most important conclusions here arrived at is that the Absolute is theoretically unknowable, but can be comprehended practically. The second doctrine which is formulated here is the doctrine of deeds (karma). This doctrine of deeds which had a great moral significance was later developed in Buddhism.

Dialogue between Yajnavalkya and Janaka presents a picture of the soul in the conditions of waking, dreaming, deep sleep, dying, transmigration and salvation. Describing the state of dream and the state of waking Yajnavalkya says, 'when he goes to sleep he takes along the material of this all-embracing world, himself tears it apart, himself builds it up; he sleeps (dreams) by his own brightness, by his own light. In that state the person becomes self-illuminated. Even as a large fish moves along both banks of a river, hither and the further, so also this person moves along both these states, the state of dream and the state of waking.' This dialogue is highly acclaimed as a unique piece of philosophical literature for elevation of thought, wealth of illustration and beauty of expression.

Dialogue between the son Shvetaketu and the father Uddalaka Aruni is very important for enunciating the doctrine of the unity of the world with the Absolute and of the Absolute with the Individual Self. The credit goes to Uddalaka Aruni to coin the famous dictum, 'tattvamasi' (that art thou), universe and the Absolute art thou thyself. This dictum later became the sheet anchor of the Vedanta philosophy.

Dialogue between Nachiketas and Yama is important mainly for the answer to the great question of life beyond death. In answering this question Yama propounds the theory of an immortal soul which survives after the death of the body. These are two selves, the Individual Self and the Universal Self. The universe is fundamentally one and there is no difference within it or without it. Self is perceived not by logical reason but by spiritual contemplation. This dialogue aims at envisaging the highest philosophical truth in a poetic manner. It is surcharged with lofty ideas about the immortality of the soul.

H.M.

DIARIES (Assamese). The tradition of publication of diaries, like letters, is yet to be formed in Assam. Though diaries are quoted or used in a few biographies in Assamese, these are not published as books except in one case. The only diary published so far is of Lakshminath Bezbaroa, entitled *Dinlekha* (1969), edited by Maheswar Neog. It contains the diary of Bezbaroa from 1895 to 1903.

Go. S.

DIARIES (Gujarati). In 19th century, it was a practice among sensitive persons with social awareness to maintain day-to-day record of their activities in a diary. This eventually turned out to be interesting reading material.

Durgaram Mehtaji (1809-1876), Narmad's forerunner in the field of social reform, was a pioneer in this field also. He maintained a regular record of his social activities. He founded Manav Dharma Sabha in Surat, where he delivered weekly lectures on social and religious topics. Text of these lectures was preserved in his diary. Unfortunately, a large part of Durgaram's diary was destroyed in fire with other records of the school where he worked. Only a portion covering the period from the 27th January 1843 to 1st January, 1845 was saved. Durgaram's biographer, Mahipatram Rupram, reproduced this diary verbatim in his book *Durgaramcharitra* (1893), which reflects the unpolished but frank and unassuming behaviour of Durgaram, whose fidelity to truth was exemplary.

Bholanath Sarabhai (1827-1886), one of the founders of Prarthana Samaj in Gujarat, started to keep diary of his day-to-day routine at the age of twenty-seven and maintained the same throughout his life. According to his biographer son, Krishnarao, the diary was written in Persian at the initial stage, in English for a couple of years and finally in Gujarati for two decades. The Persian and English sections are not traceable, but the Gujarati section is profusely quoted by Krishnarao in his father's biography *Bholanath Sarabhainam jivancharit*. Excerpts from his diary reflect Bholanath's social, religious and to an extent, political views. It also gives glimpses of his extensive travels. Unfortunately, neither the original manuscript of this diary nor the copy of its full text has seen the light of the day.

Narmad's autobiography *Mari hakikat* narrates his experiences upto 1866 only. From 1866 to 1868 he made stray jottings about his associates, his economic condition, etc. in the form of a diary. Similarly, he has preserved a record of his religious beliefs and practices for the period 1833 to 1875, which is included in *Uttar Narmad charitra* published by Gujarati Press, Bombay. These diaries are helpful in understanding the sudden metamorphosis of a reformist's views.

Govardhanram Tripathi (1855-1907), the celebrated author of *Saraswatichandra*, maintained 'Scrap Book' since 1885 January for jotting down important points and quotations from books that he read from time to time. Later on, from 5.2.1888, he started recording also his

thoughts and impressions. These musings were jotted in English in seven note-books, which, after being duly edited by Kantilal Pandya, Sammukhram Pandya and Ramprasad Baxi, were published in three volumes in 1959-60. Incidentally, interesting episodes of his life including those pertaining to his practice at the bar are also narrated in these Scrap Books. In short, the Scrap Books provide a clue to understand and appreciate the working of this master mind. It is said that Goverdhanram maintained a personal diary also which has not yet been traced.

Bholanath's son Narsinhrao's *Rojnishi* provides interesting material for character study of the author with all the facets of his personality: poet, critic, linguist, philosopher, social reformer, religious thinker, devotee with unflinching faith in God, honest civil servant and a man with open heart but at times with biased mind projecting sharp edges of his ego. Under-currents of the contemporary literary world are also reflected in this diary. Tragic events pertaining to deaths of his dear ones are mentioned with deep agony and firm faith in God. The shocking event of his daughter Urmila's marriage with old Dayaram Gidumal is depicted with a tenderness showing subtle understanding and objective analysis of the case. Thus, Narsinharao's diary is unique in many respects.

Another eminent scholar B.K. Thakore's *Dinki* is comparatively small but precise as the previous one. It is divided into two parts. The first one covers the year 1888 and the second one deals with events during 1889-1900. It is written in English interspersed with Gujarati at certain places. It is expressed in a slip-shod manner. The expression hardly amounts to narration. They are mere jottings pertaining to his friends, associates, family members, sources and corrections of the texts of his poems, his ambitions and ideals, his fondness for innovations and, above all, his insatiable thirst for knowledge. These diaries give a glimpse of his college education and of the formative period of his career as a writer and a teacher. This diary serves as a valuable source-book for the Thakore's biography. It is edited by H.M. Trivedi and published in two parts by M.S. University, Baroda in 1969 and 1976 respectively.

Publication of Mahadev Desai's diaries titled *Mahadevbhaini dayari* is an unprecedented event in Gujarati literature. It is the first of its type, where the writer is not the central figure. These diaries run into 19 books of which 18 are out. The first six books were edited by Narhari Parikh and the rest by Chandubhai Bhagubhai Dalal. Mahadev Desai who cherished an ambition to become Gandhiji's Boswell, maintained day-to-day diary of Gandhiji's activities for twenty-four years (1917-1942). Instead of himself, the writer projects Gandhiji and his activities as the main subject. Gandhiji's entire schedule of twenty-four hours is faithfully reproduced in an animated style with perfect precision. It gives an authentic account of Gandhiji's launching of different freedom movements at various points in history. It also records small details of Gandhiji's day-to-day life showing how the Mahatma lived great ideals of truth and non-violence as naturally as breathing the air. The author has identified himself with the hero to such an extent that he speaks for the master with equal authority and authenticity. Mahadevbhai's complete dedication to his master lends a unique touch of grace and warmth to his style. The narrations are further characterised by a fine aesthetic taste, supreme command over the language and unfailing sense of proportion. These diaries have acquired everlasting significance as they furnish important document for the study of history, politics, sociology, religion and literature of the entire age.

D.T.

DIARIES (Hindi). Diary writing, like other modern genres, has its origin in the West and it was due to the western influence that it came into vogue and slowly developed in Hindi. We find earlier attempts of diary-writing even during the Bharatendu period—Radhacharan Goswami recorded his daily routine and pledges on the pages of his diaries written between 1872 and 1876 (preserved in the Chaitanya Library of Patna). But it was Mahatma Gandhi who first made diary writing a meaningful record of time and events.

Inspired by the master, several disciples, followers and co-workers of Gandhi started writing diaries. The main tone of all these diaries is that of introspection and self-analysis. The notable among these diary-writers are Mahadev Desai (*Mahadev Bhai ki dayari* in three parts translated from Gujarati by Sriman Narayan), Jamnalal Bajaj (in 3 parts, published in 1966), Rajendra Prasad, Ghanashyamdas Birla *(Diary ke kuchh panne)*, Mani Behan *(Ekla chalo re*, 1946-47), *Kalakatte ka chamatkar* (1.8.47 to 7.8.47), *Bihar ki kaumi aag* (5.3.47 to 24.5.47) and *Dilli dayari* (8.9.47 to 30.1.48, written originally in Gujarati, translated in Hindi and published in 1952), Sushila Nayar *(Gandhiji ki karavas katha)*, Nirmala Deshpande *(Sarvodaya padyatra)*, Damodardas Mundara *(Vinoba ke sath)* and Nardev Shastri. All of them are important because they acquaint us with the political and social situation in the country, and the currents of thinking of the people during that age.

Nardev Shastri's *Vedtirtha ki jail-diary* (1930) is noted not only for its literary style but also for its emotive value and projection of the author's personality.

The second category of diaries written in Hindi consists of those works in which the authors, mainly litterateurs, have not regularly written their observations date-wise but have put their personal likes and dislikes, ambitions, moments of joy and sadness, their sense of responsibility and faith whenever they were in a mood to

record their views. Among such works *Dainandini* of Sundarlal Tripathi (1945) tops the list. Though Nanddulare Vajpeyi has called it a collection of essays, it is a mature work of diary-writing. In forceful language the author has given his estimate of the contemporary authors and their writings. Dhirendra Verma, as a student at Allahabad University, used to unburden his heart by faithfully recording his feelings and reactions to political events that were taking place in the country in his daily diary. Written during 1917-1923 it has now been published in four parts as *Meri kalej dayari*. *Rashtrapati bhavan ki dayari* (1960) is a chronological account of the memorable happenings in the Rashtrapati Bhavan during the period 1950-1952 when Rajendra Prasad, the first President of India, lived there. Valmiki Chaudhari, its author, has presented his memoirs in a lucid and delectable style and has been able to portray the faithful image of the simple hearted President devoted to his duty.

There is a difference of opinion about *Ek sahityik ki diary* by the famous poet Gajanan Madhav Muktibodh. Written for the column 'Ek sahityik ki dayari' of the weekly *Naya khun* and later on for *Vasudha*, it is a collection of notes and observations on the literary and sometimes non-literary subjects. The author has not written it as a diary and has not followed the common rules of diary-writing. However, it is important because it gives an honest peep into the author's mind and his way of thinking on various current problems concerned with literature and literary movements of the age. Mohan Rakesh's diary *Vyaktigat*, unlike that of Muktibodh, only presents a picture of events in the personal life of the author during 1949-1958. It, too, is not written on a regular day-to-day basis and there are time-gaps between one recording and the other.

We notice growing interest among the men of letters in writing diaries and publishers in publishing them. The portions of Maithilisharan Gupta's diary written in his earlier years (1935-50) have been published recently. Others who have contributed to this genre are Upendranath 'Ashk' *(Zyada apani kam parai)*, Kanhaiyalal Mishra 'Prabhakar', Amrit Rai, Raghuvansh (*Hari ghati)*, Prabhakar Machwe (*Pachchim mein baith kar purva ki dayari*), Shamsherbahadur Singh, Dharamvir Bharti (*Thele par Himalaya)*, Ajitkumar *(Ankit hone do)*, Jagdish Gupta, Vishnu Prabhakar, Vishwanath Prasad Tiwari *(Diary ke panch prashtha)* and Dudhnath Singh *(Barf ke tukre)*. Published in 1972. *Ek karyakarta ki diary* by Sitaram Sekseria presents a record of the author's activities in the field of social work. *Dinkar ki diary* by the famous poet Ramdhari Sinha 'Dinkar' is an authentic record of the literary and political activities of the age. Chandra Shekhar's *Meri jail diary* is one of the many diaries written by those who were sent to jails during the period of internal emergency (1975-1977) declared by the Government of India.

Though the literary comments and critical observations of the editors of the old magazines like *Saraswati*, etc. do not fall strictly under diary-writing, their importance in developing this genre cannot be overlooked. The works of Mahavirprasad Dwivedi, Premchand and Balmukund Gupta (*Atmarami notes*) are the precursors of the modern art of diary-writing.

The magazines and journals have played an important part in the development and enrichment of this genre. Notable among these (journals and magazines) are *Vasudha*, *Gyanodaya*, *Sarika*, *Dharmayug*, *Lahar* and *Samalochak*.

S.S.G.

DIARIES (Punjabi). Diary is yet to emerge as a distinct prose form in Punjabi literature. Although one or two books have appeared under the caption of diary, *Yatru de dayari* (1965) by S.S. Amol and *Meri ghairjazbati dayari* (1970) by Balraj Sahni, it will be incorrect to regard such writings as diaries. The former is in fact a travelogue and the latter a collection of memoirs like light subjective essays.

We had a tradition of diary writing in the Mughal Darbars and the court of Maharaja Ranjit Singh in the form of *Roznamchas*, but these were written in Persian, the court language of those days. This tradition never descended from the upper strata of society to the common men or even to the middle class.

Gu.S.

DIARIES (Tamil). Until the 18th century, no diaries were written in Tamil. Even after that Ananda Ranga Pillai's voluminous diaries, Savariroya Pillai's diaries and chronicles and Rajaji's jail diary are the only available publications of the 18th, 19th and 20th centuries respectively. The keeping of diaries, it seems, has not taken root in the Tamil soil. But this paucity in number has been made up by the high standard and historical value of the three aforesaid diaries and chronicles.

The private diaries of Ananda Ranga Pillai (written in his own hand in Tamil) are a vast literary treasure. They have been published in the name *Pirathiyokamana Ananda Ranga Pillai avarkalin sostha likitha thinappati sethi kurippu*. Volume I and II were published in 1948 and 1949 respectively; Vols III, IV, V, VI were published respectively in 1950, 1951, 1954, 1956 and 1963 by the French India Government at Pondicherry. Vol. VIII was published in 1981 by the Librarian, Romain Rolland Library, Pondicherry. The rest are yet to see the light of the day.

Twelve volumes of the English translation of the diary were published by the Government of Madras between 1899 and 1909. The work was started by Price

and completed by Dodwell. Portions of the diary have been translated into French by Julien Vinson.

Ananda Ranga Pillai was one of the great figures of South India during the 18th century. He was a leading merchant as well as the Commercial Agent of Dupleix, the Governor of French India and the official interpreter of the French Government. His diary gives authentic picture of Pondicherry and surrounding region in his time: the state of administration and government, the seizure of Pondicherry by the British military forces, the relations between Englishmen and top French officials, the social life of French nobles in Pondicherry and hundreds of other affairs.

The original of this diary is still preserved in the Bibliotheque Nationale, Paris. A landmark in the history of Tamil prose writing, its style illustrates the state of colloquial speech then current in Tamil land. The published version, however, contains certain corrections in spelling, grammar, etc. Further, Ananda Ranga Pillai used several French words which were a part of the conversational language of the Tamil elites of Pondicherry of his generation. These have been substituted by Tamil equivalents in the printed edition. Some scholars feel that the original words should have been kept intact. The Madurai University once thought of publishing a genuine edition based on the photostat of the originals.

Savariroya Pillai-avarkalin sarnalum kakithankulam muthar puthakam, i.e. Vol. I of Savariroya Pillai's journals and papers was edited by his son Yovan Devasahayam and printed in Chintamani Press, Palamcottah. This is a reprint of his diary from 1836 to 1863. From these pages we get valuable biographical material on this distinguished individual and first-hand information on the work of the Christian missions in the Tirunelveli district. The Appendix of 214 pages, presumably written in 1899 by the editor, is no less important. The work is now available in the Tamilnadu Archives, Madras.

C. Rajagopalachari (1879-1973) who was the first and only Indian to hold the exalted office of the Governor General of India, was sentenced in 1921 to a three months simple imprisonment for involvement in political activity against the British. He was held in Vellore Central Jail from December 21, 1921 to March 20, 1922. He was then in the prime of his life and yet suffering from asthma. Records of his physical and mental conditions during these 90 days are available from the day-to-day diary he kept. It was published under the title *Siraiyil tavam* (Meditation in jail) in 1922 and the second edition was brought out by Bharathi Pathippagam in 1955. The diary records the conditions prevalent in British jails, the treatment of Moplah prisoners and the way in which Rajaji got along with other prisoners, particularly the political convicts from Andhra. We learn from these pages about the diet prescribed for His Majesty's guests in jails. Rajaji writes with anguish about his inability to get buttermilk, an indispensable item for a rice meal.

Rajaji found that his weight on the day of admission in jail was recorded as 104 lbs (as against the real weight of 110 lbs). On enquiry, he came to know that this was one of the tricks of trade practised by jail officials of the British Indian Government. anticipating the loss in weight the political prisoners might undergo during internment. It is an absorbing diary in simple, direct style.

Another political leader and an associate of Rajaji, Sardar A. Vedaratnam Pillai (1897-1961) was the organiser of the Vedaranyam Salt Satyagraha Movement of 1930. He maintained a descriptive day-to-day diary, in Tamil, throughout his working life. Extracts from his interesting diary have been included in his biography published by Gurukulam Printers, Vedaranyam in 1981.

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So.

DICTIONARIES (Apabhramsha). *Uktiratnakara* of Sudusundaragani is the only Apabhramsha lexicon available. In it details about the syntax of Apabhramsha and Sanskrit-Apabharamsha works are entered.

V.J.

DICTIONARIES (Assamese). Assamese, like many other Indian languages had no lexicon in the past. The Sanskrit lexicons were used instead for the etymology and the meaning of words. The Prakrit dictionaries were also used and consulted by the authors. These lexicons were compiled on different principles, such as giving synonyms, antonyms, etc., and arranged syllable-wise, suffix-wise and only lately, in alphabetical order. These are monolingual lexicons and nobody thought of compiling a bilingual one.

In the early 19th century when the Baptist missionaries from the USA started preaching Christianity in Assam and chose Assamese as the vehicle of preaching, they took up the cause of Assamese language and felt the necessity of having some grammar and lexicon. Accordingly, Rev. Robinson brought out the first grammar of Assamese language in 1839. M. Bronson, another missionary preacher, started working on a project of compiling a bilingual dictionary and the first Assamese-English lexicon was published in 1867 from Nowgong, Assam. Prior to this, Jaduram Barua (1801-69) had compiled a bilingual Assamese-Bengali dictionary. Bronson's work contains 14,000 Assamese words and their English equivalents. Bronson's task was not an easy one for many reasons: first, there was no precedent to his work and being a foreigner, he was not fully acquainted with the socio-cultural background of Assam which was essential to understand the spirit of a word or expression. He had hardly

any access to the vast store of the old Assamese literature either lying in the manuscript form. Therefore, he had to pick up words from conversation with people, whom he met in course of his duty as a preacher. He did not know Sanskrit nor did he want to establish any link of the Assamese words he collected with Sanskrit. This landed him in another difficulty, the problem of spelling of the words. This explains the mistakes he committed in spelling 'tatsama' and 'tadbhava' words, and in indicating their true import. Nevertheless, this pioneering work in lexicography in Assamese may be considered a milestone. The second lexicon in Assamese is *Hemkosha* by Hemchandra Barua (1835-96) published posthumously by Sir E.A. Gait (a British officer, who wrote the *History of Assam* in 1900). Hemchandra was a self-educated man. He learnt Sanskrit and English besides acquiring mastery over his mother tongue, Assamese. Hemchandra's dictionary is not a bilingual one in the strict sense of the term. Though he has given English equivalents of the Assamese words, he has laid more emphasis on giving synonyms in Assamese and explaining the import and the connotation of the words.

Hemchandra, well versed as he was in Sanskrit and old Assamese literature, picked up literary words and traced their etymology to Sanskrit and other languages and from that premise he regulated the spellings of not only 'tatsama' and 'tadbhava' words but of the words known as 'deshi'. He planned his project of lexicography taking Noah Webster's *English Dictionary* as his model. He made much improvement over his predecessor Bronson's dictionary. He compiled single-handed 22,346 words, put their Assamese synonyms with explanation and quotations and gave English equivalents. Though this monumental work was published after his death, he published two abridged editions of his work during his life-time, one of them being for students. The third standard lexicon in Assamese is *Chandrakanta abhidhan*, compiled under the auspices of Asam Sahitya Sabha and published by it. It broadly followed the pattern and the arrangement of words of *Hemkosha* and enlarged the number of words considerably. The work has gone into its third revised edition.

In the post-Independence period a few Assamese dictionaries have been published and they are meant to be handy.

An Anglo-Assamese bilingual dictionary by Buddhindrachandra Barua was published more than fifty years ago. This was followed by some others which lack originality.

There are also Hindi-Assamese dictionaries. A few other works such as *Prasanga kosha*, *Bharatamanisha*, etc., are the compilations of mythological, historical, geographical and other names with explanatory meaning.

B.S.

DICTIONARIES (Bengali). With the advent of the Europeans in Bengal the compilation of vocabularies in Bengali started. Because of a variety of reasons—religious, commerical and later on administrative—the Europeans had to learn Bengali. Portuguese missionary Manoel da Assump published the first Portuguese-Bengali vocabulary in 1743, though it has no importance today excepting the historical one. The lexicographers of late 18th and 19th centuries were not aware of the work. It can be mentioned here that pure Bengali lexicography did not come into existence before the 19th century. Previous to this, all Bengali lexicographies were bilingual, either from Bengali to English or from English to Bengali. The Supreme Court was established in Calcutta in 1774. From then on the local people with a smattering of English used to earn a lot of money by acting as interpreters. Many Bengali-to-English dictionaries were published to meet this purpose. In the history of Bengali lexicography these bilingual dictionaries served two important purposes: first, they led to the standardisation of Bengali spelling; secondly, as the bilingual dictionaries were translated from English, many new scientific words came into existence in Bengali.

In 1838 Bengali replaced Persian in the Courts of Justice. In the same year three Persian-Bengali vocabularies were published giving Bengali equivalents of Persian words generally used in the legal transactions. Pedagogical motive induced many school teachers to compile a number of vocabularies so that the students could spell and understand the words correctly. Ramchandra Vidyabagish's (1786-1845) *Banga bhasha abhidhan* (1817) comes under this category. Because of being pedagogical in nature these dictionaries are often very small in size and only the meaning of the words has been supplied.

Bengali dictionaries in the 19th century were mainly translations from their Sanskrit counterparts. Hitherto words in the Sanskrit dictionaries used to be arranged in groups (synonymwise, genderwise, etc.). But while translating the Sanskrit dictionaries into Bengali, the compilers did not follow the Sanskrit model. They took the western model and arranged the words alphabetically. The compilers in general were Sanskrit-educated pundits and the dictionaries included mainly the Sanskrit oriented Bengali words.

Early lexicographers of the bilingual dictionaries like Forster and Carey took Persian and other foreign words used in Bengali as corruption of the language. Sanskrit-educated pundits also shared the same view. So they scrupulously discarded the foreign as well as the 'deshaja' (indigenous) words. Ramkamal Sen (1783-1844) was aware of the latter group of words, but his dictionary being the translation of Johnson's, he could not include them in it. Iswarchandra Vidyasagar (1820-1891) began compiling a vocabulary in which he included many common Bengali words, but he could not complete the work.

In 1882 Beharilal Nandi published the first dictionary *Shabdartha ratnakar* which included names and accounts of figures and places from Hindu mythology and history, together with details of ancient Indian sciences and rites.

A close examination of Bengali dictionaries of the 19th century shows that it took almost the whole of the 19th century to establish that Bengali is an independent language. The idea that it was a corruption of Sanskrit was resented by the lovers of the Bengali language. In the meantime words not sanctioned by the rules of the Sanskrit grammar (saksham, sinchan, srijan) found a place in Bengali and some Sanskrit words changed their meaning when used in the vernacular. Litterateurs of the first grade like Madhusudan and Rabindranath had sometimes made and, on other occasions, accepted these innovations. Yogeshchandra Ray Vidyanidhi (1859-1956) compiled *Bangala bhasha* (1913-15) in three parts, in which he excluded all Sanskrit words. He included the current Bengali words and only those Sanskrit words which have changed their meaning in Bengali.

An ideal lexicography should denote the meaning of a word together with morphological and semantic changes. A lexicography is the store house of the wealth of words of a language. How a word changes its meaning after a certain period of time and its varying usages should be described in a lexicography. So far all dictionaries were more or less vocabularies only. In 1916 Jnanendramohan Das (1872-1939) published *Bangala bhashar abhidhan* in which he included 1,50,000 words extant in Bengali language and literature. It is the first Bengali lexicography fulfilling all the conditions of dictionary proper, though Vidyanidhi should be given the credit of setting this trend. Haricharan Bandyopadhyay (1867-1959), a Sanskrit teacher in Shantiniketan, started compiling his *Bangla shabdakosh* in 1905 at Rabindranath's behest It took him eighteen years to complete the manuscript work and six more years for correction. Finally in 1945 it could be published.

In the meantime Rajsekhar Basu compiled a handy dictionary *Chalantika* (1930) for the daily use of general public. Bangla Academy of Dacca (in erstwhile East Pakistan, now Bangladesh) published *Anchalik bhashar abhidhan* (1965-68), a voluminous dictionary of dialects of Bangladesh, in three parts. Pandit Gobindalal Bandyopadhyay compiled a small dictionary of foreign words in Bengali in 1968. Various other small dictionaries like mythological dictionary, pronunciation dictionary, dictionary of synonyms, etc. have been published from time to time since early fifties. As in all other languages, many new words are gaining currency in Bengali for inevitable socio-political reasons. Words like 'gherao', 'load-shedding', 'fridge', 'television' are being included in the Bengali vocabulary. It is upto the future lexicographers to recognise and incorporate these words in their lexicographies.

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N.B.

DICTIONARIES (Dogri). Dogri lexicography is a very recent phenomenon. Hansraj Pandotra can be said to be the pioneer in this field. Some time in the 1950s, he, while working in the Dogri unit of All India Radio, New Delhi, started collecting Dogri words from Dogri publications. In the beginning of the 1960's when he had collected a few thousand words and furnished their Hindi equivalents, he approached the J & K Academy of Art, Culture and Languages, to take over his work for publication. The Academy, therefore, appointed a Board of Editors in August, 1968. This Board headed by a linguist-scholar Shyamlal Sharma completed its task by April 1971. There was delay in printing and ultimately the first volume containing about 12,000 words was brought out in March, 1974. This is the first Dogri-Hindi dictionary available and it covers words found in Dogri publications upto 1965. The second volume has yet to come out.

In the meantime the question of bringing out a comprehensive Dogri-Dogri dictionary was under active consideration of the J & K Academy and a project for preparation of a Dogri-Dogri dictionary was sanctioned and an Editorial Board consisting of four eminent Dogri scholars was set up. The first volume containing 10,700 entries beginning with 'A' and ending with 'Ka' was released in March, 1979. The second volume containing 11,650 entries, beginning with 'Kha' and ending with 'Cha' was published in March, 1981. The third volume containing another 12,454 entries was out in August, 1983. This covers the alphabet upto 'Dha'. The fourth volume taking the entries upto the letter 'Na' and containing around 12,000 entries is reported to be in the press. Two more volumes will complete the project. A significant feature of the series is inclusion of aphorisms and idioms. The second volume contains 1,264 idioms and 251 aphorisms. The *Dogri-Dogri Dictionary* has taken words from Dogri publications upto 1972 including collections of folk-songs, folk-tales, etc. and from lists of words prepared by 23 surveyors appointed for the purpose, who have collected Dogri words in common use in different parts of Duggar.

Sh.

DICTIONARIES (Gujarati). The first dictionary in Gujarati was published in 1846. It was a Gujarati-English dictionary produced as a joint endeavour of Mirza Mohammed Kasim of Khambhat and Naoroji Faredoonji, the Deputy Native Interpreter of the Supreme Court. It runs into 431 pages. It contains 15,000 words together with

their English equivalents. In 1857, a dictionary titled *Angreji-ane-Gujarati kosh* was compiled by Ardeshar Faramji Khuru and Nanabhai Rustamji Ranina, in which 50,000 words were included. Its abridged edition was published in 1862, which contained 20,000 words. Poet Narmad had offered a helping hand in its compilation. In this dictionary, words were provided with their English equivalents. In the same year, that is in 1862, another dictionary, having 473 pages, titled *A Pocket Dictionary: Gujarati and English*, was published by Karsandas Mulji, a reformer and thinker, at Bombay. The next year saw the publication of *Gujarati-ane-Angreji kosh* (1863) compiled by Shahpurji Edalji, and its second edition was brought out in 1868. This dictionary also includes the history of Gujarati language. In 1865, *Gujarati koshavali* compiled by Harachand Kanji Kavi was published. It consists of 343 pages containing 10,913 words, as also meaning of 2,500 seemingly difficult words. Thereafter, in 1867, yet another dictionary compiled by H. Green was published under the title *A Collection of English Phrases: with their idiomatic Gujarati equivalents* which had 233 pages, and proved to be of immense help to those Englishmen who wanted to learn Gujarati. *Shabdna mul* is the title of a dictionary published in 1868 by Saiyad Abdulla and Khimji Premji, in which words from Gujarati as well as Persian and Arabic languages are included.

Narma-kosh prepared by poet Narmad was published in 1873, and it contained more than 25,000 words. The first part of this dictionary was prepared in 1861, second part in 1862, third in 1864 and the fourth part, though prepared in 1866, was published in 1873, after many additions and alterations. The dictionaries before Narmad were compiled in both English and Gujarati languages, while this was the singular instance in which meaning of Gujarati words was explained in Gujarati itself. Even the spellings are in perfect accordance with pronunciations. Since this volume contains root-words, derivatives and syntax as well, it happens to be the highly systematic dictionary, in fact, the first of its kind, in Gujarati.

In 1880 was published a dictionary prepared by Prabhakar Ramchandra Pandit, under the title *Apabhrashta-shabda-prakash*, having 178 page, in which words to the tune of 7,000 or so were selected from Sanskrit, Persian, Arabic, etc., and their Gujarati transformation explained. In 1885, another dictionary titled *Gujaratino Gujarati-ane-Angreji shabda-kosh* was published from Rajkot, compiled jointly by Kalidas Brijbhukhandas and Balkishandas Brijbhukhandas, and in this volume, even Kathiawadi words are aptly covered. *Gujarati shabdarth kosh* prepared by Motilal Mansukhlal Shah, was published in 1886, and in 1891, another dictionary titled *Shabdarth bhed* prepared by Parekh Lallubhai Pranvallabhdas, was published. In the case of the latter, an indication is given in respect of difference between synonyms used as equivalents.

In 1898 was published *Rudhiprayog kosh*, prepared by Bhogilal Bhikhabhai Gandhi, running into 272 pages. The year 1900 witnessed the publication of *Prantik shabdasangrah* prepared and published by Govindji Hathibhai Desai, which contains an elaborate collection of words chosen from the regional or colloquial diction then in use in erstwhile Baroda State as also now prevalent in Kadi area and in Mehsana district.

Gujarati shabdakosh prepared by Lallubhai Gokaldas Patel was published in 1908 and its second edition came out in 1925. Thereafter, in 1923, *Gujarati shabdakosh* was published by the Gujarat Vernacular Society. In 1920, *Shri Sayaji vaignanik shabda sangrah* was prepared by Jaysukhram Purushottamram Joshipura, which contains a good number of terminological words in respect of 16 branches of science, in 145 pages. In 1924, a considerably extensive dictionary prepared by Ganeshdatt Sharma, bearing the title *Gujarati-Hindi shabdakosh* was published. In the same year, another dictionary by Jivanlal Amarshi Mehta, titled *Gujarati shabdarth chintamani* was published. In 1925, yet another volume, compiled by Bharatram Mehta and Bhanusukhram Mehta, containing 51,000 words, was published under the title *Gujarati-Angreji kosh*. In 1927, the Office of the Minister of Law, Baroda, published *Vadodara Rajyana chalu kaydana paribhashik shabdono kosh*, having 203 pages and containing the legal terminology. In 1929, *Sarth Jodni kosh* was published by Gujarat Vidyapith, Ahmedabad. This book comprises 925 pages and furnishes about 55,000 Gujarati words with their etymology and meanings. The fiftieth edition of this dictionary was published in 1931. In the same year *Shri Sayaji shasan shabdakalpataru*, a dictionary of 937 pages, was published by the Office of the Minister of Law, Baroda. This dictionary also contains Gujarati, Marathi, Bengali, Hindi, Persian, Urdu, Sanskrit and English words.

In Gujarati lexicography *Bhagwad Gomandal brihad shabdakosh*, published in 1944, is perhaps the most monumental work, consistig of nine parts. It was commenced in 1921. Parts 1, 2 and 3 of this splendid work were published in 1944, followed by the other successive parts in 1948, 1950, 1951, 1953, 1954, and 1955 respectively. This giant work, published in quarto size, consists of 9,270 pages, and contains 2,81,377 words, 5,40,455 meanings and 28,156 idioms. This work shows the great love that the king of the former Gondal State had cultivated towards languages.

Among other dictionaries of the Gujarati language, mention may be made of *Angreji-Gujarati shabdakosh* by Ambalal Sakarlal, *Ajod antyakshari sarth shabdakosh* by R.V. Desai, *Laghu kosh* and *Gujarati bhashano anupraskosh* by K.K. Shastri, etc.

Gujarati shabdakosh by Dolarrai Mankad was published in 1940.

On behalf of Gujarat Vidyapith, stray dictionaries have been published in booklet form, which contain English terminology of various branches of learning along with their Gujarati meanings. Maganbhai Desai had prepared *Khissa-kosh* for the purpose of giving correct spellings. He also prepared *Rashtrabhashano Gujarati kosh*. Gujarat Vidyapith has published *Ganitni paribhashano kosh*, *Vahanvatani paribhashano kosh*.

There are volumes, like *Shabda chintamani* by Savailal Vora, *Shri Jnan chakra*, Parts: 1 to 9, by Ratanshi Sheth, and many other Gujarati-English dictionaries by a great many writers, among whom some of the leading names are: K.B. Nanavati, Popatlal Maganlal, M.B. Velsare and B.C. Desai.

Presently, Gujarati Sahitya Parishad has undertaken the task of preparing the complete Gujarati dictionary in 3 parts.

B.J.

DICTIONARIES (Hindi). It is difficult to say when the making of Hindi dictionary started. Medieval Vaishnava Hindi poet Nanddas is believed to be the earliest known compiler of Hindi vocables. His *Manmanjari nam-mala* (1561) is a collection of synonyms or allied words on the pattern of *Amarakosha*. In the same way, other nam-malas like *Bharati nam-mala*, *Prakash nam-mala*, *Namratnakar kosh*, *Nam prakash*, *Amar prakash*, *Umrao kosh*, *Amarkosh bhasha*, *Nam Ramayana* are some of the landmarks in the field of lexicography in Hindi. Hindi dictionaries compiled so far can be mainly divided into three categories: (1) Monolingual dictionaries, (2) Bilingual dictionaries (multi-lingual dictionaries) and (3) Terminological dictionaries. Hindi monolingual dictionaries were initially based on *Amarakosha* and this tradition continued till the end of the 19th century. These dictionaries were traditional and conventional. In fact, in the early 19th century European scholars began to take interest in Indian languages, and they prepared suitable grammars, glossaries or lexicons on the model that prevailed in Europe. On this model, the first monolingual dictionary *Hindi bhasha kosh* by a Christian priest Rev. T. Adam was published in 1829. This dictionary has twenty thousand entries in an alphabetical order and is the first one in which grammatical information was tagged with each word. It has also taken into its orbit the compound words and idiomatic phrases as independent entries. For about eight decades, it served as a source of inspiration and a model for Indian compilers and editors of such works as *Hindi kosh* (1856), *Shabdakosh* (1873), *Kosh ratnakar* (1876), *Mangalkosh* (1877), *Devkosh* (1883), *Madhusudan nighantu* (1887), *Vivekakosh* (1892), *Bhashakosh* (1898), *Gauri Nagari kosh* (1901), *Hindi shabdarthparijat* (1914), etc. This was the period in which Hindi was struggling to establish its standard form. So the words ranging from the beginning of the Hindi language to date were taken. Because of the lack of a norm for dictionary compilation, they exploited all kinds of lexical resources. As a result, we find in them lexical entries of different language strata and stylistic usage: on the one hand 'tatsama' words from high-flown Sanskritic style were drawn and on the other, words from regionally marked local dialects were included. Similarly, commonly used words of foreign origin as well as words from a mixed variety of the Hindi language were also taken. No attempt was made to put any diacritical mark for their differentiation. One of the serious limitations of these dictionaries was their unsystematic mode of order in placing words. Over and above, one also notices a lack of a system for explicating the meaning of a given lexical entry.

The publication of *Hindi shabdasagar* (1922-29) was the beginning of the development of Hindi lexicography. This scientific and systematic dictionary was prepared in four volumes under the Editorial Board consisting of the following members—Shyamsunder Das, Ramchandra Shukla, Ramchandra Verma, Balkrishna Bhatt, Bhagwandin, Amar Singh and Jagmohan. From the lexicographical point of view, it is the first one among the modern Indian languages and is the best one in word-selection, explication of meaning, etymological insight and usage. It is a comprehensive dictionary having approximately one lakh entries. The editors explored whatever Hindi literature was available to them. But there appears to be a tendency for entering selection of Sanskrit words also; even obsolete words find place in it. Lexical items from Arabic and Persian origin do not find their rightful place in the dictionary. The meanings have no scientific sequencing. Derivation was attempted in many cases but that was its weakest aspect. After this dictionary, a concise edition *Sankshipta shabdasagar* was published under the editorship of Ramchandra Verma (1933). Apart from *Hindi shabdasagar* and its different variants we find two more dictionaries, published earlier, worth mentioning, *Hindi shabdasangrah* (1920) by M.L. Srivastava and *Shabda kalpadrum* (1925) by Ramnaresh Tripathi.

In fact, *Hindi shabdasagar* was a trend-setter. It also became a source of and basis for different types of dictionaries based on pragmatism. On its pattern, many of the dictionaries like *Bhasha shabdakosh* (1936) by R.S. Shukla 'Rasal', *Nalanda Hindi kosh* (1948) by Navalji, *Pramanik Hindi kosh* (1950) by R.S. Verma, *Bhargava adarsh Hindi shabdakosh* (1950) by R.C. Pathak, *Pracharak Hindi shabdakosh* (1950) by L.D. Tripathi, *Brihad Hindi kosh* (1952) by K.P. Srivastava, *Bharatiya Hindi kosh* (1956) by Dakshin Bharat Hindi Prachar Sabha, Madras and *Hindi shabdakosh* (1957) by Balram Singh, etc. came into existence. Some of the dictionaries mentioned above were abridged versions meant to be used by students. Some were the compilations of idioms and idiomatic expressions and some confined to the synonyms and so on.

But *Pramanik Hindi kosh* has a significant place in regard to word selection, etymology, meaning and definition in spite of some drawbacks. *Brihad Hindi kosh* is relatively a more comprehensive one, but it has no remarkable feature in word-selection or in the meanings. It also includes compounds within the body of the main entry.

The five volumes of *Manak Hindi kosh* under the editorship of Ramchandra Verma were published during the period 1962-65. It has more entries than those of other dictionaries but has not contributed much to the field of Hindi lexicography. The enlarged edition of *Hindi shabdasagar* (1965-76) in eleven volumes is an important contribution in the field and is widely recognised. Even then it can be said that there is still no standard dictionary in Hindi which may compare favourably with any of the modern dictionaries in English, Russian, French or German languages.

There exist a number of bilingual dictionaries prepared during the 18th century. There seems to be some scientific orientation in their form and format. *Khaliqbari* (13-14th century) is considered as the oldest and the first bilingual dictionary. The notable Hindi poet Amir Khusrau is said to be its compiler. Others are *Lugtaye Hindi* (1675) by Mirza Khan, *Gharail-ul-lughat* (about 1680) by Abdul Hansvi, and *Ala Khudai* (1688) by Tazalli. All these dictionaries deal with Hindi and Persian-Arabic. After them, Ferguson (1773), Kirkpatric (1785), Harris (1790) and Gilchrist (1790) compiled bilingual dictionaries dealing with Hindi, Hindustani and European languages, notably English and Latin.

During the 19th century, many bilingual dictionaries were compiled showing a progressive development of lexicography. Taylor (1808), Shakespeare (1817), Fallon (1880) and Platts (1884) made their significant contribution in this area. Shakespeare's *Dictionary of Hindi and English* is more scientific and has seventy thousand entries. Platt's *A Dictionary of Urdu, Classical Hindi and English* has an important place in spelling, etymology and the number of entries. Platts uses the literary vocabulary instead of the spoken whereas Fallon used the words of common usage. In addition to these dictionaries, Hindi-French by Tassy and Hindi-Portuguese by Homem were published in 1849 and 1874 respectively. Various dictionaries on English-Hindi and vice versa by Adam (1829), Thomas (1838), Grants (1859), Grib (1865) are also available. A dictionary on Greek-Hindi by Hooper and Katwari Lal is based on the Greek version of the *Bible*.

With the introduction of regional languages in the education curriculum and administrative set-up, a large number of bilingual dictionaries got published in the 20th century. Most of them were from regional languages into English and vice versa. as a vast area of northern India has Hindi-Urdu as its lingua franca employed in various domains of social usages, it was but natural that bilingual dictionary with Hindi and English came into existence. One finds *English-Hindi Dictionary* (1917) by D.C. Phillott, *Popular English-Hindi Dictionary* (1936) by Indian Press, Allahabad, *Nalanda Current Dictionary* (1950) by P.N. Agarwal, *A Concise English-Hindi Dictionary* (1953) by Osmania University, *A New English-Hindi Dictionary* (1953) by Surya Kant, *Abhinav Angrezi-Hindi kosh* (1955) by Kedarnath Bhatt, *Bhargava English-Hindi Dictionary* (1958) by R.C. Pathak, *A Comprehensive English-Hindi Dictionary* (1960) by Hardev Bahari, *General English-Hindi dictionary* (1961) by Rammurti Singh, *An English-Hindi dictionary* (1968) by Camille Bulcke, *Manak Angrezi-Hindi kosh* (1971) by Satyaprakash, *Oxford Progressive English-Hindi dictionary* (1977) by S.K. Verma and R.N. Sahai and *Chambers English-Hindi dictionary* (1981) by Suresh Awasthi and Induja Awasthi. Among these dictionaries, the one prepared by Bulcke is the most significant. This particular work not only brings forth the current and diversified usage of vocables but also provides the contextually appropriate and relevant meaning of an English word. He has taken into account shades of differences of meaning qualified by mode and means of discourse. This attempt has given his dictionary a singular distinction.

Various other dictionaries like *Hindustani-English dictionary* (1911) by Thomas Kraithan, *Bhargava Hindi-English dictionary* (1946) by R.C. Pathak, *Vyavharik Hindi-English dictionary* (1970) by Mahendra Chaturvedi and B.N. Tewari, *Manak Hindi-English dictionary* (1974) by Rammurti Singh, *Hindi-English dictionary* (1977) by M.B. Trailokya, *Meenakshi Hindi-English dictionary* (1980) by Brij Mohan and B.N. Kapur, *A Learner's Hindi-English dictionary* (1981) by Hardev Bahari have also appeared. Amongst them the *Vyavharik Hindi-English dictionary* is up to date in respect of selection of entries which include a large number of words that have become a part and parcel of the Hindi vocabulary during the post-Independence period. A conscious effort to pinpoint the most proximate English equivalents has also been made.

The trilingual dictionaries like *Hindi-Sanskrit-English* (1915) by Ramswarup, *Urdu-Hindi-Marathi kosh* (1949) by Kulkarni and Jhikre, *Hindi-English-Sindhi* (1962) by Deepchand Trilokchand, *Urdu-Hindi-English Vocabulary* (1966) by Chiranjilal Bansidhar, have also been published.

Attempts have been made to compile dictionaries from foreign languages into Hindi and vice versa. Some of the attempts are: Russian-Hindi by V.M. Beskrovny (1953), by Dymshitis (1956) and by W. Rajendra Rishi (1957); Japanese-Hindi (1975) by Doi; German-Hindi (1978) by Krishna M. Sharma; Hindi-Chinese (1960) by Peking University; *Hindi-Russian Students' Dictionary* (1962) by Ultsiferov and Hindi-German (1971) by Erika Klemm. Still there is a need for good dictionaries from French, Spanish, Polish, Korean, Arabic and Swahili languages into Hindi.

After Independence, Hindi gained the status as the official language of the Union. The eighth schedule of the constitution recognised fifteen regional languages as national languages. Most of these languages were also given official status in their respective regions as the state official languages. This generated an inevitable need for preparation of dictionaries from Hindi into regional languages and vice versa. Some of them are: Hindi-Telugu (1922) by Shivanna Shastri, Hindi-Marathi (1948) by Date and Joshi, Hindi-Kannada (1950) by Dakshin Bharat Hindi Prachar Sabha, Dharwar; Hindi-Telugu (1940) by Dakshin Bharat Hindi Parchar Sabha, Hyderabad; Hindi-Malayalam (1950) by N.R. Nagar; Hindi-Marathi (1951) by K.L. Varma; Hindi-Oriya (1951) by Nihar Patra; Hindi-Sanskrit (1951) by R.S. Shastri; Hindi-Assamese (1952) by C.L. Jain; Hindi-Punjabi (1953) by Language Department of Punjab; Hindi-Tamil (1959) by Dakshin Bharat Hindi Prachar Sabha, Madras, and Hindi-Gujarati (1961) by Gujarat Vidyapith.

The dictionaries from other Indian languages into Hindi are also available, such as: Urdu-Hindi (1936) by Jambunathan, Marathi-Hindi (1949) by Vaishampayan, Urdu-Hindi (1955) by Anjuman-e-Taraqqi-e-Urdu, Urdu-Hindi (1955) by M. Mustaffa Khan Madhe; Bengali-Hindi (1958) by G.C. Chakravarty; Telugu-Hindi (1960) by Kamakshirao; Gujarati-Hindi (1961) by Gujarat Vidyapith, *Tamil-Hindi kosh* (1962) by Harihar Sharma and *Vyavharik Urdu-Hindi kosh* (1978) by S. Asad Ali. Though these dictionaries filled a vital gap in the field, nevertheless, they have not made a remarkable contribution so far as the field of lexicography is concerned. They contain a large number of substandard and dubious words which have been taken indiscreetly from Hindi dictionaries rather than from the living language.

Attempts have been made to compile dictionaries from Tribal languages into Hindi such as Naga-English-Hindi, Tripuri-Bangla-Hindi, Kuvi-Oriya-Hindi, Thai-English-Hindi, Angami-Hindi-English, Maria-Hindi-English, Malli-Hindi, Tankhul Nagar English-Hindi, Hindi-Garo, Hindi-Mijo, Hindi-Kuki-English, etc. Similarly, attempts are also being made to edit dictionaries from dialects into standard Hindi such as Braj-Hindi, Bhojpuri-Hindi, Rajasthani-Hindi, Awadhi-Hindi and Khariboli-Hindi by various agencies and individual scholars.

A number of technical glossaries were also brought out during 19th century, notable amongst them are a *A Glossary of Indian Judicial and Revenue Terms* (1885) by H.H. Wilson and *Rural and Agricultural Glossary* (1888) by William Crook. But after the Independence of India, a standing commission for scientific and technical terminology, established by the Government of India in October, 1961, was entrusted with the formulation of principles relating to the evolution of scientific and technical terminology in Hindi and other languages. Thus, the Commission along with the Central Hindi Directorate published quite a large number of subject-glossaries such as Accountancy and Auditing, Agriculture, Anthropology, Banking, Botany, Chemistry, Commerce, Defence, Economics, Education, Engineering, General Administration, Geography, Geology, History, Law, Linguistics, Literary Criticism, Mathematics, Medicine, Meteorology, Philosophy, Physics, Political Science, Railways, Zoology, etc. These were also compiled and edited as a consolidated Glossary of Technical Terms (1962). This was the first systematic attempt to coin and consolidate scientific terms available only in English. Glossaries for terms in administration have also been published by Governments of Madhya Pradesh (1953), Bihar (1955), Uttar Pradesh (1962) but there is no uniformity in these terms. Various departments of the Central Government have also published their own glossaries concerning their nature of work. Hindi Sahitya Sammelan, Allahabad also published a glossary in 1948. Some individual scholars, too, made attempts at publishing glossaries such as J.P. Chaturvedi, *Vidhi shabdasagar*, Moti Babu, *Hindi vidhishabdavali*, Satyaprakash, *Samacharpatra kosh*, Brajmohan, *Ganitiya kosh*. A laudable attempt was also made by Raghuvira in compiling a consolidated glossary of technical terms of different subjects. The terms have been taken from English text books or terminological dictionaries and their equivalents in Hindi words with Sanskrit base have been coined.

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K.K.G.

DICTIONARIES (Kannada). Lexicography in Kannada has a tradition of nearly a thousand years. The first dictionary in the language goes back to the 10th century. Though only eleven verses of the great poet Ranna's *Rannakanda* have come down, it can claim to be the first known attempt in Kannada at compiling a dictionary in so far as it seeks to explain certain old Kannada words. Kesiraja's *Shabdamanidarpana*, though a work on grammar, elucidates the meanings of some rare words in the language. *Karnataka shabdasara* in prose and *Karnataka nighantu* in verse, of about 1400, explain the meaning of many Kannada words. These titles indicate that they were intended to serve as lexicons. Among other similar works that followed are *Kabbigara kaipidi* by Lingamantri (1530) and the dictionaries of Srinagarakavi (1600) and of Suryakavi (1600). All these are in verse form and compile old Kannada words with their meanings. There are a few others that compiled Sanskrit words and explained their meaning in Kannada. These are *Abhidhana vastukosha* of Nagavarma II, *Abhinava nighantu* of Mangaraja II (1398),

the anonymous *Shabdaratnakara* (1600), *Nanarthakanda* of Chennakavi (1600), *Nanartharatnakara* of Devottama (1600) and *Ekaksharanighantu*. Kannada commentaries on Halayudha's Sanskrit *Abhidhana ratnamala* and on *Amarakosha* belong to the same period. There are some works which explain Sanskrit medical terms in Kannada, like Amritanandi's *Akaradi vaidya nighantu* (1300), *Indradipike* and *Madanaari*, *Chaturasya nighantu* of Bommarasa (1450), the annonymous *Dhanwantariya nighantu* (1500), *Karnataka shabdamanjari* of Virakta Tontadarya (1560) handle words native to Kannada along with those derived from Sanskrit. The *Bharata nighantu* explains in 67 verses certain native words occurring in Kumaravyasa's epic. *Chamundika* of Krishnaraja III (1840) offers descriptive explanations of certain weapons and ornaments in the hands of deities.

The advent of the Christian missionaries opened a new chapter in the compilation of lexicons. Of the many such compilations, Rev. F. Kittel's *Kannada-English-Kannada Dictionary*, first published in 1894 and recently edited by Mariapppa Bhat and published by the Madras University, is the most well-known and continues to be an authoritative work even to this day. Words of Dravidian as well as of Sanskrit origin have been compiled from all sources then available and their meanings explained both in English and Kannada. Usages have been illustrated wherever possible. Of the dictionaries compiled in the present century, mention should be made of Shivaram Karanth's *Sirigannada arthakosha*, Pandit Kavali's *Kasturi kosha* and R.S. Rama Rao's *Kannada-Kannada-English Dictionary*.

The Kannada dictionary that is now being compiled by the Kannada Sahitya Parishat, Bangalore, is the most ambitious project in this field. It aims at being exhaustive and promises to be a milestone in Kannada lexicography. Words occurring in all the Kannada inscriptions, both published and unpublished, as well as words from the earliest down to the contemporary works are being put together and explained. Though essentially a dictionary of Kannada words, the work includes not only the words originally native to the language but also equivalents and derivatives from Sanskrit. It also includes words from different languages and disciplines other than literature that have acquired legitimacy in the language by usage. Unusual words and words with unusual or technical meanings have been, wherever necessary, explained along with their usages. Usage has been the primary criterion in defining the meanings though in every case the etymological origins have been indicated. The work which is being compiled on the lines of the great Oxford Dictionary of the English Language will run into several volumes and the project is expected to be completed in the course of the next few years.

V.M.I.

DICTIONARIES (Malayalam). The history of lexicography in Malayalam began with the compilation of an unfinished dictionary by John Ernestus Hansleden, popularly known to Keralites as Arnos Padiri. There is a Malayalam-Portuguese dictionary also to his credit. The next is the *Malayalam-English Dictionary* (1846) of Benjamin Bailey who had worked on it for about twenty years. Modelled on H.H. Wilson's *Sanskrit-English Dictionary*, it is dominated by Sanskrit words. Yet it served as a basis for his greater successor in the field. Herman Gundert went much ahead by collecting many more Malayalam words, arranging them in alphabetical order, providing cognate words from other Dravidian languages, giving the etymology of words wherever possible and defining and illustrating, with quotations, each word incorporated in the dictionary (1872). However it had certain deficiencies. First, Sanskrit words which were even then part of the 'manipravalam' vocabulary have not been included in it. Secondly, inspite of earnest efforts he could not collect many Malayalam words, whether written or spoken, then in use. Thirdly, all definitions are in English and this is perhaps the most glaring defect from the point of view of those who do not know English. But considering the purpose Gundert had in mind, these drawbacks are less serious. It was meant to familiarize the Malayalam words to his fellow missionaries so as to enable them to carry on their work among Malayalees. The dictionary laid the foundation of scientific lexicography in Malayalam. Its impact has been so sweeping that almost all later lexicographers, regarding it as authoritative in most respects, have been able only to correct, expand and improve the work.

The first Malayalam-Malayalam dictionary (1865) is that of Richard Collins (d. 1900), who was principal (1855-67) of the C.M.S. College, Kottayam. It is based on Bailey's dictionary. The next is Sreekandeswram Padmanabha Pillai's (1864-1946) *Shabdataravali* (1923), which is regarded as a great dictionary in Malayalam mainly because of its massive word content. A drawback is that it does not give the etymology of words or the cognate words from other languages. The third important Malayalam-Malayalam dictionary is the *Navayuga bhasha nighantu* (1954) of R. Narayana Panikar (1889-1959). This has rectified most of the defects of the earlier dictionaries and added a number of English words that have crept into common use in Malayalam. As the author has stated in the preface, it follows the model of *Oxford English Dictionary*.

The pride of place among such dictionaries belongs to *Malayalam Lexicon*, planned, drafted and partly executed (Vols. 1 & 2) under the auspices of the University of Kerala, by Suranad Kunjan Pillai (b. 1911). It is bilingual in the sense that every item of information, except the illustrative quotations, is given in both Malayalam and English so that one who knows either of the two languages can make full use of the dictionary. In this respect it is

manifestly accessible to a much wider circle of students and scholars than the *Oxford English Dictionary* on which it is modelled. Other unique features of the dictionary are: (1) it is more comprehensive than any other dictionary since it contains words, phrases, idioms and proverbs collected from all parts of Kerala, all strata of society, all branches of knowledge, all walks of life and all periods of Malayalam; (2) all shades of meaning are given with quotations from standard works in chronological order to illustrate their usages; (3) wherever allusions occur they are fully explained and linguistic points are elucidated and (4) all important Malayalam words and titles are transliterated into Roman script with diacritical marks. These are features common to all volumes. The first volume has been rendered more useful, especially to researchers, by incorporation in it of a chart containing the different forms of the personal pronouns in all the Dravidian languages, a list of the books used with the name of the author, date of publication, etc. and another list of all the verbs in Malayalam, classified under 16 heads. The first two volumes were published in 1965 and 1970 respectively. The third volume edited by K.V. Namputhiripad, and the fourth by B.C. Balakrishnan have also been released. The next volume is being printed.

While the dictionaries mentioned above are meant more for teachers and scholars, the following are primarily intended for students: (1) *Shabda muktavali* (1914) by Mannoor Padmanabha Pillai, (2) *Shabda ratnavali* (1935) by M.R. Narayana Pillai, (3) *ARP bhasha nighantu* (1939) by Pandit Karunakaran Paniker and (4) *Vidyarthi nighantu* (1940) by K. Raman Menon. Two bilingual dictionaries viz. English-Malayalam (1870) and Malayalam-English (1907), both by Tobias Zacharias, are also useful.

There is another class of dictionaries which caters to the needs of advanced Malayalam learners and writers. Of this, *Malayala shaili nighantu* (A dictionary of Malayalam phrases and idioms, in seven parts, 1930-1937) is probably the first and perhaps the most comprehensive collection of phrases, proverbs, etc. in Malayalam. It is a major contribution of T. Ramalingam Pillai (1880-1968). Another such work is *Bhasha shaili pradipam* (1949) by Vadakkumkur Rajaraja Varma. P.C. Kartha's *Pazhanchol prapancham* (1966) which lists the Malayalam proverbs, with their variations and corresponding English equivalents wherever possible, is also a notable work.

As regards unilingual Malayalam dictionaries, publishers, of late, seem to be interested in bringing out reprints or revised editions of old works rather than venture on new ones. Many bilingual dictionaries have been published during the last few decades mainly on account of the interest taken in the study of other languages including foreign ones. *English-Malayalam Dictionary* (Part I, 1938; Part II, 1953) by T. Ramalingam Pillai, Haran's *English-Malayalam Dictionary* (2 Vols, 1957), *Udaya Malayalam-Malayalam Dictionary* (2 Vols, 1957), *Udaya Malayalam-English Dictionary* (1958) by E. Alias and E. Isaac, *Malayalam-Hindi vyavharik kosh* (1959) by N.E. Viswanatha Iyer, *Alma Nahar Arabi-Malayalam Dictionary* (3 parts, 1962, 64, 64) by Muhammad Abdu Salah and V. Muhammad, *N.B.S. Hindi-Malayalam Dictionary* (1966) by C. Madhavan Pillai, *N.B.S. Hindi-Malayalam Dictionary* (1969) by Abhaya Dev, *Malayalam-Russian Dictionary* (1971) by Andronov and Makryesko (ed. by Narayanikutty Unnikrishnan), *German-Malayalam nighantu* (1972) by V.C. Chacko are some of them. There are a few multi-lingual dictionaries such as *Malayalam-English-Latin Dictionary* (Anonymous, 1891), *Tri Bhasha nighantu* (Malayalam Hindi and English, 1869) by P. Krishnan Nair, *Arabi-Malayalam-English Dictionary* (1970) by Kunhi Muhammad and *Chatur bhasha nighantu* (English, Malayalam, Hindi and Tamil, 1975) by R. Leela Devi.

There are some dictionaries on specialized subjects. *Ayurveda aushadha nighantu* (1906) by Thayyil Kumaran Krishnan is an important dictionary. Recent publications such as *Yoga nighantu* (1981) by Venkulam Parameswaran, *Namboodiri bhasha sabda kosham* (1982) by M.V. Vishnu Namboodiri, and *Children's Illustrated Science Dictionary* (English-Malayalam, 1984) by Raskot Krishna Pillai also are important. The State Institute of Languages, Trivandrum, has also published sixteen glossaries of technical terms.

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K.S.N.

DICTIONARIES (Manipuri). The number of dictionaries so far produced in Manipuri hardly exceeds a dozen. Most of them are bilingual and are from English to Manipuri and a few are from Hindi to Manipuri. Manipuri to English or Hindi is very rare.

The urge for compiling dictionaries may be said to have been felt by the Manipuris only during the second half of the twentieth century, although Gordon published his *Dictionary in English, Bengali and Manipuri* in the year 1837. After a lapse of more than a century, Pandit Radhamohan Sharma and Narayan Sharma published their dictionary *Hindi-Manipuri shabdakosh*, in 1958. Then followed, in quick succession, a number of publications during the 1960s. This period may be called the decade of dictionary making in Manipur, for almost all the dictionaries so far produced were published during this period.

Some of the important dictionaries are given below in chronological order with a brief account of each:

1. *Dictionary in English, Bengali and Manipuri* by Capt. George Gordon, printed at the Baptist Mission

Press, Circular Road, Calcutta, 1837. It is a good glossary, and as the title suggests, the head entry is in English and immediately follow grammatical information as well as Bengali and Manipuri equivalents. It is still an important reference book for those who are interested in diachronic studies of Manipuri.

2. *Hindi-Manipuri shabdakosh* by Pandit Radhamohan Sharma and Narayan Sharma, published at Imphal by the authors in 1958. It is the first of its kind and runs into 701 pages in demy size. It was and still is a useful reference book particularly for those who are studying Hindi in the schools and colleges in Manipur. The anatomy of an entry is: the head entry, grammatical information, Manipuri meanings, then follows sub-entry and its Manipuri meaning.

3. *The Anglo-Manipuri Dictionary* by Dwijamani Deva Sharma published by Sekhar Brothers, Imphal, 1960. It is a small dictionary containing 428 pages and is meant for the students of high and higher secondary schools. The structure of the entries is: head-entry, pronunciation, grammatical information, Manipuri meaning.

4. *Manipuri-Hindi shabdakosh* (Manipuri Longei) by Narayan Sharma, published at Imphal, 1963. This is the only dictionary of its kind in Manipuri and it contains 797 pages in demy size. The head-entry is in Manipuri, then follow grammatical information and Hindi rendering of various shades of meaning. It is a useful reference book particularly for those who are learning Manipuri.

5. *Manipuri to Manipuri and English Dictionary* by Ningthoukhongjam Khelchandra Singh, published by the author at Imphal, 1964. It is a general dictionary in its scope and gives important encyclopaedic information at places. Though the dictionary is small containing only 650 pages in demy size, it is a useful reference book for people who are working on Manipuri language, literature and culture. The scheme of an entry is: the head-entry, transliteration in Roman script, grammatical information, Manipuri and English meanings and sub-entries.

6. *Friends' English to Manipuri Dictionary* by Rajkumar Shitaljit Singh, The Friends Union Press, Imphal 1967. This is the largest dictionary so far compiled. It runs into 2022 pages and contains over one and half lakh entries. The structure of the entry is: English word, pronunciation in Bengali-Assamese script, grammatical information, Manipuri word, English explanatory meaning and separate sub-entry for phrases and idioms and their meanings in Manipuri.

An abridged edition under the caption *Friends' Pocket Dictionary* has also been published and later reprinted.

7. *Ariba longei* (Dictionary of old Manipuri) by Ningthoukhongjam Khelchandra Singh, Manipur State Kala Akademi, Imphal, 1978. It contains 247 pages in double crown. It is the only handy book of reference in archaic Manipuri for research scholars who are working on old Manipuri literature and would also be very useful for comparative study of old and modern Manipuri. The structure of the entry is: head-entry, meaning in modern Manipuri, extracts from texts, and their meanings in modern Manipuri.

8. *English to Manipuri Dictionary* by L. Ibungobal Singh.

M.S.N.

DICTIONARIES (Marathi). There are two major kinds of dictionaries in Marathi: Comprehensive and Concise. There are also dictionaries which can be listed under titles such as: monolingual, bilingual, multilingual, etymological and specialized ones, which again can be subgrouped into terminological, pertaining to particular books or to particular author's works, and pertaining to specific areas.

The attempts like *Bhashaprakash* of Ramkavi, *Marathi bhashecha Tanjavariai kosh* of Appa Kale (both edited by S.G. Tulpule), *Jnaneshwari tipan* by J.B. Ugaonkar, *Viveksindhu paribhasha kosh*, *jnaneshwari-paribhasha kosh* and *Rajyavyavaharkosh* can be cited as examples of medieval dictionaries. They are few in number and are chiefly individualistic rather than scientific in nature. Nineteenth century is rich in the production of dictionaries of both the comprehensive and concise variety. The credit of these earlier efforts in this field goes to the missionaries and the British rulers.

Dictionary of the Marahatta Language (1810) by William Carey was the first dictionary of Marathi language prepared at Serampore, away from Maharashtra. It contains nearly 8000 words and is printed in Modi script. It was compiled with the help of a Marathi Pandit, Vidyanath Sharma.

Second important work in this field is the *Dictionary of the Maratha language* by Vans Kennedy in 1829 (in two parts) containing 16000 words.

Maharashtra bhashecha kosha by Jagannath Kramavant, Balshastri Ghagve, Gangadhar Phadke and others (parts I&II) in 1829 was followed by an outstanding *Dictionary of Marathee and English* by James T. Molesworth in 1831. In contains 40,000 words. Because of the non-availability of the prior editions, the dictionary was newly reprinted in 1975.

Another *Dictionary, English and Marathi* (1847) by T. Candy was also reprinted in 1873. *English Marathi kosh* (1861) by S.R. Talekar, *Ratnakosha* (1869) by B.M. Bidkar, *A Comprehensive Dictionary: English and Marathi* (1870) by Baba Padamji, *Marathi-English-Dictionary (1871)* by B.V. Athale, and some others were prepared by Marathi scholars.

A solitary attempt at a specialised dictionary in this century is the *Hanskosh* (1983) by R.G. Godbole. It

explains nearly 7,000 difficult words found in Marathi poetry.

In the 19th century the dictionaries were only bilingual; however, in the 20th century many of the dictionaries which were compiled are monolingual, while some are multilingual.

Monolingual dictionaries: *Marathi-shabda ratnakar* (1922) by V.G. Apte, *Marathi bhashecha Saraswati kosh* (1930) by V.V. Bhide, *Maharashtra shabdakosh* (1932-1938) by Y.R. Date, C.G. Karve, Aba Chandorkar and C.S. Datar, *Sugam Marathi shabdakosh* (1968) by Bhau Dharmadhikari and S.N. Banahatti, *Adarsha Marathi shabdakosh* (1970) by P.N. Joshi, etc.

All these are comprehensive dictionaries. The most important among them is *Maharashtra shabdakosh*. This dictionary has seven volumes and a supplementary. More than a lakh words in general use from many Marathi books are included in it. Every volume of it provides a studious foreword on different aspects of the Marathi language.

The important bilingual dictionaries of the century are: *The Twentieth Century English Marathi Dictionary* (1903-1916) by N.B. Ranade; *The New Standard Dictionary; Marathi-English*, Part I by M.S. Sarmokadam, Part II & III by G.D. Khanolkar; *Farshi-Marathi kosh* (1925) by M.T. Patwardhan; *Bengali-Marathi kosh* (1925) by V.G. Apte; *Japani-Marathi kosh* (1951) by D.D. Gangal; *Urdu-Marathi shabdakosh* (1968) by N.M. Gotekar, *Urdu-Marathi shabdakosh* (1968) by Shripad Joshi; *Brihat Marathi-Hindi kosh* (1971) by G.P. Nene & S Joshi; *Hindi-Marathi kosh by* Y.P. Date, having 30,000 words; *Kannada-Marathi shabdakosh* (1969) by Pundalik G. Katagade; *Gujarati-Marathi shabdakosh* (1971) by S.G. Dharmadhikari; *Tamil-Marathi shabdakosh* by Romabai Joshi and P.D. Joshi; *Konkani shabdakosh* by Shripad Ragunath Desai.

These dictionaries help a person to know other languages and hence their importance. Excepting the first three dictionaries, all the rest are concise in nature.

The special feature of multilingual dictionary *Tera bhasha ani ektis bhashanche masle* by D.G. Sadekar, is that it provides the synonyms in Marathi, Telugu, Kannada, English, Gujarati and Hindi. The alternants in thirteen Indian languages, and so in Sindhi and English are listed in *Bharatiya vyavaharakosh* (1961) by V.N. Naravane.

Important dictionaries pertaining to particular books are: *Shri Jnaneshwari shabdarthkosh* (1951) by S.N. Bhave, *Linguistic peculiarities of Jnaneshwari* (1953) by M.G. Pande, *Jnaneshwariche shabdabhandar* by R.N. Walingkar, (1953); *Jnaneshwari padakosh* (1980) by S.N. Bhave.

Dictionaries pertaining to specific areas contain lists of nearly 200 Persian, Arabic and Turkish words in Ramdas's works, and of words attached to *Marathi Bakharitil Farshiche swarup* by U.M. Pathan (1973); a glance at these dictionaries reveals that many dictionaries of this nature are yet awaiting preparation.

Terminology becomes an essential feature in the field of education, especially when the media of instruction were changed from English to different state languages of India after Independence. The projects of preparing the terminological dictionaries is looked after by the Directorate of Languages in Maharashtra. *Padanamkosh* was published in 1962 for the administrative use in the beginning. After that, the dictionaries on the subjects like Philosophy and Logic, Geology, Electrical Engineering, Architecture, Education, Commerce, Physics, Chemistry and Sociology have been published, while those concerning the subjects like Psychology, Linguistics, Literature, Politics, etc. are under print. This specialized type of dictionaries is the outcome of the team work of many scholars in the respective fields. *Aithihasik shabdakosh* by Y.N. Kelkar can also be cited as a specimen of this kind.

Another specialized dictionary is *Vyutpattikosh* (1946) by K.P. Kulkarni, which deals with the etymology of the words in Marathi. *The dictionary of loksahitya* (1972) by Sarojini Babar is a work in which nearly 5000 words from the folklore of Maharashtra are dealt with. A project of compiling a comprehensive dictionary of medieval Marathi and another of the words from the different dialects of Marathi are being handled by the University of Poona.

A number of dictionaries of idioms and proverbs have also been published. Some of them are: *Marathi vyavahar-aitil mhani* (1870) by N.G. Chhatre; *Marathi pracharatil mhani* by G.C. Sapkar; *Mhani ani dakhale* by J.P. Dharkar; *Marathi mhanincha kosh* by V.G. Apte; *Marathi bhasheche sampraday va mhani* by V.V. Bhide; *Marathi bhasheche vakprachar* by G.S. Nule; *Marathi Mhani Ratnakosh* by Y.R. Date & C.S. Karve; *Marathi vaksampraday kosh* by V.G. Apte (in two parts); *Marathi proverbs*, collected and translated by A. Manwaring; *Dictionary of Marathi proverbs* by G.N. Deshpande; *Handbook of Marathi phrases and proverbs explained in English* by N.N. Phadnis and *Prashasan vakprayog* by Directorate of Languages, Maharashtra.

M.J.

DICTIONARIES (Nepali). It was the English who first began to compile dictionaries in Nepali. As far back as 1811, Colonel Kirkpatrick published a book of Nepali vocabulary. The Moravian missionaries who began to visit Darjeeling as early as 1841 are said to have compiled a Nepali dictionary but it never saw the light of day. In 1904 Rev. Turnbull started compiling an *English-Nepali Dictionary*. On his death in 1905 his friend and colleague Rev. R. Kilgour continued his work and collected much material while engaged in translating the *Old Testament*

into Nepali. In 1916 he handed over this material to Rev. H.C. Duncan who, with the help of Rev. G.P. Pradhan, published it in 1922. He also compiled a *Nepali-English Dictionary*. This material was incorporated in Ralph Turner's famous work *A Comparative Etymological Dictionary of the Nepali Language* published in 1931. Turner's voluminous work consisting of 26,000 words is still regarded as the first real dictionary in Nepali and has been a perennial source of inspiration to subsequent lexicographers.

In 1948 when the Gurkha Brigade arrived in Malaya, there was a sudden demand for textbooks, newspapers and training manuals, etc. for the Gurkha soldiers and their English officers. *Nepali sahitya*, published by Macmillan & Co. was issued in Roman Gurkhali (Nepali) and so also was *Parbate*, a newspaper from Malaya. These publications brought in hundreds of new words which had to be added to Turner's dictionary. Nepali being a phonetic script, the spelling approximates pronunciation. Since pronunciation varies almost from place to place, the difference in spelling made it difficult to place some of the words in alphabetical order. Captain Meerindonk of the Gurkha Brigade who was the editor of *Parbate*, was left to sort out this gigantic problem as best as he could. He increased Turner's 26,000 words to 48,000 in his *Basic Gurkhali dictionary* in Roman script published in 1951.

In 1936 *Angreji-Nepali kosh*, edited by Pushkar Samsher J.B.R. was published by Nepali Bhasa Prakashini Samiti in two volumes. The need for a less expensive dictionary for students was keenly felt by Parasmani Pradhan, then a teacher in Darjeeling and his son Nagendramani Pradhan. Together they brought out *Students' Standard Dictionary* (English-Nepali) which was first published in 1948 by Sanyal & Co. Within 24 years the authors compiled and published several other dictionaries of various sizes. The first of these was *Students' Pocket Dictionary* (Eng.-Nep.) published in 1951. Then came *Pradhan's New Standard Pocket Dictionary* in 1969 followed by *Pradhan's New Standard Dictionary* (Eng.-Nep.) in 1970. Moving with the needs of the time the authors compiled and published *Pradhans' Students' Pocket Dictionary* (Nep.-Nep.-Eng.) in 1971 followed by *Thulo Nepali-Nepali-Angreji kosh* in 1972. These dictionaries satisfied a greatly felt need.

In 1941, Nepali Bhasa Prakashini Samiti of Nepal published a bilingual dictionary compiled by Chakrapani Chalisa. In 1961, *Brihat Nepali shabdakosh* by Balchandra Sharma was published by the Royal Nepal Academy. In 1964, Ratna Pustak Bhandar published Pt. Ramchandra Dhungana's *Sanchhipt Nepali kosh*. In 1946, Harshanath Sharma published his *Nepali-Nepali Dictionary*. In 1968, *Nepali-English Dictionary* by Gabriel Rana was published by Shyam Brothers of Darjeeling. *Ajanta Comprehensive Dictionary* (Eng.-Eng.-Nep.) by K.L. Karmacharya and P.R. Vaidya appeared but soon went out of market. *Nepali sanchhipt kosh* was published by the Royal Nepal Academy. *Nepali shabdakosh*, a derivative dictionary by Mahananda Sapkota was published by Januka Pustak Bhandar, Biratnagar. This is meant especially for students of linguistics. *Angreji-Nepali sajha sanchhipt kosh* by A.D. Narendramani and *Nepali-Hindi-Angreji shabdakosh* by Krishna Kumar, edited by M.P. Regmi, are also available.

With the growth and development of the Nepali language and literature, however, and its inclusion in schools, colleges and universities, it is time for the lexicographers to turn to purely Nepali dictionaries concentrating on standardisation of pronunciation and spelling and nuances of meaning.

I.R.

DICTIONARIES (Oriya). The first dictionary in Oriya was prepared on the model of Sanskrit lexicons, in the form of poetry, by Upendra Bhanja, the foremost poet of rhetorical excellence, most probably during the early part of the 18th century. The author named this work as *Gitabhidhan*, i.e., the lexicon in poetry. The peculiarity of this work lies in the arrangement of words. The words in the sequence of its last letter beginning from Ka, the first consonant, till Ksha, the last consonant, are arranged in thirty chhandas or chapters. The poet named each chapter at its end, as Kanta (Ka, the first consonant), Khanta (Kha, the second consonant), and so on. He also gave synonyms of each word he had included in his list. In compiling the words in this manner he had the intention to help the young poets in the way of rhyming while composing poems and also to help the readers to understand his poems. The author, while compiling this lexicon, acknowledged his indebtedness to the Sanskrit lexicons such as *Amarakosha*, *Baijayanti kosha*, *Shashwata kosha*, *Medini kosha* and *Bishwaprakasha kosha*.

But no further attempt was made in the field of compiling lexicons in Oriya till the beginning of the 19th century, when the Christian missionaries took up the work. To facilitate the propagation of Christianity they wanted to acquire fair knowledge in local languages but there were no dictionaries. So, the first dictionary in Oriya named A *Vocabulary of Oriya-English for Use of Students* was prepared by M.P. Thakur, and printed in 1811 at the Mission Press, Serampore. This dictionary, containing 204 pages, presented English synonyms of Oriya words written in Roman script such as, 'Eshworo—God'. In fact this may be claimed to be the first dictionary of the language in printed form.

The second work entitled *An Oriya Dictionary*, in three volumes, was jointly compiled by Amos Sutton and Bhabananda Nayalankara, and came out in 1841 and 1843. It was printed in Orissa Mission Press, Cuttack. It gives Oriya meaning of Oriya words with English

synonyms. Amos Sutton also prepared a dictionary named *Sadhu bhasharthabhidhan*, a vocabulary of current Sanskrit terms with Oriya definitions which was also printed in Orissa Mission Press in 1844. In the last part of the 19th century, the Christian missionaries again took the lead to compile dictionaries in Oriya. The names of Rev. W. Brooks and W. Miller may be cited in this connection. W. Miller, with the help of Raghunath Mishra, prepared a monolingual Oriya dictionary named *Utkal bhasharthabhidhan* (1868) with synonyms, for use in the schools. Miller alone prepared an *English and Oriya Dictionary* (1873) which was specially adopted for the use of the Europeans and native students. Similarly Rev. Brooks also prepared *An Oriya and English Dictionary* (1874) meant to be used both by the European and native students.

In course of time educated people of Orissa realised the importance of and the need for compiling suitable dictionaries and engaged themselves in the task. The names of Chaturbhuja Pattanaik, Shivanarayan Nayak, and Jagannath Rao may be mentioned in this context. Through the joint efforts of Pattanaik and Nayak a dictionary named *Shabda nidhi* appeared from Balasore in 1883. Jagannath Rao's *Utkal abhidhan*, published in 1891, was also a laudable work.

During the first two decades of the present century scholars like Madhusudan Rao, Artatrana Satapathy, Mrityunjay Ratha and Gopinath Nanda took up the work of preparing Oriya to Oriya dictionary in right earnest and also tried to show the etymology and usage of concerned words in their dictionaries. *Sukha bodha abhidhan* (1912) of Madhusudan Rao, *Mula shabdabodh bodhini* (1914) of Mrityunjay Ratha and *Shabdatatwa bodha abhidhan* (1916) of Gopinath Nanda Sarma were such dictionaries. Among these, Nanda Sarma's dictionary was by far the best. Subsequently, *Pramod abhidhan* (1942), jointly compiled by Damodar Mishra and Pramodchandra Deb of Talcher royal house, was a serious and comprehensive work. *Taruna shabdakosha*, compiled by K.C. Kar, came out at a later date and earned popularity.

In the field of compiling English-to-Oriya dictionary *Students Diamond Dictionary* (1964) by Jaganmohan Pattanaik was the first important work. Though earlier J.G. Pike and Gordon S. Wilkins, Ramachandra Acharya, B. Padhy, Basudev Mohapatra, etc. had also compiled such dictionaries, *Students Diamond Dictionary* was the best of the lot and remains so till now.

A great achievement in the field of Oriya lexicon was *Purnachandra Oriya bhashakosha* (1931-1940). This monumental work, a dictionary containing Hindi, Bengali, English and Oriya synonyms of Oriya words, was compiled by Gopalchandra Praharaj (1874-1945). It took about thirty years for completion. The work consists of seven volumes, having a total of 9,248 pages, the first volume of which appeared in 1931 and the last in 1940. It contains 1,85,000 words and is till now reckoned as the best and most comprehensive dictionary of the language. It gives the origin, examples, usage, descriptions, analysis of and comments on the words.

Except two small dictionaries, one compiled by Nihar Patra and other by P.C. Tripathy, no good Hindi-Oriya dictionary has been published as yet. Both the above works were published in 1951. Recently Ajanta Prakashan, New Delhi, has brought out English-Oriya, Oriya-Oriya, and Hindi-English-Oriya dictionaries.

Under the auspices of the State Government, *Oriya Glossary of English Terms* in two volumes came out in 1955. Orissa State Bureau of Textbook Preparation and Production undertook the work of compiling *Baigyanika paribhasha* (Glossary of technical terms) in 1971. Till now the Bureau has been able to publish 22 volumes of glossaries related to Science, Commerce, Education, Economics, Electronics, Engineering, Mechnical Engineering, Chemical Engineering, Civil Engineering, Botany, Agricultural Science, Zoology, Electrical Engineering, Political Science, Linguistics, Mathematics, History, Medical Science, Philosophy, Chemistry and Statistics.

One dictionary named *Anchalika shabdakosha*, containing words of dialectical variations current among the people of western and southern parts of Orissa, compiled by K.B. Tripathy, was published under the auspices of the Berhampur University in 1975.

However, dictionaries illustrating the usage of words or incorporating words from common speech are very few in Oriya. Also the dictionary compilers have not been very consistent in following lexicographical principles. Some other important dictionaries published in Oriya are: *Dhatu bibeka* (1872) by Govind Chandra Pattanaik; *Dictionary: English and Oriya for General Use* (1874) by Dasarathi Rout and John Samson; *A Comprehensive English-Oriya Dictionary* (1916) by J.G. Pike and Gordon S. Wilkins; *Pocket abhidhan* (1925) by Mrityunjay Ratha; *Sarala Utkal abhidhan* (1932) by Kulamani Das; *Jyotirmayi Engraji-Oriya-Engraji abhidhan* (1945) by B. Padhy; *Oriya abhidhan* (1950) by Jagannath Tripathy; *Concise English-Oriya-English abhidhan* (1951) by Basudev Mohapatra; *Ananda Oriya-Oriya-Engraji abhidhan* (1955) by B. Padhy; *Naba abhidhan* (1962) by Shreedhar Mohapatra; *Students' Popular Dictionary* (1964) by D. Mishra and *Students' Oriya-English Dictionary* (1970) by R.P. Singh and N.P. Misra.

J.B.M.

DICTIONARIES (Pali). Traditional Pali lexicons are not too many, the only important one being the *Abhidhanappadipika* of Moggallana, a Ceylonese monk who composed this work at Mahajetavana Vihara (in the modern

Polonnaruva city) during the reign of Parakkamabhuja I (Parakramabahu I) who ruled during 1153-1186. In this *Abhidhanappadipika*, the monosyllabic words, the meaning of the inflection of the alphabetical words and the morphophonemics of the phrases are also shown. This dictionary is based on the *Namalinganushasana* or *Amarakosha* of Amarasimha. There is also one more monosyllabic dictionary of Bhikkhu Saddhammakitti (15th century), known as *Ekakkhara-kosha*. It is simply a Pali rendering of the Sanskrit *Ekakshara kosha*, with nothing new added to it. Some of the important authors and their works are: R.C. Childers, *Dictionary of the Pali Language* (London, 1875); D. Anderson, *Pali Glossary* (Copenhagen, 1904-05); W. Trenckner and D. Anderson, *Critical Pali Dictionary* (Royal Danish Academy, Copenhagen, 1924-44); G.P. Malalasekera, *Dictionary of Pali Proper Names* (2 Vols. London, 1937-38); A.P. Buddhadatta, English-Pali Dictionary (Colombo, 1957).

V.J.
Ks.

DICTIONARIES (Prakrit). The most famous and authentic lexicon of Prakrit is *Paiyalachchhinamamala* of Mahakavi Dhanapala. Another name of this work is *Deshi*, because of its inclusion of local or regional words which account for almost one-fourth of the whole. It is the oldest dictionary of the Prakrit language. It was compiled in Dharanagari (famous capital of Bhojaraja of the 12th century) in Vikrama Samvat 1029 i.e. 972 A.D. 279 verses of it are in 'arya' metre in which the synonymous words are given. Its references are also seen in *Abhidhanachintamani* and *Sharngadharapaddhati*. At the end of the lexicon, the compiler Dhanapala has given his own introduction himself. Dhanapala was a follower of Jainism. Hemachandra has taken the help of this work in his *Deshinamamala*. Georg Bühler comments about it: "Dhanapala's *Paiyalachchinamamala* i.e. the wealth or the beauty of Prakrit language, is a 'kosha' or list of synonymous words, which is intended to afford to the student of Prakrit poetry, the same assistance as is rendered by the *Amarakosha* and similar works to the Sanskritists."

Deshinamamala of Hemachandra is also a very prestigious lexicon. At the end of the work, Hemachandra has given the name *Ratnavali* to this work. In all 3978 main and connected entries are given in it. Only those words, which are not formed and derived by Sanskrit and Prakrit grammar, are collected here. It is divided into eight chapters and 783 verses of it are in 'arya' metre. At many places, some parts of the entries are also taken from *Paiyalachchhi*. In this work, Hemachandra has referred to such other lexicographers as Abhimanachihna, Avantisundari, Gopala, Deshvaraja, Drona, Dhanapala, Padaliptacharya, Rahulaka, Satavahana and Shilanka, etc.

Abhidhanarajendra is also a very important lexicon of Prakrit. Vijayarajendra Suri is the compiler of this work. It was published in seven volumes from 1913-1925. Around 10,000 words are entered in it. It is a great lexicon of encyclopaedic nature. In the introductory part, Vijayarajendra has given the Prakrit grammar of Hemachandra with his own Sanskrit commentary. The entries of this dictionary mainly cover Jaina religion, philosophy and literature. Other related authors and works are: A.S. Telakara, *Samskrita-Prakrita shabdakosha*; N.A. Godbole, *Samskrita-Prakrita kosha*.

V.J.

DICTIONARIES (Punjabi). The establishment of the Christian mission (first Presbyterian church) at Ludhiana in 1837 is a significant event in the cultural and literary history of the Punjab. The first step the missionaries took for the propagation of the gospel was to learn the language of the land, viz. Punjabi. In order to equip themselves with its proper knowledge, and to administer the kingdom efficiently and effectively, the pioneers undertook the preparation of its first-ever grammar and dictionary.

I. Captain. S.C. Starkey's dictionary (entitled *A Dictionary, English and Punjabee, outlines of grammar, also dialogues, English and Punjabee, with grammar and explanatory notes*), prepared with the assistance of S. Bussawa Singh and published at Calcutta in 1849, was the first attempt in the field. Consisting of 256 pages, it provided the Punjabi equivalents of about eleven thousand English words in the Roman script. It was followed in 1895 by the publication at Lahore of *A Vocabulary of two thousand words from English into Punjabi* by Munshi Jawahar Singh, compiled mostly for the use of the Army officers. *Anglo-Gurmukhi dictionary* published from Lahore in 1897 by Lala Saligram Bajaj, was, however, the first serious attempt to produce a regular English-Punjabi dictionary, consisting of 659 double-columned pages giving Punjabi equivalents of English words in their indigenous script, viz. Gurmukhi, for the first time. It was followed in 1898 by the production at Ludhiana of *Punjabi grammar, with exercises and vocabulary* by Rev. E.P. Newton of the Ludhiana Mission. In 1919, Rev. T. Grahame Bailey of the Scotish Mission, Wazirabad published from Calcutta his *English-Punjabi vocabulary*, containing 5800 words (with equivalents given in Roman script), which was issued primarily to meet the "need of those Europeans who used Punjabi in their intercourse with the people of country." Rev. Canon W.P. Hares of the Church Missionary Society, Gojra came out in 1929 with a full-fledged English-Punjabi dictionary containing about 15,000 English words of which "some fiftyfive thousand meanings had been given in Roman Punjabi", signifying a landmark in the history of Punjabi lexicography. It was followed by Khush Lal Singh's *Angrezi-Punjabi kosh* and Amar Nath's *Punjabi arthawali* or dictionary of English-

Punjabi giving Punjabi meanings of English words in Roman as well as in the Persian script.

As these works, however, were limited in scope and meant primarily for the general use of the foreign rulers and Christian missionaries, they did not touch the different specialised branches of knowledge which became the crying need of the hour on Punjabi's coming into its own and becoming the medium of the state administration, higher education and intellectual communication, etc. after the Independence. In order to meet that urgent and essential need, the Punjab University Publication Bureau, Simla undertook in 1948 the preparation of the desired comprehensive, authoritative, illustrative and up-to-date English-Punjabi lexicon, adopting the *Concise Oxford Dictionary* as its base for English vocabulary. It was planned and initiated by its Founder-Secretary Teja Singh who, assisted by Harnam Singh 'Shan', could accomplish (due to sudden break down in health) only its first part which was published in 1953 under the title *The Standard English-Punjabi Dictionary*. On recovery, he undertook on his own the compilation of a shorter dictionary of the kind and published it, under the title *Anglo-Punjabi Dictionary* in 1955 from Ludhiana. Consisting of 504 doubled-columned pages, it proved to be the most useful and first-of-the-kind English-Punjabi dictionary ushering in another landmark in the annals of Punjabi lexicography, and giving a fillip to the production of some practical dictionaries, meant mostly for the students, by S.S. Amole, Nihal Singh 'Ras', Bakhshish Singh and Sant Ram Grover. It was followed in 1968 by the *English-Punjabi Dictionary* consisting of 703 double-columned pages prepared and produced by the Department of Punjabi Literary Studies, Punjabi University, Patiala, which ran into a revised edition in 1971 under the chief-editorship of Gurdit Singh 'Premi'. For the completion of the aforesaid *Standard English-Punjabi Dictionary* of the Punjab University, Chandigarh its work was taken over, in the meantime, by a specially set up department of lexicography which, in collaboration with the Punjab State University Textbook Board, produced it in 1982 under the title PSUTB *English Punjabi Dictionary* under the chief-editorship of Attar Singh and Balbir Singh Sandhu. This voluminous lexicon, consisting of 1407 large double-columned pages, has come out as the desired first-ever complete, comprehensive and consolidated English Punjabi dictionary.

II. As regards the preparation and publication of the Punjabi-English dictionaries, the aforesaid Christian mission at Ludhiana was the first to produce the first-ever, entitled *A Dictionary of the Punjabi Language*, in 1854. It was prepared by a committee of the mission including Rev. J. Newton, Rev. J. Porter and Rev. L. Janvier; it consisted of 438 three-columned pages containing about twenty-five thousand words, belonging mostly to the dialect spoken then in and around Ludhiana, printed in Gurmukhi and Roman characters in the order of Gurmukhi alphabet.

This pioneering and praiseworthy effort was continued by other missionaries and officers of the Raj who compiled and produced very valuable vocabularies, glossaries and dictionaries of various other dialects of Punjabi as were spoken in their respective areas of activity or administration. These were published either in the form of full-fledged books or as parts of the district settlement reports or as appendices or the district gazeteers, etc., from time to time. These are: (1) *Glossary of the Multani Language* (or south-western Punjabi) by E. O'Brien (Lahore, 1880), 3rd revised edition by J. Wilson and Harikishan Kaul (Lahore, 1903; Patiala, 1962). (2) *Shahpuri Kangra Glossary* (A grammar and glossary of the dialects as spoken in Shahpur and Kangra districts) with eight appendices by J. Wilson, (Lahore, 1899; Patiala, 1962). (3) *Dictionary of Jatki or Western Punjabi Language* by Rev. A. Jukes of the Church Missionary Society of Derajats (London, 1900; reprint, Patiala, 1961).

These were followed in 1895 by the production of a full-fledged voluminous *Punjabi Dictionary*, prepared by Bhai Maya Singh at the instance of C.D. Ibbetson, the then D.P.I., Punjab, and brought out under the supervision of the Punjab Textbook Committee, Lahore. It was a monumental work largely based on the aforesaid Ludhiana Mission dictionary but ventured for the first time on a high scale and executed in a methodical way. It consisted of 1221 large double-columned pages containing about forty thousand Punjabi words alongwith their usages, idioms and dialectical shades (representing almost all Punjabi dialects by utilising also the above-mentioned glossaries and dictionaries, etc.), printed in Roman as well as in Gurmukhi characters and arranged in the order of the English alphabet. H.A. Rose later published very valuable addenda to it in various volumes (bearing nos. XXXVIII-1908, XXXVIII-1909, XXXIX-1910, XL-1911, XLI-1912) of *The Indian Antiquary*, Bombay under the title *Contributions to Punjabi Lexicography;* Rev. T.G. Bailey also contributed to it with the publication of his *Supplements to the Punjabi, Dictionary* in the *Journal of the Asiatic Society of Bengal*, Calcutta, Vol. V.N.S., 1909, in order to make "a lexicon of Punjabi and its dialects as comprehensive as possible."

The University of Punjab, Lahore undertook in 1918 the compilation of such a complete, comprehensive and consolidated *Punjabi-English Dictionary* at the instance of George A. Grierson, the celebrated author of *The Linguistic Survey of India*, and under the instructions of the Punjab Government. That ambitious and prestigious project was initiated by Banarsidas under the supervision of A.C. Woolner. It took them and their assistants ten years (1918-1929) to collect the required material and compile it on scientific lines, arranging Punjabi words in the English alphabetical order and writing them in four

scripts, viz. Roman, Gurmukhi, Devanagari and Persian. The huge manuscript, consisting of twenty-six volumes and containing eighty thousand Punjabi words and idioms etc., was updated by him during 1941-42 and was revised by Teja Singh during 1943-45 at Khalsa college, Amritsar. As soon as its printing process started at Lahore in 1947, the pre-partition riots stood in the way; and it has remained unpublished so far, lying locked-up in the university library at Lahore. After the partition of Punjab and attainment of Independence in 1947, no such effort has so far been made to produce such a much-needed Punjabi-English lexicon. A small *Punjabi-English Vocabulary* (produced by Sri Guru Singh Sabha, Lahore), *Punjabi-Angrezi kosh* (compiled by Khushhal Singh, Ludhiana, 1946) and *Punjabi-Angreji shabadkosh* (compiled jointly by Saran Singh, Gurcharan Singh and Tara Singh Sethi, Amritsar, 1954; 3rd. edn. Amritsar, 1981) based mostly on the aforesaid *Punjabi Dictionary* by Bhai Maya Singh, have of course come out for the general use of the students, etc.

III. Some other bilingual dictionaries published after Independence include *Hindi-Punjabi kosh*, consisting of 862 large double-columned pages containing Punjabi equivalents of sixty thousand Hindi words printed in Devanagari characters with their transcription in Gurmukhi characters, compiled by Sant Indar Singh Chakarvarti and published in 1953 by the Punjabi Department, PEPSU, Patiala, now called languages department of the Punjab Government.

It was followed in 1968 by the publication of its *Urdu-Punjabi-Hindi kosh*; in 1974 by *Punjabi Hindi-kosh* and in 1981 by *Romani-Punjabi-Angrezi-Dictionary* compiled by Mr. W.R. Rishi.

IV. Important lexicographical works on the unilingual dictionaries, started with the compilation and publication of several lexicons, glossaries and dictionaries of Sri-Guru Granth Sahib (the Sikh scripture, Amritsar), mentioned below: (1) Three glossaries, called *Paryaye*, procured in manuscript form by E. Trumpp during his stay in 1871 at Lahore and preserved at present in the Bavarian State Library, Munich, "two of which explained a number of obsolete Hindui and Deshi (provincial) words, and the other a number of Arabic and Persian words which were received into the Granth". (2) *A Dictionary of the Adi-Granth* by E. Trumpp (Lahore-Munich, 1872), manuscript not found so far. (3) *Paryaye Sri Guru Granth Sahibji-ke* by Bhai Daya Singh (Amritsar, 1887). (4) *Guru Gira padarthavali kosh, sankhep ekakhari kosh* and *Guru Granth anekarthi kosh*, by Pandit Bhagwan Singh in manuscripts (Amritsar, 1980). (5) *Adi-Granth da kosh* by Vishnudas Udasi (Amritsar, 1892). (6) *Sri Guru Granth Sahibji-ke madh se paryaye Farsi padan de jo ati kathan the* by Giani Bhai Chanda Singh (Amritsar, 1894). (7) *Guru girarath kosh* by Tara Singh Narotam, consisting of 717 large-size pages, compiled in 1889, published in 1895 by the erstwhile Patiala State; first-ever complete dictionary of *Guru Granth Sahib* which formed a valuable basis for subsequent efforts in this domain. (8) *Paryaye Adi Sri Guru Granth Sahibji-de* by Sant Sute Parkash (Amritsar, 1898). (9) *Kosh Adi Sri Guru Granth Sahibji* by Sadhu Bishan Das Udasi, in two volumes (Amritsar, 1898). (10) *Sri Guru Granth kosh* by Giani Hazara Singh (Amritsar, 1889; 2nd edn. in nine small parts, Amritsar, 1923), thoroughly revised and enlarged by Bhai Vir Singh, and produced in three volumes of double-columned pages (Amritsar, 1927), 4th edn. in two volumes (Amritsar, 1950 & 1954; reproduced in one consolidated volume, Amritsar, 1982). (11) *Kosh Adi Granth Sahib* by Giani Lal Singh Sangrur (Patiala, 1949). (12) *Sri Guru Bani Parkash* by Sodhi Teja Singh, in two volumes (1932-1952; 2nd. edn. S.G.P.C., Amritsar, 1953). (13) *Kosh Sri Dasam Granth Sahib* by Giani Lal Singh Sangrur, in two volumes (Amritsar, 1954). (14) *Kosh Adi Guru Granth Sahib* by Giani Partap Singh Jotshi (Amritsar, 1958). (15) *Gurbani kosh* by S. Piara Singh Padam (Patiala, 1960). (16) *Varan Bhai Gurdas: shabad anukarmnika ate kosh* by Rattan Singh Jaggi (Patiala, 1966). (17) *Nirukat Sri Guru Granth Sahib* by Balbir Singh (assisted by Mohindar Kaur and G.S. Anand), first-ever systematic etymological dictionary of the Holy Granth, initiated by Bhai Vir Singh in his *Santhya Sri Guru Granth Sahib* (nine volumes), continued in a systematic and comprehensive form by his brother Balbir Singh; first volume consisting of 484 pages of 22 × 28 size published in 1972 by the Punjabi University, Patiala; 2nd Vol. Patiala, 1975; subsequent volumes now under the process of editing, etc.

V. The first Punjabi-Punjabi dictionary entitled *Punjabi shabad bhandar*, came out in 1922 from Lahore. Consisting of 1058 double-columned large-size pages and printed in Gurmukhi characters, it was prepared by Bhai Bishandas Puri under the auspices of the Punjab Textbook Committee, Lahore.

It was only after the attainment of Independence in 1947 that efforts to produce a comprehensive, consolidated and up-to-date dictionary of the Punjabi language were set afoot on its becoming the state language of the erstwhile state of PEPSU (Patiala and East Punjab States Union), merged later into the present-day State of Punjab. It was planned in 1948 and the process of its compilation was initiated by S. Ranjit Singh Gill and Giani Lal Singh and the project was assigned to Banarsidas, Supervisor of its lexicographic cell. On his retirement in 1954, it was entrusted to Jit Singh Sital and thence after to S. Dalip Singh assisted by a team of scholars and linguists. Its first volume was produced in 1955 and the last, viz. the sixth, in 1983 by the Language Department, Punjab at Patiala. The entire work entitled *Punjabi kosh*, consists of about 3500 large double-columned pages and contains about a lakh and a half entries, including subsidiary formations, usages, idioms and proverbs, etc. Formed

from the head-word giving its grammatical form, etymology, semantic distinction, dialectical formation and various shades of meaning, and equipping many such words with apt illustrations. It has, thus, come out as a stupendous monumental and first-of-its-kind work in Punjabi, signifying another laudable landmark in the annals of its lexicography.

In between, Giani Nihal Singh Ras's *Shabad ratnakar arthat Punjabi shabadkosh* came out in 1954 from Jullundur and the first part of Kartar Singh's *Parmanik Punjabi kosh* in 1963 from Ludhiana.

The Language Department of the Punjab Government has also produced glossaries of some dialects of Punjabi, such as *Pothohari Shabad kosh* (1960); *Puedhi shabad kosh* (1960); *Kangri shabad-sangrah* (1964).

Some specific terms used by the Nihang Singhs have also been collected and published by S. Jawala Singh under the title *Khalsaee bole*.

VI. A dictionary of Punjabi synonyms and antonyms, entitled *Punjabi paryaye ate viparayaye*, compiled jointly by Gulwant Singh, Prem Parkash Singh and Jeet Singh Sital, consisting of 192 pages, was published in 1968 by the Punjabi University, Patiala.

Work on the prepartion and publication of a complete and comprehensive dictionary of Punjabi spellings got a fillip with the production of *Punjabi shabad-joar* by Teja Singh in 1951 by the Punjabi Department of Pepsu, Patiala. Punjabi University, Patiala pursued it seriously and started the publication of its *Punjabi shabad-rup te shabad-joar kosh*, compiled by Harkirat Singh in the form of fascicules from time to time, viz. 1966, 1968, 1980 and 1982. Scholars in the Pakistani Punjab have also moved in the matter and produced in 1982 a similar book, entitled *Punjabi ucharan dictionary*, compiled by Sardar Mohammad Khan. Consisting of 176 pages it gives the pronunciation of twelve thousand Punjabi words in Persian characters.

VII. A large number of glossaries and dictionaries of technical terms have also been prepared and published from time to time by various individuals and institutions.

The first work on the subject, viz. *Handbook of the Economic products and of the manufactures and arts of the Punjab* (with a combined index and glossary of technical vernacular words) in two volumes, by B.H. Baden-Powell, was produced in 1868 from Roorkee and reproduced in 1872 from Lahore. It was followed by a variety of publications, such as (1) *A Complete Dictionary of the terms used by the criminal tribes of the Punjab* (together with a short History of each tribe) by Mohammad Abdul Ghafur (Lahore, 1879), (2) *A Detailed Analysis of Abdul Ghafur's Dictionary of the terms used by the Criminal Tribes of the Punjab* by W.G. Leitner (Lahore, 1880), (3) *Chakitsa kosh* (a medical dictionary in four parts, giving the Punjabi equivalents of yunani and ayurvedic technical terms and names of medicines) by Sadhu Gurdit Singh (Amritsar, 1888), (4) Some Contributions towards a Glossary of Religious and Other Terms Used in Punjab by H.A. Rose, *Indian antiquary*, volume XXXIII, 1904, (5) *Aukhadh parkash arthat yunani vaidikda kosh* by Giani Gurbakhsh Singh (Amritsar, 1890), (7) *Nighant vaidik kosh* by Sewa Singh Grover (Amritsar), (8) *Nighant yunani kosh* by Surat Singh (Ludhiana, 1911), (9) *Technical terms in Punjabi* (English-Punjabi), compiled and published under the auspices of Punjab Text book Committee, Lahore, 1930.

After the achievement of freedom from the foreign yoke in 1947 when Punjabi began to come into its own on being adopted as the medium of state administration, courts and higher education as well as a viable means of intellectual and literary communication for various channels and purposes, glossaries and dictionaries of the terms pertaining to several disciplines and fields of activity also began to be prepared and published for equipping it accordingly for the new tasks imposed upon it. The erstwhile state of Patiala, merged later into PEPSU and subsequently into the present-day Punjab, took the lead and produced (1) *Qanuni sanket kosh*, compiled by Lachmandas Kaushal and Ranjit Singh Sarkaria (Justices) (Patiala, 1950), giving meanings in Hindi and Punjabi of about ten thousand legal words and terms and consisting of 570 pages, (2) *Shabad kosh*, containing English-Punjabi terms pertaining to the budget of the State of PEPSU for 1949-50 (Patiala, 1949), (3) *Angrezi-Punjabi sanketavali*, pertaining to eleven disciplines (Patiala, 1951), (4) *Anglo-Punjabi Dictionary of Legal Terms* by S. Bhagat Singh (Sessions Judge), giving equivalents of about twenty thousand legal words and terms (Patiala, 1953).

The successor department, viz. Bhasha Vibhag, Punjab later published a large series of such glossaries pertaining to various fields of activity, branches of knowledge and professions, etc., such as (1) Administration: *Angrezi-Hindi-Punjabi parbandhiki shabdavali* (Patiala, 1968), (2) Education: *Angrezi-Punjabi takniki shabadavali: itihas*, that is a glossary of English-Punjabi terms relating to the subject of History (Patiala, 1969). Similarly those pertaining to other Arts and Science subjects, e.g. Economics, Mathematics, Philosophy, Home Science, etc. (3) Law: *Qanuni shabdavali* (English-Punjabi), compiled by S. Rajinder Singh (Patiala, 1970).

The Punjabi University, Patiala, has also produced a series of such glossaries/dictionaries of technical terms pertaining to higher education. For example, *Doktorki shabdavali*, *Lok parshasan shabdavali*, *Bhugolik shabdavali*, etc., giving Punjabi equivalents of English terms used for the subjects of Medical Science, Public Administration and Geography, etc., respectively.

The Punjab State University Textbook Board has also published a similar series of glossaries pertaining to several subjects relating to university education; for instance, *Angrezi-Punjabi takniki shabdavali: itihas* (His-

tory, Chandigarh, 1973); *Lokparshasan* (Public Administration, Chandigarh, 1976).

A glossary of literary terms, entitled *Sahitya sanket*, compiled jointly by Diwan Singh and Premparkash Singh, was published from Jullundur in 1956.

The Central Hindi Directorate of the Ministry of Education, Government of India, produced in 1960 *Hindi Words Common to Other Indian Languages: Hindi-Punjabi* from New Delhi.

H.S.S.

DICTIONARIES (Rajasthani). A broad historical perspective of world lexicography will help us in judging correctly, appreciating justly and evaluating rightly the growth of this genre in Rajasthani. Researchers have so far been able to dig out the following nine books:

Synonymic: *Dingala nam-mala* by Kusalalabha Hararaja (late 16th century); *Hamir nam-mala* by Hamirdana Ratanu (1717); *Nagaraja Dingala kosh* by Nagaraja (copied in late 18th century); *Avadhana-mala* by Baratha Udayarama (19th century); *Nam-mala* by anonymous author (19th century); *Dingala kosh* by Kaviraja Muraridana (19th century). Homonymic: *Anekarthi kosh* by Kavi Udayarama (age unidentified).

Mono-Alphabetic: *Ekakshari nam-mala* by Virabhana (late 17th century), *Ekakshari nam-mala* by Udayasinha Ratanu.

It is most probable that more such works might have been composed which have either been lost to us for ever or are still untraceable.

A consideration of the above establishes beyond all doubts that the synonymic lexicons were most popular. It was perhaps due to the evident reason that they catered to the persisting needs of indigenous poets who found it convenient to cram the versified text and found it easier to pick appropriate words as suited their need for traditional descriptions. Only a few of them had occasions to learn even elementary Sanskrit grammar to have an access to *Amarakosha*, which has been widely popular with students. Some of the aforesaid lexicographers seem to have possesed a fair knowledge of Sanskrit, as is apparent from the terms coined by them.

An intensive study of these lexicons speaks of some prominent traits found in them. These are:

All of them are in verse form.

The text ranges from bare 20 pages to 897. The middle range varies from 135 to 560.

No attempt has been made to place the synonyms under proper heads. The only exception is that of Muraridana who has tried to categorise a part of them under names, such as earth, water, fire, wind and trees. Living beings having two, three, four and five organs are also classified as those belonging to earth, sky and water.

The synonyms mostly relate to gods, celestial objects, kings, words, armours, arms, epic characters and the like.

The only homonymic dictionary contains 89 words with a number of meanings.

The mono-alphabetic lexicon of Udayarama contains 282 alphabets, inclusive of all vowels and consonants in all forms, besides thirteen indeclinables.

Very few authors have drawn from Sanskrit lexicons or works of Sanskrit literature. They are largely imitative of the earlier ones.

The modern methods of lexicography were also attempted by more than one scholar. Ramakarna Asopa and Thakur Krishnasinha Baratha were the pioneers. They could not, however, see their labour materialise. The credit was to go to Udayaraja Ujjwala and Sitarama Lalasa of Jodhpur who could bring out nine volumes of *Rajasthani sabdakosh* in four parts containing over 6136 pages in demy quarto size with over a lakh and 60 thousand entries. This was possible because of the generous grants received from the Central and State Governments. The authors have given the grammatical names and gender, the particular mother tongue, different shades of meanings in Hindi, suggested by exhaustive references quoted from old and new texts. Attempts at derivations are rarely made, while words with slightest difference in spelling have been separately mentioned. All forms of a single verb have been invariably given, thereby increasing the volume of the lexicon. The most striking feature of this work is the number of examples of usage with supposed different shades of meanings, which have at times been construed mistakenly. Despite all drawbacks it has become a landmark not only in Rajasthani but also in all other modern Indian languages of northern India.

Another attempt in this direction has been made by Badriprasad Sakariya and Bhupatirama Sakariya, father and son, who have brought out *Rajasthani-Hindi shabda kosh* part I in 700 pages, just mentioning the name of the grammatical form and different meanings in Hindi which, however, are not supported by any example of usages. The 2nd part is yet to come out.

Both of these lexicons are disproportionately based on old texts. The living language has not found favour with them. Rajasthani, with its various colloquial forms, subtle differences in spellings depending on pronunciations, wide ranging shades of meanings, usages found in folklore, comparative equivalents in Gujarati, Punjabi, Sindhi, Braja, historical references, idioms and maxims, and above all the derivations from mother languages, calls for a still greater attempt for a large-sized lexicon. The immediate need for a concise practical dictionary also is felt by all concerned.

Raw.S.

DICTIONARIES (Sanskrit). The tradition of Sanskrit dictionary is very ancient. The oldest dictionary is known as *Nighantu*. The *Nighantu* is a collection of only Vedic

words. The main speciality of *Nighantu* is that in it the verb-formed words are also found alongside the nominal words, while in other dictionaries of Sanskrit only the nominal words are entered, not the verb-based ones. Some of the lexcions are of only nominal and verbal words and some are of nominals and indeclinables only. The *Nighantu* was meant to explain the difficult mantras. The aim of other Sanskrit dictionaries of early times was to help the poets in composing their poems while they looked for the right words. Most of the earlier dictionaries were written in verse form using mostly the 'anushtubh' and 'arya' metres. The chief intention in compiling them in verse form was that these might be easily memorised, because in earlier times, it was a tradition that right at the very early age, the students were asked to learn the lexicons for enriching their vocabulary.

Although the tradition of Sanskrit lexicons is very old, unfortunately, most of the early lexicons have been lost, as it has happened with other literary works also. Among the lost lexicons, the most noteworthy are: *Trikanda* of Bhaguri, *Namamala* of Katyayana, *Shabdakosha* of Vachaspati and of Shakatayana and Vyadi.

Purushottamadeva has mentioned a verse at the end of his *Haravalikosha*, where it has been stated that Vachaspati, Vyadi and Vikramaditya were the compilers respectively of *Shabdarnava, Utpalini* and *Samsaravarta*.

In his *Kalpadruma*, Keshava has also listed a number of Sanskrit koshakaras, viz. Katya, Vachaspati, Vyadi, Bhaguri, Amara, Mangala, Shashanka, Mahesha and Hemachandra, while Amarasimha himself has given a list of eighteen lexicographers in his *Amarakosha*.

Most of the early lexicons of classical Sanskrit are of two types; some pertain to synonyms and others to homonyms. In the synonymous dictionaries, the words are arranged according to the subject. In the homonymous lexicons, the different meanings of one word are put at a place, and the entries are generally arranged according to the last letter (final letter), but some of the lexicons of homonyms are in the order of their initial letters and some modern lexicons are however compiled alphabetically. In the Sanskrit lexicons, the compilers have generally compiled their works in terms of various aspects of the language and reality.

The oldest available kosha is *Amarakosha* of Amarashima. This lexicon is also named as *Namalinganushasana*. It has been prepared most scientifically and is comprehensive in all respects. There were mainly two styles of Sanskrit koshas. Some of the koshas are of nominal words while others have chosen their entries for the purpose of explaining the gender. The former was known as 'namamatratantra' and the latter as 'lingamatratantra'. But Amarasimha has combined both the styles and methods in his dictionary. For illustrating the gender, he has used the specific words such as pumas, napumsaka, stri, astri which fit extremely well in the verses. *Amarakosha* is divided into three 'kandas' and hence is also famous as 'Trikanda'. Every kanda has a number of chapters. In the first kanda, there are svarga, vyoma, dik, kala, dhi shabdadi, natya, patala, naraka and vari which constitute nine chapters; in the second kanda, prithvi, pura, shaila, vanaushadhi, simhadi, nri, Brahmana, Kshatra, Vaishya and Shudra, etc., constituting ten chapters; and in the last (third) kanda, visheshyanighna, samkirna, nanartha, avyaya and lingadi make five chapters. On the whole there are 1533 anushtubhs. The sixth part of *Amarakosha* is of homonyms, while others are for synonyms only. This monumental work was translated into Chinese in 6th century, and also into so many other languages. More than forty commentaries on it are sufficient evidence of its popularity. The compiler Amarasimha was a Buddhist and was one of the nine jewels of Vikramaditya.

After *Amarakosha* comes *Anekarthasamuchchaya* of Shashvata. This is a collection of homonyms only. But in this collection there is no order of any type. The meaning of the word is expressed somewhere in a complete verse, somewhere in only a half verse and somewhere only in the small part of a verse. In the homonyms, however, it covers more entries and more explanations than *Amarakosha*.

Purushottamadeva compiled a *Trikandashesha* (Vishvakosha). It is an appendix of *Amarakosha*. Purushottama also compiled another lexicon, *Haravali* in which he recorded such new words which are not referred to by previous lexicographers. There is also a lexicon of Vararuchi, preserved with his commentary, in manuscript form in the Government Manuscript Library, Madras.

In the 10th century, Halayudha compiled a lexicon named *Abhidhanaratnamala*. This is in five kandas—svarga, bhumi, patala and samanya of synonyms and the last consisting of homonyms and indeclinables.

In the 11th century, Yadavaprakasha wrote a lexicon, viz. *Vaijayanti*. It is in two parts and arranged in alphabetical order. In the first part, there are the synonyms in the chapters, svarga, antariksha, bhumi, patala and samanya. And in the next part, there are homonyms. The main feature of this lexicon is that it has entered the Vedic words.

In the compilation of the koshas, the Jaina Acharyas have also played a notable part. Mahakavi Dhananjaya compiled a small but beautiful lexicon in two hundred verses. This *Namamala* is only of synonyms. The speciality of this *Namamala* is that in it the words are collected from the common spoken language, specially of the folk-variety. In it, the techniques of coining new words are introduced and explained, e.g. by adding the word 'dhara' to all the synonyms of the word earth, we get the words for mountains; similarly, 'pati' carrying the connotation of man or purusha, when added to the same word, gives us the various names of the kings. *Anekarthnamamala* of forty-six verses, published from Bharatiya Jnanapitha with

the commentary of Amarakirti is only complementary to the original *Namamala*. Like the old Acharyas, Dhananjaya had also added the etymology of the words. In support of his claim for including etymology, he has referred to *Mahapurana*, *Padmanandishastra*, *Yashastilakachampu* and the names of the previous lexicograhers—i.e. Yashahkirti, Amarasimha, Ashadhara Kshiraswamin, Shribhoja, and Halayudha.

In the 12th century there came the *Namartharnavasamkshepa* and *Shabdaklpadruma* of Keshavasvamin; *Vishvaprakasha* of Maheshvara; *Namartharatnamala* of Abhayapala; *Abhidhanachintamani* and *Anekarthasamgraha* of Hemachandra; *Anekarthakosha* of Mankha; and *Akhyatachandrika*, a lexicon of verb forms, of Mallabhatta.

In the closing phase of the 14th century, Irugapada Dandadhinatha compiled *Nanartharatnamala*. In the 15th century, *Shabdachandrika* and *Shabdaratnakara* were compiled by Vamanabhatta Bana. In the 16th century, *Sundaraprakashashabdarnava* of Padmasundara was of much importance. In the 17th century, the *Kalpadruma* was compiled by Keshava Daivajna and *Namasamgrahamala* by Appayyadikshita.

Even in the contemporary times, so many new lexicons in Sanskrit have been compiled and still are being prepared. Among them *Vachaspatyam* of Taranatha, *Shabdakalpadruma* of Radhakantadeva, *Abhidhanarajendrakosha* of Vijayarajendrasuri, *Shabdarthachintamani* of Sukhanandana and *Jainendrasiddhantakosha* of Jinendra Varni, are of encyclopaedic nature. A few, compiled by the western scholars, viz, Monier Williams, Macdonell, Roth and Böhtlingk, are also remarkable for the development of Sanskrit lexicography. Recently, A.M. Ghatage of Pune has also published several volumes of a Sanskrit dictionary, using the technique of historical development for explaining the meaning of the words.

V.J.

DICTIONARIES (Sindhi). Earliest lexicons in Sindhi are available in the form of brief manuscripts of Persian-Sindhi and Sindhi-Persian glossaries compiled during the rule of the Talpur dynasty (1783-1843) by energetic administrators for individual or court use in Persian and Gurmukhi letters. But systematic compilations of Sindhi dictionaries were first undertaken by British rulers. In the middle of the last century, attempts were made to prepare small Sindhi lexicons mainly to meet the needs of foreign students of the language. Small vocabularies by Wathen (1836) and Eastwick (1843) are the first available works published in the Journal of the Asiatic Society of Bengal, Calcutta. Leech also prepared a vocabulary of seven Indo-Aryan languages including Sindhi for the Government of Bombay in 1843.

But, in the real sense, the beginning of Sindhi lexicography is linked to the name of the gifted Capt. Stack, Deputy Collector of Hyderabad (Sindh), who compiled two bilingual dictionaries—*English-Sindhi* and *Sindhi-English*—on the lines of Kennedy's *English-Marathi Dictionary* (1824). The first one was published by him in 1849, and the second by Ellis in 1855, after the author's death. In these works Sindhi vocables are written in Devanagari characters. The *Sindhi-English Dictionary* contains approximately 17,000 vocables. It also identifies loan words from Sanskrit, Persian and Arabic sources. These dictionaries do not claim to be exhaustive and are prepared keeping the requirements of European learners in view.

After Stack's monumental work, there have been a few publications of revised and enlarged editions of bilingual lexicons in Perso-Arabic characters among which Paranjpye (1868), Shirt and Udharam Thanvardas' *Sindhi-English Dictionary* (1879) and Khilnani's *English-Sindhi Dictionary* (1904) are noteworthy. Akhund Abdur Rahim Abbasi's *Jawahar-ul-lughat*, a Sindhi-Persian dictionary, was also compiled at the same time but this scholarly work was never published. At the turn of the century, Parmanand Mewaram's two works—*Sindhi-English Dictionary* (1910) and *English-Sindhi Dictionary* (1933)—were leading contributions in the field of lexicography. Until now these are considered standard works in the language. Shirt's dictionary consists of approximately 21,000 Sindhi words and Parmanand's *Sindhi-English Dictionary* contains about 25,000 Sindhi vocables.

Besides these larger dictionaries, several concise ones, meant for the use of students, have been appearing during recent decades. In this respect Shahani's two works, *Sindhi-English* and *English-Sindhi dictionaries*, are noteworthy. After partition, Ibin-Alyas published *Naeen Urdu-Sindhi lughat* (1950) and Ghulam Rasul Shah published *Sindhi-English Dictionary* (1957), both from Hyderabad (Sindh). The Sindhi Adabi Board in Pakistan also published a *Sindhi-Urdu dictionary* (1959), containing about 24,000 Sindhi words and an *Urdu-Sindhi Dictionary* (1960), containing about 20,000 Urdu words, for students, under the editorship of Nabi Bux Khan Baloch and Ghulam Mustafa Khan. Memon Abdul Husain made a beginning of trilingual dictionaries with *Pak-triplet Dictionary* (1959), covering English, Sindhi and Urdu. In India, Dipchand et al. have published a tringual *Hindi-English-Sindhi Dictionary* (1962) on the lines of Bhargava's *Hindi-English Dictionary* (1946). It contains about 40,000 Hindi vocables and is meant primarily for students. Sindhi equivalents are written in Devanagari characters. Harisinghani and Khubchandani compiled the Sindhi section of the *Bharatiya Vyavahara Kosha*, edited by Naravane (1961), which represents a classified vocabulary of about 3,000 words and conversational illustrations covering about 500 sentences in sixteen Indian languages. Sita Devi's compilation, *Indian Language Highway for All* (1967) also includes material on Sindhi.

First volume of a comprehensive Sindhi to Sindhi dictionary *Jamia lughat Sindhi* (Baloch, 1960) by the Sindhi Adabi Board in Pakistan, and two fascicules of a comprehensive *Sindhi-English Dictionary* (Khubchandani, 1968) sponsored by the Deccan College Post-graduate Research Institute in India provide glimpses of the ambitious programmes undertaken in the field of lexicography. The work on a comprehensive Sindhi to Sindhi dictionary was begun well before the upheaval of 1947 in the former province of Sindh. Baloch's first volume covers only the first three letters of the perso-Arabic alphabet—a, b, b`–and consists of approximately 16,000 vocables. The Deccan College project of a comprehensive Sindhi-English dictionary, started in 1962, aims at providing guidance to scholars and students of languages for translation, language learning, comparison and other linguistic pursuits; it provides Sindhi vocables in Devanagari and Arabic characters.

Two Sindhi to Sindhi dictionaries, one compiled by Sahijram and another by Lala Hasanand well before partition, are still in manuscript form. The Central Hindi Directorate at New Delhi is making efforts to bring out Sahijram's dictionary in a revised form.

A few small compilations, giving etymologies and explanations occurring in classical poetry, appeared in later decades of the last century and in the early part of the present century. Shirt's *Akhara dhatun* (1866) and Jhamatmal Vasnani's *Vaitpati koshu* (1866) indicate roots of Sindhi words cognate with Sanskrit. Bherumal Mehrchand's *Gharib-ul-lughat* (1907) explains the meaning of difficult words and phrases in Shah's poetry. Subsequently, Qalich Beg's *Lughat-e-Latifi* (1913) and *Lughat-e-qadimi* (1923) cover difficult words from the works of Shah and nine other sufi poets. After the partition, Sandilo's *Tahqiq lughat Sindhi* (1955) is a significant contribution to the etymological studies of native Sindhi items.

Murray's *Handbook of the Geology, Botany and Zoology of Sindh* (1880), *Plants and Drugs of Sindh* (1881) and *Vertebrate Zoology of Sindh* (1884), Qalich Beg's work on gardening (1895), and Kotumal Advani's *Nomenclature of Sindhi Crops* (1925) stimulated interest in compiling dictionaries of other kinds. In this respect Mohammad Jafar Ansari's *Farhang Jafri* in three volumes (1946), explaining terms of ayurveda and yunani medicine, is a monumental work. In 1964, the Sindhu Khojina Kendra at Poona launched a project—Akhara Chunda Bari—for compiling glossaries based on various subjects, e.g., plants, birds, animals, agriculture, cookery, rituals, goldsmithy, carpentry, etc., so as to record the usage of native Sindhi vocables before many of them get out of currency in the speech of Sindhi immigrants in multilingual surroundings in India. Recently, the work on preparing Sindhi glossaries with a view to facilitating teaching at the secondary and college levels in India through the medium of Sindhi has been undertaken by the Central Hindi Directorate.

A few good collections of idioms and proverbs appeared in early decades of the present century: Kewalram Salamatrai Advani's *Gul shakar* (1905), Kauromal Khilnani's *Sindhi Proverbs* (1911), Qalich Beg's *Pahakan ji hikmata* (1925), Bherumal Mehrchand's *Gulqand* (1928), etc. Asghar's publication *Khatamithira* (1956) is so far the most exhaustive work on the subject.

L.M.K.

DICTIONARIES (Tamil). Lexicographic elements are seen even in the *Tolkappiyam*, the earliest grammatical treatise in Tamil. The chapter 'uriyiyal' gives the meanings of lexical items, both nouns and verbs that were, it seems, not familiar in age. The words enumerated are about 120 in number. The chapters, 'itai-yiyal' which tells about 'particles' and 'marapiyal', which deals with literary usage also contain lexicographic elements. In the chapter called 'echchaviyal', there is a verse which states that the words occurring in the Tamil language may be classified into four groups. Common native words, literary words, words of foreign origin and words of Sanskrit origin. This classification gives an idea of the sources of Tamil vocabulary at that time.

After *Tolkappiyam*, upto the 8th century there seems to have been no work that deals with lexicographic aspects. But the 9th century which is also known as the 'era of nighantus' gave rise to a number of reference works known as nighantus. These nighantus are in the form of verse. They do not follow the alphabetical order in the beginning; they are divided into a number of sections according to the subject matter, each division being known as 'tokuti'.

The earliest nighantu available now is *Divakaram* (9th century) usually known as 'Sentan Divakaram'. The author Divakarar composed it under the patronage of Sentan, a chieftain of Ambar, hence the name. There are twelve sections in this work, of which first ten deal with class vocabularies, names of gods and heavenly bodies, names of ranks and orders of men and parts of the body, names of birds, beasts, insects, etc., names of plants, trees, etc., names of places and countries, names of tools, weapons, names of natural products, etc. Names of qualities, names of actions and the terms connected with sounds are separately treated in various sections. The eleventh section deals with homonyms and twelfth with group names. In total about 9,500 words are dealt with.

Pinkalantai (10th century) by Pinkalar has a vocabulary enlarged in many respects. Of the ten sections, the first nine deal with about 14,700 words. These nine sections exhaust the material contained in all the sections of *Divakaram* except the eleventh. The sixth and the seventh are worked out in great detail and throw valuable

light on the corresponding sections of *Divakaram*. The last section deals with homonyms.

In 1520, Mandala Purutan composed *Chudamani nighantu* which is the most popular of all the nighantus in Tamil. The author follows *Divakaram* in the scheme of his work; but instead of 'sutra', he adopts 'viruttam' to help easy memorizing. Out of the twelve, ten sections enumerate about 11,000 words.

Urichchol nighantu (17th century) is a very short work composed by Kankeyan in 'venpa' metre consisting of 287 stanzas distributed under twelve sections.

About the middle of the 17th century, Kayatarar wrote *Kayataram* in 'kattalaikkalitturai' with a mechanical device in verse known as 'antati totai.' There are eleven sections and 575 stanzas and the first ten sections treat of about 10,500 words.

Swaminatha Kavirayar's *Potikai nighantu* (1750) is in 'asiriya viruttam'. The work consists of about 500 stanzas, distributed over 10 sections. The first nine sections deal with about 14,500 words, and among these are found many local terms current in the Tirunelveli district.

Kantasuvamiyam (1844) reverts to the sutra style. The author Subramanya Desikar tried to enlarge the vocabulary by a study of all the previous nighantu works.

The above mentioned nighantus and the other two *Bharati dipam* and *Asiriya nighantu* compiled in the end of 17th century, all follow *Divakaram* in the classification of vocabulary.

Because of the development and additions of more and more works, memorizing the sutras became very hard and this gave rise to works of reference. We can see this development or shifting from memorizing to reference in *Arumporul vilakka nighantu* (1763), *Ventakiriyar nighantu*, *Nanartha dipikai* (1850), *Chintamani nighantu* (1874) and *Virivu nighantu* (1900). These are works on homonyms arranged under various 'etukais'.

Akarati nighantu (1594) by Chidambara Revana Siddhar is entirely meant for reference and it attempted to adopt the alphabetical order in the arrangement of the words for the first time. But there is no sequence followed within the vocables of each letter. Words beginning with each letter are classed under different sections, according to their having one meaning, two meanings, three meanings and so on. There are 3368 words treated here. This work also supplies a new term 'akarati' corresponding to the modern word 'dictionary'.

Following *Akarati nighantu*, Iswara Bharati wrote *Pal-Porut sulamani* (1700) in which we can trace some more improvement in the alphabetical order. Further progress can be seen in *Potikai nighantu* (1750) (Second Part) by Swaminatha Kavirayar. Unlike the above mentioned nighantu, it follows the alphabetical order upto the second sound of the word also. In this period, because of the popularity of the alphabetical order, some of the earlier nighantus like *Divakaram* were re-arranged alphabetically.

There is one manuscript, date not known, looking more or less like a glossary, in which the 'hard' words occurring in the Vaishnava commentaries in 'manipravala' style are arranged in alphabetical order. The words explained are mostly colloquial and the explanations are often in Sanskrit.

The settlement of European missionaries in the 18th century influenced the development of dictionaries considerably. In 1710, Father Beschi, well known as Viramamunivar, wrote the famous *Chatur akarati*. He followed strict alphabetical order and included several ordinary words, thus abandoning the ancient tradition of considering only the 'hard' words. He named it as *Chatur akarati* meaning 'Quadruple dictionary' as it consists of four parts 'peyar', 'porul', 'tokai' and 'totai'. Peyar gives the several meanings of every word; porul groups together words of the same meaning (synonyms); tokai groups the subordinate species of the technical and general terms of science and literature; and totai is a rhyming dictionary. This dictionary has been revised from time to time by several well-known scholars in the last century.

In 1779, German Lutheran missionaries prepared the first Tamil-English dictionary and published it under the name *Fabricius's Tamil English dictionary*. It has got about 9,000 words including a good number of idiomatic phrases. This was revised in 1972 with additions and is one of the frequently referred to dictionaries.

The Manual Dictionary of the Tamil language usually known as 'The Jaffna dictionary' was prepared by Pandit Chandrasekara, a scholar of Jaffna and published in 1842. It contains about 58,500 words, nearly four times that of *Chatur akarati*.

Shortly after, *Rottler's Tamil-English Dictionary* (1830), *Orusor Palaporul vilakkam* (1850), and *Winslow's Tamil and English Dictionary* (1862) were published. Winslow's dictionary has more number of words than any other previous Tamil dictionary.

The need of handy dictionaries was fulfilled by Pope's *Compendious Tamil-English Dictionary* (1859), Vijayaranga Mudaliyar's *Tamil Pocket Dictionary* (1883) and Viswanatha Pillai's *Classical Tamil-English Dictionary* (1885).

In 1904, C.W. Kathiraivel Pillai compiled a dictionary which includes the words derived and gradually adopted from Sanskrit to meet modern requirements. It also includes the words of Vedanta and Saiva Siddhanta, botanical and medical words, and technical words relating to the science of logic, rhetoric, astrology, astronomy, chemistry and mathematics.

The Sangam dictionary is an improvement upon the earlier ones. In this dictionary, citations from standard authors and approved sources are made. The words furnished were collected by N. Kathiraivel Pillai.

Basing on Winslow's *Tamil-English Dictionary* and

also taking other dictionaries into consideration, University of Madras has published the *Tamil Lexicon*. It has recorded about 1,07,715 words and almost all the available works, ranging from the earliest works of Tamil literature to the latest have been drawn on. It has also made use of the textbooks on modern science and arts. It also includes the technical terms of the ancient 'shastras,' such as Logic, Astronomy, Astrology and Medicine, the mythological names of persons, places and things, the professional terms and slangs of various kinds the provincialisms in the Tamil country proper, Jaffna and Nanchilnadu and local usages of various places and the usages peculiar to various castes.

In the *Lexicon* all words, derivatives and compounds as well as parent words, are arranged in a strictly alphabetical order, namely vowels, the aspirate 'aytam', mute consonants, each with its syllabic series, and lastly the Grantha letters. The general order followed in the arrangement of an entry is the word, the transliteration, the part of speech, the origin and derivation, the cognates, the meaning in English and then in Tamil and quotations under each meaning, with chapter and other details of the authorities cited, as also illustrative expressions.

Compound words as well as uncompounded individual words are given entry and compound words are entered in their most common spelling or combination. Derivative words, such as verbal nouns, are given only when they have acquired new or specialized meanings. Though the *Lexicon* has tried to arrange the meanings in choronological order, it is not often accurate and convincing in the absence of consensus as to the exact dates of works cited and an acceptable glotto-chronology.

For the benefit of non-Tamilians, every catchword has been transliterated into equivalent written word in Roman script. The part of speech of a word follows the divisions of English grammar and it is indicated in italics after its transliterated equivalent; whether the origin of the word is certain or suggested is clearly marked by giving some suitable signs. The cognates from other Dravidian languages are given in square brackets which is found useful in tracing the proto-Dravidian forms.

With Independence and with more and more areas involving Tamil as the official language and medium of instruction in educational institutions, a good number of dictionaries have been produced in the last three decades. Several attempts have been made to compile works into Tamil such as English-Tamil, German-Tamil, etc., and from Tamil such as Tamil-Russian, Tamil-Hindi, etc. Institutions like the University of Madras and individual agencies like the Lifco have contributed much to the growth and development of dictionary making in Tamil. The following list may give us an idea about the lexicographic interest that has been evinced in Tamil since the advent of the European missionaries. The breakup of languagewise dictionaries in Tamil is as follows: Tamil-Tamil dictionaries-58; Tamil-English dictionaries-27; Tamil-French dictionaries-7; Tamil-Portuguese-6; Tamil-Russian-1; Tamil-Sinhalese-3; Tamil-Burmese-1; Tamil-Malay -1; Tamil-Japanese-1; Tamil-Sanskrit-1; Tamil-Hindi-1; Tamil-Telugu-1; English-Tamil-59; Latin-Tamil-1; French-Tamil-10; Portuguese-Tamil-1; Russian-Tamil-1; Japanese-Tamil-1; Malay-Tamil-3; Arabic-Tamil-2; Sanskrit-Tamil-11; Hindi-Tamil-3; Marathi-Tamil-1; Telugu-Tamil-1; Other Languages-Tamil-1; Vocabularies-119; Synchronic dictionaries-about 50 in number.

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A.A.M.

DICTIONARIES (Telugu). Dictionary in Telugu is known as 'anusasanam', 'abhidanam', 'kosham' and 'nighantuvu'. Telugu dictionaries are of two types: ancient ones in verse, and the modern ones in the prose and in alphabetical order written under western influence.

Among the dictionaries in verse, we have 1) *Shabdarth nirnaya nighantuvu* by Kavi Rakshasa, 2) *Venkatesandhramu* by Gupavarapu Venkata Kavi, 3) *Akaradi desiyandhra nighantuvu*, 4) *Andhra prayoga ratnakaram*, 5) 36 poems by Kavi Chandappa, 6) The tenth chapter in *Sarva lakshana siromani*, 7) *Padya rupa amara kosham* by Dhurjati Venkata Rayuda, 8) *Andhra nama sangraham* by Lakshmana Kavi, son of Paidipati Ekamra Mantri, 9) *Andhra nama visesham* by Adidam Sura Kavi, 10) *Andhra ratnakaram* by Lakshmana Kavi, son of Paidipati Amrayya, 11) *Samba nighantuvu* by Kasthuri Ranga Kavi, 12) *Andhra bhasharnavam* by Nudurupati Venkata Kavi 13) *Andhra padakaram* by Viraparaju, 14) *Nanartha nighantuvu* by Pregada Kavi, 15) *Nanartha sara sangraham* by Lakshmana Kavi, 16) *Akshara malika nighantuvu* by Nandapaka Parvatiswara Shastry, 17) *Andhra pada nidhanam* by Thumu Ramadas, 18) *Sarvandhra sara sangraham* by Amatapuram Sanyasi, 19)*Jaya Rama nanartha nighantuvu* by Jaya Rama Rayalu, and others.

Among the above mentioned dictionaries, *Andhra nama sangraham*, *Andhra nama seham* and *Samba nighantuvu* became very popular in Andhra. *Andhra bhasharnavam* too was equally popular. *Jayarama nanartha nighantuvu* is very bulky with 15,500 verses in Kanda prosody in three parts: 1) Nanartha nighantuvu, 2) Arthanuswara nighantuvu 3) Sakata repha nighantuvu.

Theorists had already included the list of words with this 'repha' and the list of words with the two forms of 'ra' and written them in prose and verse in 'sisam' prosody in their books. *Appakaviyam* and *Lakshana sara sangraham* are examples of such works.

In the early part of the 19th century was brought out for the first time a Telugu alphabetical dictionary. In the verse dictionaries words ending in 'ka', 'ga', 'cha', 'ta' and so on were listed together. But prose or alphabetical dictionary soon became popular owing to the western influence. The verse dictionaries were merely a list of synonyms. They were basically for pupils to learn by heart, but useless for one reading a book to know the meaning of a particular word. The alphabetical prose dictionaries serve this purpose better.

While compiling a dictionary the following rules are generally followed in Telugu—pure Telugu words for obscure words for those parallel to Sanskrit words; pronunciation and meaning of a word; fixing its grammatical function whether a word is a noun, adjective, adverb, infinitive or a verb; differentiation of status and gender for Sanskrit words; several meanings of a word and several forms of a meaning or synonyms; giving the origin of a word, original form of the word; suggesting similarity with words of other languages; how words are used and so on.

A list of the important dictionaries published in Telugu is given below: 1) *Jentu nighantuvu*: The Portuguese called Telugu as Jentu. Two Christian missionaries compiled this. It remains unpublished. 2) *Andhra dipika* is compiled by Mamidi Venkayya. 3) *Telugu-English dictionary* by Willian Brown was published in 1818. It gives English meaning to Telugu words arranged alphabetically. 4) *Telugu-English dictionary* by A.C. Campell was compiled in 1821. 5) *Telugu-English dictionary* by Morres was published in 1835. 6) *Telugu-English dictionary* by C.P. Brown was compiled in 1852. Telugu words, both colloquial and written, found place in this. Meanings were given in English with quotations from authors for usage. This dictionary is considered as standard even today. 7) *Telugu-English dictionary* by Sankara Narayana was published in 1891. 8) *Gallati Telugu-English dictionary* was written by a western scholar, in Roman script and was published in 1937. 9) *Chinnaya Suri nighantuvu* by Paravasthu Chinnaya Suri is an alphabetical dictionary in seven volumes with quotations illustrating usages from standard writings. This remained for long in manuscript form and influenced the writing of *Shabda Ratnakaram* and *Surya Rayandhra nighantuvu* until it finally disappeared. 10) *Shabdartha sarvaswam*, compiled by Paravasthu Venkata Rangacharya. 11) *Shabda ratnakaram*, compiled by Bahujana Palli Sita Ramacharyulu in one volume. It is a standard work with usages from standard writings. The same author brought out two more dictionaries under the name *Vaikrita pada dipika* and *Padartha nama kosham*. 12) *Andhra pada parijatam*, compiled by Ogirala Jagannatha Kavi and Gurajada Srirama Murthy. 13) *Shabdartha chandrika*, compiled by Mahankali Subbaiah. 14) *Sabdartha chintamani* compiled by Thatikonda Thimma Reddy. Telugu and Urdu words are included in it. 15) *Lakshmi Narayanyam* compiled by Kotra Lakshmi Narayana Sastry, contains pure Telugu words, with synonyms and meanings. 16) *Andhra vachaspatyamu* in three volumes, compiled by Kotra Syamala Kama Shastry. 17) *Surya Rayandhra nighantuvu*; this huge scheme was financed by Pithapur Raja. Hundred scholars were working on it for a decade. It ran into eight volumes and contained illustrative usages from many Telugu poets. It was first published by Andhra Sahitya Parishat. Andhra Sahitya Academy published it for the second time and priced it very low. But it is incomplete. 18) *Vavilla naghantuvu* was compiled in four volumes by Sripada Lakshmipathi Sastry, Bulusu Venkateshwarulu and Vedam Lakshmi Narayana Shastry. This too contains usages from several poets. 19) *Andhra Shabda ratnakaram* was compiled by Chelamacherla Rangacharyulu and published by Venkata Rama & Co. in three volumes containing origin of words and their meanings. 20) Vikrala Seshacharyulu brought out *Samskritandhra padarnavam*. Likewise Chilukuri Narayana Rao brought out *Sanskritandhra pada nighantuvu*, *Atcha Telugu nighantuvu* and *Nannaya Bharata pada kosham*. 21) *Shabda kaumudi*, *Shabdartha dipika*, *Telugu jatiyamulupadabandha parijatam*, *Andhra kriya swarupa*, *Mani dipika*, *Mandalika pada kosham* are a few more dictionaries in Telugu.

In the recent times 'pada koshams' are being compiled in great numbers. Books on words used by Nannaya, Tikkana, Srinadha, Nannechoda and others have also come out.

J.V.S.

DICTIONARIES (Urdu). Long before Urdu dictionaries proper came into existence, scholarly and academic activity in Urdu (or Hindvi, as it was then called) had become serious and extensive enough to encourage the compilation of fairly elaborate Urdu-Persian glossaries. Most of these were in verse, and were obviously intended to be used as instructional aid. *Khaliq Bari*, one such glossary-poem reported to contain 170 verses originally, has long been attributed to Amir Khusrau (1253-1325). *Hifzul Lisan*, (1622) a similar poem, is attributed to another Khusrau whose full name was Ziauddin Khusrau and who came from Gwalior. In between these two, there was *Vahid Bari* of Ashraf Biyabani, then there was a poem (1543) by Hakim Yusuf, listing the Persian-Urdu equivalents of medicinal plant-names and miscellaneous things. In 1553, we have Ajaychand Kayastha composing a poem in the style of *Khaliq Bari* and even calling it *Misl-e Khaliq Bari* (like *Khaliq Bari*). Toward the end of the 16th century (1582), an anonymous author composed *Maqbul-e-sabyan*, again closely modelled on *Khaliq Bari*. In 1650, Tajalli wrote his *Allah khudai*, openly acknowledging his debt to *Khaliq Bari* which he attributes to Amir Khusrau.

The time was now apparently ripe for a more

ambitious glossary-dictionary, and this was produced by Mir Abdul Vasi Hansvi during Aurangzeb's reign (1658-1707). Hansvi's *Gharaibul Lughat* purports to be a dictionary of Urdu words not found in Persian lexicons. This was not just a fanciful scheme. Hindvi words had been entered, although unsystematically, by numerous Persian lexicographers in their dictionaries since the 12th century. By the time Hansvi compiled his path-breaking work, Westerner's interaction with India had become wide and deep enough to necessitate the production of verbal aids, grammars and dictionaries of the Hindvi (Urdu) language. A Capuchin missionary Franciscus M. Turonesis compiled his *Lexicon Linguae Indstanicae* in 1704 and thus became the first Westerner to enter the field of Urdu lexicography. He was followed by a number of distinguished scholars and servants of the East India Company, but not before Sirajuddin Ali Khane Arzu (1687-1756), the major Urdu-Persian linguist and lexicographer of his day, had made his contribution through *Navadirul Alfaz* which purported to correct the errors of *Gharaibul Lughat*, and also incorporated discussions on etymology, pronunciation and orthography. The exact dates of *Gharaib* and *Navadir* are not known. They are approximately dated circa 1695 and 1745. *Gharaib* was never printed, but *Navadir* was edited by Saiyyid Abdullah and printed at Karachi in 1951.

J.Fergusson produced an English-Hindustani, Hindustani-English dictionary in 1773. John Gilchrist compiled the first truly comprehensive *A Dictionary: English and Hindustanee* during 1787-1794. It was first published from Calcutta, followed by printings in London in 1800, 1810 and 1825. John Shakespeare compiled his Urdu-English dictionary in 1817, reprinted in 1820 and 1834. D.O. Rosario brought out his *English-Bengali-Hindustani Dictionary* in 1837, followed by William Yates with his *Hindustani-English Dictionary* in 1847 from Calcutta and London.

None of these, and several other efforts of early European lexicographer-scholars, are now readily available. This great gap is however partially filled by Duncan Forbes' *Hindustani-English Dictionary* (1848), S.W. Fallon's *A New Hindustani-Engilsh Dictionary* (1879) and John. T. Platts' *A Dictionary of Urdu, classical Hindi and English* (1884). Fallon and Platt represent the high point of British lexicography in Urdu. For they were more systematic than their predecessors, took pains to determine etymologies and cast their net wide, making full use of native assistants. Fallon was particularly remarkable for not disdaining "vulgar speech" and for his wealth of quotations. All three have been reprinted in recent times.

Meanwhile, the Indians were not silent spectators. The tradition of multilingual lexicons was developed in *Nafaisul Lughat* (compiled 1837, printed 1884). Its author, Auhaduddin Bilgrami collected in his dictionary all such Urdu words whose exact equivalents were to be found in Arabic and Persian. The noted poet Zamin Ali Jalal (1828-1909) published his *Sarmaya-e-zaban-e Urdu* (1886) and *Gulshan-e-Faiz* (1880) which glossed Urdu words in Persian. Another famous poet Amir Minai (1828-1900) issued *Amirul Lughat* toward the end of the century. It dealt with only the first letter of the alphabet; lack of resources and time not permitting the author to complete his vast undertaking. Amir Minai was perhaps the first formal lexicographer in Urdu to include works of standard poets in his source material. Jalal also compiled a "dictionary of genders", that is, a dictionary devoted to specifying the gender of words with citations from standard authors. Jalal's work, called *Mufidush shu'ara* came out in 1876. Safir Bilgrami's *Rash-hat-e-Safir*, which is a dictionary of gender in spite of its deceptive name, came out in 1876 and went into several editions because it is a more elaborate work than Jalal's and also makes an effort to codify the notoriously uncodifiable rules of gender in Urdu.

The major Indian figure in 19th century Urdu lexicography is Saiyyid Ahmad Dehlavi. He began as assistant to Fallon and ended up putting together his four-volume *Farhang-e-Asifiya* (1898, Vol.III; 1901, Vol. IV; 1908, Vol. II Vol I is not dated. It perhaps came out in 1895, reprinted in 1918). Saiyyid Ahmad was not a trained linguist or lexicographer. He was also quite idiosyncratic in his method. Yet he had a sound common sense and had an intuition for the job. He was the first to carry out a word count of Urdu, determining that Urdu had about 56000 words, of which about 75% were Sanskrit-based, or Prakritic in origin. This was a valuable insight. Dehlavi also published *Lughatun Nisa* (1917), a dictionary of words and phrases used exclusively by women.

Urdu lexicography saw an unfortunate slackening in the 20th century, in the sense that the number of outstanding dictionaries is much fewer. The untiring Maulvi Abdul Haq (1870-1961) also called Baba-e Urdu (the grand old man of Urdu) edited the *Standard English-Urdu Dictionary* (1937), followed by numerous pirated and two authentic editions which, for all its faults, still remains the best available English-Urdu-dictionary. He also made plans for an Urdu-Urdu dictionary and an Urdu-English dictionary. He inspired Maulvi Zafarur Rahman Dehlavi's eight slim but comprehensive volumes of *Farhang-e-istilahat-e Peshavaran* (Technical terms of artisans and professionals). Published by Maulvi Abdul Haq from 1939 to 1944, this dictionary remains unique in its comprehensiveness and accuracy. It covers all conceivable professions, from thievery to goldsmithy. Maulvi Abdul Haq also wrote Urdu's first serious essays concerning the theory of lexicography.

Compared to Maulvi Abdul Haq, Nurul Hassan Naiyar Kakorvi was an amateur. Yet he, by dint of devoted effort and making good use of his predecessors, brought out *Nurul Lughat* in four volumes (1924, 1927,

1929, 1931), still the best modern Urdu-Urdu dictionary. No dictionary is completely without blemish, and both *Asifiya* and *Nurul Lughat* have been criticised, most notably by Asar Lakhnavi in his *Farhang-e-Asar* (1961) which should be used as a supplement to the two major dictionaries. Muhazzab Lakhnavi's 13 volume work called *Muhazzabul Lughat* was published from 1958 to 1982, but failed to win high credibility because of the author's unsound methodology and *ad hominem* judgements. It is however remarkable as a one-man effort.

Lack of a reliable and elaborate theoretical foundation and accurate source material has dogged all dictionary makers in Urdu. The vast *Urdu Lughat—tarikhi usul par* (Urdu dictionary, on historical principles) being published by the Taraqqi-e Urdu Board of Pakistan since 1977 is no exception. Consciously modelled on the *Oxford English Dictionary*, the eight volumes that have come out so far are a staggering store house of words, phrases and idioms, most of them supported with dated quotations. In its size and range, this dictionary is bound to remain unsurpassed for several decades. The final tally is expected to be twenty volumes. It may not rival its model (the *O.E.D)* in excellence, but is none the less an undertaking of immense value.

In the early part of this century two important dictionaries of gender were published, one by Jail Manikpuri (1916) and the other by Afaq Banarasi (1929). Here again, new activity is not in evidence now, creating a serious gap. *A Reverse Dictionary of Urdu*, a valuable and the only work of its kind, was produced by Donald Becker (1980), containing 38000 entries. A dictionary of synonyms, called *Ham Mani Alfaz* was published by the National Book Foundation, Islamabad (1983). Greater effort is clearly needed in these areas.

Dictionaries of old Urdu (or Dakani) were very slow in coming. No comprehensive dictionary still exists. Mention may be made of *Dakani-Urdu Lughat* (1969) by Masud Hussain and Ghulam Umar Khan, and *Dakhani Lughat* (1970) by Abu Turab Khatai. The tradition of dictionaries for students has however been particularly strong. Early important contributions are Sadasukh Lal's *Anglo-Urdu Dictionary* (1873) and Mathura Prasad's *English-Urdu-Hindi Dictionary* (1865) in Roman. These were followed by a host of English-Urdu, Urdu-English and Urdu-Urdu dictionaries, notably *Lughat-e Kishori*, published by the Nawal Kishor Press, Lucknow, around 1887 and still in print. *Farhang-e Amira* of Abdullah Khveshgi (1942) attempted to collect a large number of Braj and Avadhi words, and also aimed at complete accuracy in depicting the pronunciation of Arabic and Persian words. *Jami-ul Lughat* and *Lughat-e Firozi*, both of Lahore, aimed at comprehensiveness. A much enlarged current-language edition of the latter came out recently.

Urdu is particularly rich in idioms and scholars have not been slow in compiling dictionaries of idioms. One of the earliest was *Shamsul bayan* (1792) by Mirza Jan Tapish who collected idioms used by the poets of Delhi, supported with quotations. His scheme was enlarged by Laltaprasad Shafaq Lakhnavi who compiled (1919) a large dictionary of all the idioms used by two major poets of Lucknow and two of Delhi. In this area again, no important work seems to have been done in the 20th century after Shafaq Lakhnavi.

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S.R.F.

DIDACTIC LITERATURE (Rajasthani) is of two types—spiritual and moral. The spiritual, though aiming at the knowledge of the supreme soul and preaching do's and dont's of conduct, may be better included in devotional and religious literature. *Matiprabodha Chattisi* by Jnanasara (*Jnanasara-granthavali*, Calcutta,1953) may be taken as one such example. Instructions in morality and worldliness alone may be counted strictly as didactic literature. Though stray sayings and moral maxims are found used at places in narrative and other poems as well as stories, etc., it is difficult to talk of them as independent pieces of literature. Such maxims are called 'okhanas'. A list of 400 odd okhanas has been quoted from an old manuscript by A.C. Nahata (*Varada*, July-September, 1972). Some of these maxims, however, do not come under didactic literature. Teachings pertaining to a particular subject, such as a foolish person, are found separately composed under one title. Such writings are plenty in number in prose and poetry.There has been a long tradition of didactic sayings handed down by Prakrit and Apabhramsha literature which is available in old texts of 11th-12th centuries. Right from the 13th century we have had *Buddhi rasa*, *Sara sikhaman-rasa*, *Hita shiksha rasa*, *Sawaso sikha*, *Murkha prakasha* (prose), *Sikha bahottari* (prose), *Murkha bhedachaupai*, etc.

Raw.S.

DIGAMBARA POETRY (Telugu) is the coutcome of a reaction against modern Telugu poetry of the previous four decades. Many a novel form in literature during the

modern times had been imported from western literature. But 'digambara' poetry is purely indigenous. In 1969, half a dozen young men donned new names—Nagnamuni (Kesava Rao), Jwalamukhi (Raghavachary), Cherabanda Raju (Bhaskara Reddy), Nikhileshwar (Yadava Reddy), Mahaswapna (Venkateshwara Rao) and Bairaviah (Manmohan Sahai) and started this movement under the leadership of Nagnamuni.

They called their poems 'dik'. They published their poetry in three volumes—Vol. I (1965) in Hyderabad, Vol. II (1966) in Vijayawada and Vol. III (1968) in Visakhapatnam. They have defined their ideals as follows: (i) The present day society is in darkness, and history, past and present, is lifeless. So this social order should change and man should survive as man. (ii) Though an individual is a mere part of society, he should have his identity. The self-reliance of every individual leads to the betterment of the society at large. (iii) The progress of the recent times is not progress at all. In fact, society had been pure in the pre-historical times. As man evolved, true progress got strangled. (iv) Monarchy turned the common man into a slave; communism swallowed individual liberty; democracy brought about class distinction. The average man has lost his self in this maze. In a country where golden temples are built for gods and marble palaces are erected for the royal dead, the living voice of the commoner is swallowed by the earthen walls of his hut. (v) The ultimate goal is establishment of an egalitarian society.

'When the two eyes of humanity are closing, I am the third eye that is opening; I am the bow on the strings of Time's violin— I am the cyclone whipping up a sleepy ocean of history; I am the sun rising at midnight'.

The poet herein declares the manifesto of their movement. 'Sleepy ocean of history' suggests a society stagnant and paralytic. The poet here is the third eye of Shiva ready to destroy injustice or 'adharma'. The midnight sun is one who brings light into a dark world.

This digambara poetry has a lot of fervour. But mere emotion is not enough; skill and mastery are equally important. These, too, they have in abundance as is evident from their writings.

'I am the beggar of this age begging sympathetic tears of a callous world. I am the eye that has gone blind in the poisonous dazzle of science. I am the 'tathagatha' whose pity has been suddenly flashed in this world filled with agony and tears. I am the bloody rose that has smiled on the cross of arrogance.'

Modern science has created the atom bomb with its devastating effects. Religion has made man beastly, filled him with arrogance and made him a savage.

Digambara poetry has its own quota of ugly and obscure poetry. Not only is the reader filled with disgust, but the earlier good effect is also effaced.

Speaking of Indian economics, the poet writes: 'O mother India, you have offered every organ for sale in the international market, such is your beauty; when your children hungrily clamber on to your teats, you cry bitterly and helplessly; famished, you have been walking the dark streets with tinsel decorations; O mother, whereunto?'

Salient features of digambara poetry are rebellion against the established tradition, rejection of all prevailing political ideologies, deep desire for a social system which upholds individual liberty and identity.

Towards this end, at their hands, language, expression and similes have radically changed. Digambara poetry today is a spent force. The spark has died down. The readers failed to stomach the increasing ugliness and obscurity. Gradually the poets have joined the revolutionary writers' society. Thus, this movement of digambara poetry has come to an abrupt end.

N.Ra.

DIGHE, R.V. (Marathi; b. 1896, d. 1980) was a famous novelist known for his frank and realistic depiction of genuine rural life. His important novels are *Panakala* (1939), *Sarai* (1943), *Purtata* (1944), *Nisargakanya ranjai* (1946), *Ganalubdha mriganayana* (1947), *Pad re panya* (1958). Including the novels *Aai ahe shetat, Kartiki* and *Sonaki,* he has written in all nine novels.

Dighe has also written some short stories depicting rural scene. His play *Maza sabud* and a collection of poems, *Gatat nachatat dharatichi lekare* are noteworthy. Some of his novels like *Kartiki* were filmed also. However, he is mainly known for his contribution to the field of Marathi ficion. His very first novel *Panakala* was very well received. It also got 'Phadake Award' in 1940. His major work is *Sarai.* In this and other novels of Dighe rural life of Maharashtra is reflected in the most lively manner.

Dighe moved from village to village in his impressionable age and closely observed rural life in Maharashtra. He, on his hunting expeditions, came into close contact with the rural folk. He was deeply impressed by folk life and literature. He also studied the literature of Haribhau Apte, Hardy, Scott, Dostoyevsky which left a deep mark on his fiction. His novels also refer to rural social problems like untouchability and movements like 'Bhudan' and 'Gramoddhar'.

Romantic story, lively background of a developing village, language fragrant with regional references are the main characteristics of his novels. Dighe is one of the major trend setters of fiction with 'Rural Theme' (Gramin sahitya) in Marathi.

We meet a genuine village throbbing with life in the works of Dighe. He is also known for stressing the deep relationship between human life and its natural environment. Kusamavati Deshpande (*Marathi Kadambari: pahile shatak*) and Gangadham Gadgil (*Marathi sahityache manadanda*) have critically evaluated the literature

of Dighe. Anand Yadav calls him 'Hardy of Marathi Literature.'

Ar.D.

DIKSHITULU, CHINTA (Telugu; b. 1896, d. 1967) was a playwright, essayist and short story writer. He studied Sanskrit and Telugu in his early years in the traditional manner, but later switched over to English and had his graduation in literature and teacher's training from the Madras University. He served in various cadres in the Department of Education and took to writing out of an inner urge to educate the people with whom he often moved. He found the short story, which was in its formative period, a useful vehicle to express his thoughts and hence in the beginning of his literary career in the 1930's, it received all his attention. He became a pioneer and was hailed as an able story-teller. He furnished a good picture of genuine love of young lovers in his stories. He kept the motive of social reform under restraint. He aimed at aesthetic effect and attempted artistic pleasure. Through his work *Prajavangmayamu* (People's literature, 1955), he exhorted the Telugu people to pay attention to the folklore which had been since long neglected and which, in fact, was a treasure-house for their genuine literary wealth. He quoted extensively in his work, songs and ballads originating from among the people and traditionally handed down by them. He observed the innate beauty, delicacy and poetic quality of the songs sung by women, and consistently worked for their recognition.

Mrs. Vati Rav kathalu (Stories of Mrs. Vati Rav, 1963) succeeded in creating humour to develop sympathy, understanding and tolerance among the people through beauty and joy.

He published *Shabari* (1952), *Mana Bharat* (Our India, 1953), *Prapancha charitra* (1953), *Dasari patalu* (Songs of the devoted, 1956), *Lila sundari* (1958), *Dikshitula natikalu* (Playlets of Dikshitulu, 1958) and *Telugu bodhana paddhatulu* (Methods of teaching Telugu, 1966). A good number of stories such as 'Suri, Siti and Venki' (1950) and 'Ekadasi' (1951) are also from his pen. In 'Suri, Siti and Venki' characters are more important than the story content. In 'Lila sundari' and 'Sampalata', story-delineation gains over the characters. In 'Chenchu dampatalu' (Chenchu couple, 1953), he holds a mirror up to the domestic life of forest dwellers. In 'Ladies Cultural Club' (1955), Mrs. Vati Rav, the principal character, strikes a strange note. She represents a middle class Telugu woman who is carried away by shallow values and western fashions. 'Bhairava Sastri' (1956) is a sketch which depicts the hollowness of the decaying order.

Apart from his stories, his plays have readability and a unique dramatic technique. *Chakravaka midhunamu Sharmistha* and *Shabari* are worthy of special mention. *Shabari* is a play of five scenes with a few songs. The devotion of Shabari is its theme. The whole nature along with Shabari, becomes a single devotional unit in this play.

As a play of ideas, it has a place of its own among modern Telugu plays. Its prose attains the quality of poetry and the symbols employed by Dikshitulu are philosophical. Critics perceived the influence of Materlink and other western dramatists on Dikshitulu when he wrote *Shabari*. However, it is to his credit that his native talent has set new trends in spite of his occasional submission to western thought and manner of writing.

S.M.K.

DIN DARAVESHA (Rajasthani; b. 1753,d. 1833 approx.) was born at village Gudali in Udaipur State. Nothing definite is known of his parents. He had to live in extremely stringent circumstances as a child. While leading a wandering life, he once happened to be at Girnar where he was initiated by a saint known as 'Bal-Guru' (Bal-Bharati). Then he settled at Kailashpuri near Udaipur. Maharana Bhimsinha (1777-1828) of Udaipur had much regard for him. On the Rana's death, Daravesha moved to Kota where he is reported to have died being drowned in the river, Chambal. Although he was illiterate, yet he possessed richness of experience, was well informed and was endowed with a powerful gift of expression. The following works by him are available: *Dinprakasha, Grantha Adalananda, Paramartha prasanga, Chitavan sara, Isara astuta, Raja chetavani, Bharama toda, Kakka battisi, Gaggada nisani*, and some assorted verses. There is a variety of subjects in his works, such as knowledge of the Supreme, futility and perishability of the world, uselessness of discrimination based on caste and family, Yoga, renunciation, devotion to God, exposure of hypocrisy, etc. Although he is more inclined towards the 'nirguna' aspect of devotion, yet he also believes in the incarnations. He is of the conviction that God manifests himself to save the devotee. Some of his 'padas' contain eulogies of the exploits of Krishna, while his 'garbis' are in the praise of the Mother Goddess. He never joined any specific religious movement or sect, and had attained sainthood through 'Yoga'. He expressed himself freely with an open heart and told of his spiritual and mystic realisation. His language is Rajasthani with a slight blend of Hindi. The metres used by him are 'kundaliya', 'doha', 'sawaiya', 'kavitta', 'rekhta', 'nisani', 'chandrayana', 'chaupai', 'gita', and 'jhulana', out of which the 'kundaliya' are more known. He has also adopted some popular poetical forms such as 'jakhadi', 'barahamasa', 'garbi' and 'phaga'.

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Hi.M.

DIN MUHAMMAD VAFAI, MAULANA (Sindhi; b. 1893, d. 1950) was a Sindhi journalist and prose-writer. His father, Khalifa Gul Muhammad Bhatti, died when he was only nine years old. Din Muhammad could not, therefore, get formal school education regularly. Inspite of the odds being against him, he studied Arabic and Persian under the learned scholars of his time. He took active part in 'Khilafat' movement and was associated with political and socio-cultural organisations in Sindh. In March 1920, when *Alvahid*, a Sindhi daily, was started from Karachi, Din Muhammad associated himself with it. He edited *Alvahid* for a pretty long time. In 1923, he had started *Tuhid*, a monthly journal in Sindhi from Karachi. In 1927, he was appointed as editor of *Al-hizb*, a Sindhi weekly published from Sukkur (Sindh). Maulana Din Muhammad, popularly known as 'Vafai', associated himself with a Sindhi newspaper *Azad* in 1943. It was published from Karachi as a daily newspaper, later on converted into a literary weekly journal in 1948. It still continues to be one of the prominent Sindhi journals. Din Muhammad Vafai was also actively associated with other literary journals published in Sindhi, *Mehran*, a literary quarterly of very high standard, being one of them. Vafai had thorough knowledge of Islamic theology on which he wrote a good number of books in Sindhi. Vafai is remembered for his two well-known literary works, viz. *Lutuf-al-Latif* (1950) and *Shah je Risale jo mutalao* (Study of *Shah jo Risalo*, 1962). Both the books throw a new light on the poetry of Shah Abdul Latif, a famous sufi poet of Sindh.

M.K.J.

DINGALA GITA (Rajasthani). Gita is the most prominent genre of 'Dingala' literature. It forms the very back-bone of Charana poetry and is the heart-soul of it, so far as the structural aspect is concerned. Whenever a battle was fought, or a heroic deed of valour was performed, or generous bounties were liberally showered with gifts or magnificent cultural edifices were erected for everlasting glory and fame, a gita was definitely composed and recited. That was why L.P. Tessitori preferred to call them as 'commemorative song' which is the exact literal translation of 'Sakha-ri-kavitta', as mentioned by the poets themselves. These songs, therefore, are not only literary pieces of poetry, but are true and sincere records of events, persons, places and things of the contemporary history.

Contrary to what the nomenclature implies, the gita was never intended to be sung. The Charana poets who are traditionally associated with the art, and are responsible for discovering, evolving and developing the genre, maintain that the gita is meant for recitation in a particular style and manner. The word is claimed to have been derived from the Sanskrit root 'gai' which means to sing, recite in a singing manner or to relate in a metrical language. The word gita is formed by putting the suffix 'kta' to the root. The 'dingala gita', therefore, is not meant to be sung and is to be related in the prescribed metres. As such, it may be compared to the modern lyrical poetry.

The earliest references to the gita has been traced in the *Subhashita haravali* of Harikavi in a stanza written by Murari, the author of *Anargha Raghava*, who is supposed to have lived in the 9th century. There the poet denounces the 'khayata' and gita literature of the Charanas, and claims that the glory of the kings can be made everlasting by Sanskrit poets only, as done by Valmiki in his *Ramayana*. The authenticity of this reference has been questioned, and some scholars are of the opinion that it cannot be dated earlier than the 13th century.

Banabhatta, of course, tells us something about the Charanas. The Charanas had to be present near the bathing place of the king to recite in his praise; they walked in groups reciting in the king's retinue. In his *Harshacharita* Bana informs that Charanas of various branches had come from far off places and assembled in a small room where the goddess Indrani was worshipped. Both these references of the 7th century do not throw any light on the gita poetry, though the Charanas are mentioned to be singing and reciting while walking. As no other earlier contemporary mention or even of later centuries is available, we are not in a position to accept or disown the antiquity of the gita. The fact that it was a fully developed genre in the 15th century, should be enough proof to show that it must have been sufficiently earlier to grow gradually and reach its glorious heights in due course. Unfortunately, no manuscript of exclusively Charana sources has been noticed so far which may throw light on the origin and growth of gita literature. Whatever written details of poets and the gitas are known, are not older than the 16th century. The Jaina sources which date back to the 13th and 14th centuries, do contain the names of Charana and Bhatta poets, but all of them have composed either 'doha' or 'kavitta', etc. Not a single example of gita is found. In view of this, no positive theory can be put forth to show the early writings in the genre. The earliest gita composed was for Siddharaja Jayasinha (1093-1142) by the famous Charana poet Karamananda. This was followed by those written for Visaladeva (13th century); Arisinha of Chittora (14th century); Durjanasala of Jaisalmer (14th century); Jharada Rathora (14th century); Virama Rathora (14th century); Rana Kheta of Chittora (15th century), etc. Thence onward the genre displayed itself prominently and hundreds of names can easily be quoted to prove its popularity. Despite these mentions, the texts of the above said gitas being of the

17th and 18th centuries, we cannot take them as true specimens of their periods. All literature handed down by oral tradition meets the same fate. Some prominent gita poets are listed here below in chronological order from about 16th to 20th century: Baratha Harisura, Baratha Nandana, Baratha Isardasa, Adha Durasa, Motisara Chatara, Rathora Prithiraj, Visarala Dudo, Bhanota Akho, Sandhu Malo, Mahadu Kalyanadasa, Adha Kisana, Maheshdasa Rava, Kaviya Karanidana, Khidiya Hukamichand, Asiya Bankidasa, Mahadu Mahadana, Samore Shankaradana, Kaviya Giravaradana and Kaviya Hingalajadana.

Added to this list of choicest poets is the celebrated name of Prithiraj Rathora whose *Veli, Krishna-Rukmini-ri* is hailed as the *Fifth Veda* and the nineteenth Purana by no less a poet than the famous Durasa Adha. It is an exceptionally rich tribute for his genius in composing gitas. Other important works composed in gita metre are *Rayasinha-ri veli* by Mala Sandhu, *Mahadeva Parvati-ri-veli* of Kisana Adha and 'Jhamala' of Shivbakhsh Palhavata of Alwar. That the gitas were not only the most prominent and meaningful poems in Rajasthani, but were also acknowledged as such, is obvious from the fact that people from all walks of life have showered praises on them. 'Gitadan kai bhintadan' is the popular saying which tells that one's glory can last only either by the 'gita' or by the buildings. This is further improved by the argument that the buildings are bound to perish, while the glory in the gita form is everlasting. As the gitas were not to be sung and were to be recited in a specific manner, it may be advisable to talk of the prevalent fashion of their recitation. The poets usually stood in the presence of their benefactors and addressed them in such an inspiring way so as to boost their morale. Even in wars they kept up the tradition and helped the combatants to gain strength and vigour from their spirited and rhythmic utterances. Their style of recitation had so impressed Rabindranath Tagore that he was all praise for them, and remarked 'What charm, earnestness and noble sentiments these songs have; they are the natural outbursts of the people. I regard them as superior even to the saint poetry'. N.S. Bhati (*Dingala gita sahitya*, Jaipur, 1971), Sunitikumar Chatterjee, Kunjhana Raja, K. Forbes and Jhaverchand Meghani are some of the other eminent scholars who have spoken very highly of the gita. With a loud and full throated voice vibrating with emotions, the poets recited in the styles known as 'ekadoi' 'panchadoi', etc. The 'ekadoi' required the poet to recite the opening line of the stanza in one breath and then recite two lines at a time in a single breath, and while finishing he had to repeat the first line along with the last one. This order of one and two is the main reason behind the name of the style. Panchadoi, as the name implies, required the reading of the first five lines in a breath to be followed by two in the subsequent one. Thereafter, every pair of two lines was to be recited in a single breath and the last one line was to be recited with the repetition of the first four lines, to make it a five line breath. There may be more such methods but no attempt has been made to record the details or to take them for future use. Besides the Charanas, who account for the overwhelming majority of the gita poetry, there were others from different castes, who contributed to the genre. Prominent among them in order of merit were the 'Bhatas', 'Motisaras', 'Ravalas', 'Rajaputas', 'Sevagas', 'Osavalas', 'Jaina saints' and 'Brahmins'. Stray mention of 'Dhadhis', 'Baniyas', 'Kumhars' has also been made. For the Charanas, it was their primary occupation. They had the hereditary knowledge and professional skill which, when backed by others of their castes, enabled them to master the craft and earn their livelihood. It was expected of every Charana worth the name that he should know something of 'gita-kavitta' (poetry). The Bhatas, or Ravalas were equally efficient, if not superior to the Charanas, in gita composition. Traditionally they were proficient in Pingala poetry, but picked up the Dingala style in order to compete with the Charanas who eventually gained an upper hand with their close association with the local princes. Rawat, Maheshdasa, Bagha, Kalyandasa, Malirama, Bakhatavara, Gumana, etc. were some of the talented poets. The Motisaras are treated as better poets than the Charanas. The Ravalas are also there. Though they are respected by the Charanas, but they are not treated on a par with the Motisaras. Instances are there to prove that some Charana women also composed songs. It was but natural for them to gain proficiency in the art with the scholarly atmosphere they lived in. Sandu Padma, the deserted wife of the poet Baratha Shankar, Baraju Bai and Jhimi are some of the names. The gitas were written in all the traditional styles and the nine 'rasas'. But the one that of heroism far exceeded the others. The warriors, the donors, the faithful wives burning themselves alive with the dead husbands and the loyal servants sacrificing themselves for the cause of their masters were treated as heroes. Gita in praise of God and his various manifestations came next, to be followed by others concerning erotics, pathos, humour, hunting, and description of nature, courts, fairs, gardens, cities, palaces, etc. The poet of gitas aimed either to appreciate or eulogise any good and commendable act or to discourage and condemn the evil one. He has seldom wasted his energy in superfluous details of no importance. His remarks are always direct and pointed. Even his satire hits straight on the face as he does't believe in guarded words, circumventing or twisting them to denote the desired meaning.

The basic structural design of gita is the composition of three stanzas in the minimum, which is also the usual practice. There is no limit to the number of these stanzas which may go up to any length. Instances of gitas having more than ten stanzas, however, are not much, and those of over twenty may be said to be rare. Longer poems

constituting a comprehensive narrative in the gita metre are, of course, exceptions to the rule. Each stanza consists of four lines conforming to the metrical standards laid down by the prosodians. The opening line of the gita contains two more syllables, over and above the prescribed number. The poet is expected to spell out the gist of his main expression in the very first stanza which he is to repeat and re-establish in an artistic and poetic way in the rest of the stanzas. This method is helpful in conveying the sentiments in a forceful manner and make a lasting impression on the listener or the reader. As the poets were required to sing of heroes and heroines, it was a problem to distinguish them from others of the same name, place, caste and at times even the identical parentage. It was, therefore, laid down that the names of one's father, grandfather, caste and place should be mentioned in the gita. It is because of this precaution that we are able to differentiate and distinguish between the various songs, their poets and the heroes. The earliest work on gita prosody available to us so far is the Pingala shiromani. It is said to have been written by Ravala Hararaja, prince of Jaisalmer of the 16th century. Serious scholars, however, are of the opinion that it was Vachaka Kushalalabha, the teacher of Hararaja, who composed it. The latter is also known for his competence in poetry and other pursuits of knowledge by his works, such as *Dhola Maru ri chaupai, Madhavanala kamakandala chaupai*, etc. The work contains details of forty kinds of gitas. There are many others with less or more kinds which are given below, mentioning their name of work, author and kinds of gita respectively. *Chhanda ratnavali*, Harirama Niranjani, 84; Dingala *kosha*, Muraridana, 60; *Dingala Mahabharata*, Sanvaladana Asiya; *Guna Pingala prakasha*, Hamirdana, 30; *Hari Pingala*, Jogidana, 22; *Kavi kula bodha*, Udayarama Baratha, 84; *Lakhapata Pingala*, Hamirdana, 24; *Pingala shiromani*, Kushalalabha or Hararaja, 40; *Raghunatha rupaka gitan ro*, Mancharama Sevaga, 72; *Raghuvara jasaprakasha*, Adha Kisana, 91; *Rana pingala*, Divana Ranachodaji, 30; Unnamed book belonging to Agarchanda Nahata, 48.

Some more works have also been reported but their contents have not been known. They are *Rupa dipa Pingala* by Harikisana; *Chhanda Divakara* by Haradana Sindhayacha; *Krishna-jasaprakasha* by Adha Kisana Dursavata and *Nagaraja Pingala*. It is believed that Chanda Bardai, the celebrated poet of the immortal poem *Prithiraj raso* also composed a work on prosody which contained characteristics of 'Sanora' and 'Jhamala-gita', besides others. As to the number of 'matras', it is generally believed that there were 120 kinds corresponding to the number of branches of the Charana community termed as 'Vishottara', meaning one hundered and twenty. We may note that style of naming is an interesting item in itself. This practice is based on the sound and rhythm effects, number of stanzas, number of steps in a stanza, partial repetition of steps, use of rhetorical components, rhyme patterns, integration of two or more metres, qualitative and quantitative differences, impression, impressionability, vocal peculiarities etc. The gita 'Mriga jhampa', meaning the jump of a deer, is so called as every two lines of 14 vowel marks of its stanza are followed by one of 24 vowel marks, thus giving the effect of a jump. The gita named 'sangita' has been so called on account of the musical words and the 'dhola' for words sounding like the beating of a drum. The 'jangha khodo' gives an effect of a staggering person, as the fourth step of the stanza is so composed. The 'ghanakantha' lays much stress on the gutteral sounds. The gita 'dodho' means one and a half and is so called as it contains six stanzas instead of the usual four. The 'satakhano' derives its name from the phrase of seven vowel marks each of which constitutes the song. The 'tripankha' is of three lined stanzas. In the 'ghadauthala' the third line of the stanza is only a repetition of the second with a slight variation which justifies the name and the meaning. The rhetorical bindings are responsible for names like 'vidhanika', 'chausara', 'chotibandha', 'jhadamukata', 'sinhachalo', etc. The vidhanika must have the 'jatha' (a rhetorical component) of the same name; the chausara should have four figures of speech in every step, and the chotibandha should contain the jatha called 'sira'. The 'dumulo' is so composed that the closing words of every second step rhyme together. The 'amelo' is a mixture of three kinds and no proper rhyming is observed. In the 'athatalo' the fourth and eighth compulsorily rhyme together, besides others. The 'ahibandha' feels like the crawling of a serpent on account of rhymes repeating at short intervals. So also are named 'yakakharo', 'jhadalupata', etc. on account of their intrinsic specialities. Among the integrated gitas are 'trimela', 'gahani' etc. The first speciality to be observed is the accomplishment of jatha. It is derived from the Sanskrit word 'yatha', meaning 'as before'. Whether with or without the accompanying figure of speech, the description once put up is to be supported in the like manner. Such repetition is not to be counted as a draw back, hence this provision. The maximum number of jatha is 21, as given by Udayarama, author of *Kavi kula bodha*. These are 'vidhanika', 'sira', 'varna', 'ahigata', 'ada', 'anta', 'suddha', 'idhaka', 'sama', 'nyuna', 'joga-ajoga', 'ajoga-joga', 'ekarangi bhranti', 'nichayanta bhranti', 'inana', 'anupa', and 'paraspara mala'. The vidhanika lays down that the description in the first three lines should be in the same order as in the fourth line. The sirajatha desires that names in the first stanza should be mentioned in the same order as in the other stanza, using their synonyms. When the metaphor used in the first stanza is sustained till the fourth, the sira jatha takes place. The varana jatha requires a systematic description in an orderly way. The ada jatha gives a respective description of what is explicitly stated in the first stanza and the anta jatha is just opposite to it. The suddha jatha

prescribes that the description in the first stanza should conform linewise to that in the rest. The rest of the jathas are more or less meaning-based figures of speech. Apart from the jatha, the principal figure of speech is the 'vainasagi' or the affinity of speech. This is more or less an alliteration with special bindings. The main binding is that the first letter of the first word in a step should be of the same consonant as making the first letter of the last word of the same step. This rule is applicable to all the steps in a stanza. This alliteration lends a peculiar beauty to the recitation of the stanza and also hightens the impressiveness of the poem. This figure of speech has been divided into three main kinds—'shabda', 'varna' and 'akharota'. These have been further classified into three, five and three sub-kinds respectively. 'ukata' or the mode of utterance is another main factor to decide the meritoriousness of a particular gita. The mode of utterance is to see as to who is speaking to whom and for what. In case a poet is unable to observe this rule, he will be charged with the demerit called 'andha' or the blind. The maximum number of these 'ukatas' is nine. The main five of them are 'sanmukha', 'paramukha', 'paraamukha', 'srimukha' and 'mishrita' with minor ones as 'shuddha' and 'garbhita', forming part of each of the above. The Dingala poetics mentions of eleven sorts of demerits of a gita. These are 'andha', 'chhabakalo', 'hina', 'ninanga', 'chhandabhanga', 'jatavirodha', 'apasa', 'nalachheda', 'pakhatuta', 'baharo' and 'apangala'. The andha is the lack of identification of the speaker, the 'chhabakalo' is the use of word of another language, the hina is not mentioning the parentage of the hero, the ninanga is disorderly description, the chhandabhanga is defective metre, the jatavirodha is inter-mixing with stanzas of other metre, the apasa is incomprehensible enigmatical verse, the nalachheda is inability to observe varna jatha, the pakhatuta is the use of non-standard words, the baharo is the doubtful or opposite meaning and apangala for formation of inauspicious words by combining the last letter of a stanza with the last but one. All these bindings speak of the highly technical aspect of the gita. The ninety-one varieties of the gita are divided under two main heads, the 'matrika' or those based on the vowel-marks and the 'varnika' or those based on alphabets. These are further sub-divided into 'sama' or 'even', 'ardhasama' or 'halfeven' and 'visama' or 'uneven'. The majority of the songs are matrika or those based on vowel-marks. Among these also the 'uneven' or 'visama' form the major part to be followed by the 'halfeven' and 'even' respectively. Prominent varieties in each of the above are 'mishra veliyo', 'jhamala','bhakhadi', 'veiyosanora', 'rasavalo' and 'tratako'; 'sanora' (with its eight sub-kinds), 'padgata', 'aratiyo' and 'dumela' and 'savajhado', 'trambakado', 'palavani', 'ghadauthala' and 'dhamala' respectively. The varnika or alphabet-based songs have 'bhujangi', 'supankharo' and 'savaiyo' as the prominent ones. Even the most conservative estimate will put the number of these songs as fifty thousand in the minimum. No Charana poet worth the name, has failed to compose at least ten or twenty songs in his life time, and there have been hundreds of such poets in the last six centuries. Although the subject was more or less confined to wars, donations, sculptures, hunting and other such miscellaneous topics, the beauty, vividness and force of description has made them excellent pieces of poetry. The Dingala literature, devoid of these gitas will only prove to be auspicious but vacant storehouse with a few pieces lying scattered all over.

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Raw. S.

DINKAR, RAMDHARISINHA (Hindi; b. 1908, d. 1974) was born in Simariyaghat, Monghyr district of Bihar. After graduation in 1932, he served the Government of Bihar as a Sub-Registrar and Public Relations Officer upto 1950. He, then, entered politics and became a member of the Rajya Sabha in 1952 which position he held for over three years. He also served as Vice-Chancellor of the Bhagalpur University, Bhagalpur (Bihar) for a year and then became the Government of India's Hindi advisor. He was awarded the much-coveted 'Bharatiya Jnanpith Puraskar' for his verse play *Urvashi* in 1973. He has about 20 books of poetry to his credit.

Chiefly a poet of revolt against social, political and economic injustice, Dinkar also possessed tender sensibility as evidenced in his early collection *Rasvanti* (1940). A poet of simple and direct style, Dinkar combines oratorical vigour with declamatory diction. Built up of violent images, his patriotic poems are written in a state of red-hot emotion. Critics have often pointed out that he deviated from the tradition of 'chhayavad'. This view may be qualified to some extent. In spite of his knowledge of Urdu, he rarely used Urdu words or the colloquial language of cities like Delhi. His phrase is an echo of the Sanskrit phrase, his syntax is governed by metrical necessity. Wherever he tries to follow the spoken syntax of conversation, he suffers, because he is at his best as an orator. The imagery of industrial cities—cranes, railtracks, locomotives—is totally absent from Dinkar's poetry; he only evokes a mood of vital valour which is medieval in being highly dependent on individual heroism.

His language is the language of sustained excitement conjured up to use pressure for projecting anger against injustice. Though he has written poems on personalities like Lenin and contradicted non-violence in *Parashuram ki pratiksha*, he is basically a poet of patriotic fervour. He might have advocated violence in certain

circumstances, but he has also written convincingly on Mahatma Gandhi—*Bapu* (1947).

It has been said again and again that Bachchan and Dinkar are the two outstanding poets of the period that followed chhayavad. Dinkar was very often rhetorical while Bachchan has the manner of Urdu poetry—conversing with the audience about memorable experience. The intense subjectivity of Bachchan's poetry is absent in Dinkar and Dinkar's high pressure language is rarely used by Bachchan. Dinkar has tried to organize his philosophy into a system, while in Bachchan there is no effort to build a system. Both Dinkar and Bachchan have one thing in common: they brought poetry back to masses. Dinkar talked mockingly of chhayavad very often and said repeatedly: 'Hindi poetry was kept alive during the age of chhayavad by patriotic poets.' But, though he frequently mocked at *Kamayani* of Prasad, his own *Urvashi* seems to have an element of the romanticism of *Kamayani*.

One contemporary writer described Dinkar's poems in *Hunkar* as 'burning coals in the shade of a playful rainbow'. Son of a farmer, Dinkar has the straightforward and bold approach of his ancestors.

Dinkar, in short, is a poet of the blood—blood, which boils for revolution, which rushes to the tongue when the voice wants to shout down injustice.

An excellent prose writer, he has published many collection of essays. For his historical study, *Sanskriti ke char adhyaya* (1956), he was given the Sahitya Akademi award. The title of Padmabhushan was conferred upon him in 1959. He has also written Travelogue, *Desh-Videsh* (1957); Criticism, *Pant, Prasad aur Maithilisharan* (1958) and Memoirs, *Vat-Pipal* (1961). Besides, he has also written books for children in prose and verse.

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K.B.

DINNAGA (Sanskrit). As the author of a moving emotional drama *Kundamala* (Jasmine garland) on the *Uttara-Ramayana* theme, Dinnaga deserves great credit and approbation. In the very first Act of this play, Sita pledges to offer to the Ganges a jasmine garland as strung by herself on her safe delivery. This garland becomes an indicator of the auspicious birth of Lava and Kusha who are to be the illuminators of the 'Ikshvaku' family after Rama; it also later reveals to Rama the presence of Sita in the vicinity of the Ganges.

In 1923, M.R. Kavi and S.K. Ramanatha Shastri discovered the manuscript of this drama and subsequently brought it out (Madras, 1923). A commentary on the play was later added in 1924 by Jayachandra Shastri (Lahore, 1929). In 1964, Kalikumar Datta brought out a critical edition and study of the text as his Doctoral dissertation.

The problems relating to the name of the author and the date of the composition have been dealt with in the above editions, as well as by western and Indian writers on history of Sanskrit literature, like Keith, De and Dasgupta. It is almost conclusive now that the author is Dinnaga (with his other variants like Dhiranaga, Viranaga and Nagayya), an early dramatist belonging to about the 6th or 7th century A.D. He was a Hindu having intrinsic faith in the vedic religion, and different from the famous Buddhist logician with the same name, hailing from Kanchi. The dramatist's native place Aralapura referred to in the prologue of the play is yet to be identified.

The *Kundamala* is an enduring play of great charm and stageworthiness. The episode of Sita's banishment to the forest and her return to and reconciliation with Rama is presented with great artistic skill and dramatic craftsmanship. The unfolding of various incidents and situations within its six Acts of uneven length is very remarkable. The dialogues and verses are simple, forceful and rich in thought-content. The intensity of the vipralambha-shringara (love in separation) is brought out excellently in and through the play employing all sorts of literary devices. The minor deviations from *Valmikiramayana* that Dinnaga effects in the play are in keeping with Anandavardhana's dictum that the significance of the ancient theme and emotional content should never be disturbed. Dinnaga has indeed produced a very aesthetically consummate work of lasting literary and dramatic merit.

It is no wonder, therefore, that he has been a great favourite of the famous Sanskrit anthologists who quote his verses (some of which are not found in the play) in their compilations.

S.S.J.

DIPAVALI (Telugu) by Vedula Satyanarayana Sastri is a collection of Telugu poems and songs popularly known as *Bhavagitalu* which express the poet's feelings with imagination in a racy style. Mellifluous melody rings through them.

'Jayagiti' is an invocation to Mother India asserting that in the land of Vedas and wisdom there is no place for slavery. 'Kagada' (Torch) breathes the spirit of freedom and optimism and is an exhortation to light the torch for the dawn. 'Kanksha' (Desire) blends patriotism with iconoclasm, optimism and lofty idealism. The poet does not want to seek the patronage of the rich nor to hang himself with the festoons before their gates. He wishes to die on the soil of heroic martyrs for the cause of freedom.

In 'Pranayamurti' the poet with pardonable egotism says that his voice is the flute of unity and separation. In 'Nirikshana', 'Yatra' and 'Oka kshanam' love becomes personal and sacred. As a bhavakavi (Romantic poet) he

idealises and worships woman as a goddess. In 'Kritajnata' (Gratitude) the poet says that for his lady-love he is condemned to be a life-long singer of love-songs.

In 'Avriti' the river Godavari conceals the poet's sorrow. In 'Ashanti', intensely personal, the poet says that as long as there is heart, and love survives in him, he weeps and lives. In 'Pravasi' the world appears to him to be the magic or mirage but a beautiful power appears in his dreams. He asks whether there can be no songs of spring in his life of autumn. The metaphor of the Godavari is quite often employed in his poems.

'Bhagna vina' is a typical sad lyric of disappointed love. Satyanarayana Sastri says he will play in solitude the broken vina of life till he dies.

'Dipavali nadu', V.S. Sastri's masterpiece, is a conversation among the night, the poet and the cricket and is a poetic statement of his philosophy of life in a nutshell. The sorrow in the poet's heart is contrasted with the joy pervading everywhere outside on the 'divali' night. Sorrow does not break his heart but hope churns something in the seas of dreams. He shuns the cruel world which suppresses under its feet those who beseech it, and welcomes and seeks the friendly company of the crickets which sing like him.

While in 'Gitamulu', the author says he sings songs to satisfy the world which laughs at him in derision; in 'Wala' he asks who knows the fire that rages in the poet's heart.

'Asadhamegham' in which scenes are drawn from a peasant's life and farm reminds the reader of Kalidasa's *Meghasandesham*. In a mood of frustration, the poet says that the mundane things matter little to the love-sanyasins.

Satyanarayana Sastri's *Bhavagitalu* (Bhavakavitam or romantic poetry) leads him from erotic lyricism to erotic devotionalism. In 'Murali' and 'Sandhyanveshanam' the poet extols the enrapturing power of Krishna's flute. 'Prabhu', 'Radha', 'Asaganamu', 'Kannitipatalu', 'Abhisarika' and 'Muktavali' are devotional songs in praise of Krishna.

The *Dipavali* occupies a place of pride in modern Telugu romantic poetry.

G.S.R.

DIVAKAR, KRISHNA (Marathi; b. 1902,d.1973) was an eminent short story writer, born at Guntakal in the district of Gulburga in Karnataka. He was educated at Sangli, Poona and Bombay.

Though his literary career extends from the twenties to the fifties, he wrote very sparsely and has very few publications in his name: Three short story collections —*Samadhi ani saha goshthi* (1926), *Rupgarvita ani saha goshti* (1941), *Maharani va itar katha* (1956); two novels—*Kishoriche hridaya* (1934), *Vidya ani varuni* (1944); and one play—*Tod hee mal* (1947).

It was his stories which first appeared in the then prestigious monthly *Manoranjan*, that caught the reader's attention because of their quality. And it was this quality that mattered more than quantity in his case, as he was the first writer who gave a new turn to Marathi short story. He is considered to be its architect who laid the foundation of Marathi short story. He stands as a link between old 'Gurjar' school and the 'modern' short story developed by the twin writers Phadke-Khandekar.

Krishna Divakar rescued the story from the trivial and the superficial and gave it seriousness in content and form. He was noted for his delicate delineation of characters, fine precise language, atmosphere in harmony with the content and emotive treatment of the subject. He moulded the story into a neat artistic form, which gave the short story the status of an independent autonomous form of literature. A deeply sensitive writer, he seems to be influenced by Tagore.

Though Krishna Divakar shunned limelight of publicity, yet honours did come his way. He was chosen to preside over the short story conference of 'Marathi Sahitya Sammelan' (1950) and was elected President of the 'Marathwada Sahitya Sammelan' at Latur (1954).

I.S.

DIVAS ASE HOTE (Marathi) is an autobiography of Vitthalrao Ghate published in 1961. Ghate was a poet, educationist, essayist and writer of character sketches. He begins with a clearcut enunciation of what he seeks to do in this autobiography and the methods he would follow. He would stress his internal life and since he cannot reveal everything, he would select. Like E. M. Forster's Fielding (*A Passage to India*), he does not travel light but sheds his luggage as he goes on. There is no brooding or whining over lost opportunities. Yet the reader feels that there is a feeling of romantic nostalgia lingering around.

He is steeped in memories. Childhood impressions and associations come out alive, impression by impression. His specially progressive family, his grandfather Kondo Ranoji, his father poet Dutt who died when only 24, his grandmother, who recited devotional as well as modern poetry, live in the pages of his autobiography. His birth place Ahmednagar has decayed splendour and its eccentric, off the beat characters come out surprisingly alive. In fact, the biographical canvas is crowded with poets, writers, friends, men and women, rajas and maharajas, leaders, children and even dogs. Impressions of schools and colleges, the English Madrassa and Holkar College, Indore, Teachers' Training Colleges in Bombay and London, working years in Gwalior State, Ratnagiri and Poona are made equally memorable with a careful selection of details. He is alive to the faults and weaknesses of his heroes. He emerges as a man of cosmopolitan culture, free from prejudices.

His portraits of older poets like Chandrashekhar,

Tambe, Lakshmibai Tilak and younger contemporaries of the Ravikiran group including Madhav Julian, Ranade, Girish and others are authentic and unforgetable. He has appreciation for the virtues of aristocracy, though he does not regret its exit after the advent of freedom and democracy. He is full of buoyancy and good humour, fond of pranks and practical jokes. His protrayal of relationship with women, particularly the freedom of 'platonic love' enjoyed by his group of Ravikiran poets stands out as unique. He is frank in depicting a lesbian relationship at Baroda between two socialite middle class ladies and gives a frank analysis of the stormy relationship between Madhav Julian and his student Varada Naidu, which cost the former his job in the Fergusson College.

Ghate devotes special chapters to the analysis of general issues, the past and present of the Marathas, the Brahmin and non-Brahmin conflict at Satara, Gandhian scheme of basic education, integrated Maharashtra State and the merits and defects of the joint family. In all these he shows himself to be liberal and broad minded. He admires the political radicalism of Tilak, but in social reform his preference is for Lokahitwadi Fule and Agarkar.

Another notable feature of the autobiography is his method of directly addressing a character depicted,like his father, grandmother, the poet Chandrashekhar or his second wife Vatsala. These passages are full of fond and tender sentiments. Through them he seeks to remove the gap between cold objectivity and maudlin intimacy. He succeeds for the most part, though the device appears to have been used a little too often. He is again surprisingly reticent, except in these passages, in talking about his own family and refers to his grand children only in a general way.

One cannot help feeling finally that with all his gifts of style—it has easy intimacy, simplicity and unmistakable literary flavour—had he fused his objective analysis and tender sentiment into a single integrated whole, he could have produced one of the most artistically successful of autobiographies.

A.K.B.

DIVETIA, BHIMRAO BHOLANATH (Gujarati; b. 1851, d. 1890). His *Prithviraj raso* (1897) was the first epic poem in the modern period, which is written keeping in mind all the constituents of Sanskrit epic. It is a historical poem based on the life of Prithviraj, the last Rajput king of Delhi. The descriptions of natural beauty, depiction of the conflict of the characters and appropriate use of imagination, speak volumes about the poet's ability regarding the treatment of the subject-matter. He has also translated *Meghaduta* of Kalidasa in the same metre. He has written 'garbis' (songs sung while dancing) too, about the evils of child marriage and value of women's education. His collection of poems *Kusumanjali* (1903) contains poems on various subjects. He wrote a historical play entitled *Devaldevi* (1896).

P.V.

DIVETIA, BHOLANATH SARABHAI (Gujarati; b. 1822, d. 1886) who belonged to a wealthy and refined Nagar family, was one of the exponents of the social and religious reform movement in those days. He knew Sanskrit, English, Persian and Marathi. He also studied law and after having served as a government servant, ultimately attained the post of a first class Sub-judge. He retired from this post in 1874 when he was awarded the title 'Rao Bahadur'. As he was born in an orthodox religious family, he, in the beginning, believed in idol-worship, but later on turned to the worship of 'Nirakar' (Formless God) through prayer. He first founded a 'Dharmasabha' and then a 'Prarthana Samaj'. Both the institutions played an important role in the social and religious renaissance of those days.

As a man of letters, he would for long be remembered for his genuine religious poetry. He had a scientific knowledge of music which was best utilized in his poems in the *Ishvar prarthanamala*, Vol. I-II and the *Abhangamala* Vol. I. He adopted the abhanga and the 'dindi' form of poetry from Deccan. The *Ishvar prarthanamala* has thirty sections of which the concluding sections were written by his son Narasimharao Divetia, as Bholanath died after completing the 28th section. The *Ishvar prarthanamala*, a collection of prayer-songs, was designed for daily prayer for thirty days of a month. There is a prose-passage as a prologue to each section which demonstrates his refined and simple prose style. Though one may find a frequent repetition of the same sentiments and reflections in the *Ishvar prarthanamala*, it enjoys a unique position in the religious poetry of Gujarati literature.

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D.P.

DIVETIA, NARASIMHARAO BHOLANATH (Gujarati; b. 1859, d. 1937) was a Gujarati poet, linguist, prose stylist and critic. He received the Bhau Dajee Prize when he stood first in the University at the B.A. Examination in Sanskrit. He passed the Indian Statutory Civil Service Examination and was appointed Assistant Collector in 1884. In the year 1912 he retired early on account of his ill health and settled in Bombay, where he joined Elphinstone College as a professor of Gujarati. In his later life he bravely suffered the pangs caused by the death of his near

ones. He was enchanted by the British way of life and literature and propagated modernity in life and literature.

He made original contributions to poetry, criticism and linguistics in Gujarati. His first collection of poems entitled *Kusummala* (1887) is a landmark in the history of Gujarati poetry. His other collections of poems are *Hridyavina* (1896), *Sarjatraini sushupti* (1912), *Nupurjhankar* (1914), *Smaransamhita* (1915) and *Buddhacharit* (1934). In *Hridyavina* and *Nupurjhankar* one finds his outstanding poems and some good 'khandkavya' like 'Uttara-Abhimanyu' and 'Mahabhinishkraman' based on the episodes from the *Mahabharata* and the life of the Buddha respectively. But the maturity of his writing may be seen in *Smaransamhita* which is a fine elegy in Gujarati literature. wherein the lamentation on the death of the dearest son becomes an artistic expression rather than mere sentimental outburst. He made a successful effort to write artistic elegy in Gujarati. *Buddhacharit* is a noteworthy effort of translating Edwin Arnold's *Light of Asia*.

As a poet, Narasimharao represents a milestone in modern Gujarati literature for establishing a new trend of lyrical poetry marked by classical and polished diction not practised by his predecessors. He has used Sanskrit metres as well as 'folk' rhythms, but he shows greater felicity in the use of metres. 'chhand harigit' is his favourite metre, in which he excels. His devotional faith and devotion to arts found proper and pleasant expression in his poetry. He has treated nature as Nature thereby distinguishing himself from his predecessors. He tried to create lyrical poetry in Gujarati under the influence of the romantic poets of English literature. Inspite of all his limitations, Narasimharao would be remembered for his polished language, variety of themes, subjective love, emotion expressed in a classical way and for a mature effort of writing an elegy.

As a prose-writer he has experimented with genres such as memoirs, diary, biography and essay. In his *Smaranmukur* (1926), a book of pen-pictures of his contemporaries and predecessors from different walks of life, his pen moves smoothly. The pen-pictures are marked with his fine descriptive ability and emotional touch. The book, even with its limitations such as the lack of humour, is a new landmark in Gujarati literature. *Vivartlila* (1933) is a collection of essays expressing his cultured and scholarly presonality. The essays were written under the pen-name 'Jnanabal'.

As a critic Narasimharao's contribution will be long remembered. *Manomukur* Vol. I, II, III, and IV (published respectively in 1924, 1936, 1937 and 1938) *Abhinaya kala (1930) and Gujarati Language and Literature* (1932) are collections of his critical essays and lectures. His efforts were to organise the activity of criticism in Gujarati. His view on and discussions of Premanand's plays, poetry and music, poetry and its relation to other arts, poetry and philosophy, poetry and metre, improbability in poetry and pathetic fallacy and so on are his major contributions to Gujarati criticism. His criticism demonstrates his study of the East and the West.

Narasimharao's contribution as a linguist is primary but pioneering in Gujarati literature. The book that contains his linguistic contributions is *Wilson Philological Lectures*, Part I (1921) and Part II (1932).

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D.P.

DIVYAVADANA (Sanskrit) is one of the important collections of avadanas, Buddhistic parables, drawn from the life of the Buddha and depicting the actions of the Buddha and the Bodhisattavas in their earlier existences, with some ethical and spiritual teaching. The present text of the *Divyavadana* is divided into 38 sections. The work comprises a compilation of writings of different authors belonging to different periods, ranging from the first century B.C. to the fourth century A.D.; hence it fails to present a unity of impression in language, style and motifs. As a whole the work belongs to the Hinayana School, but displays, at places, distinct Mahayana elements, e.g. it starts with the Mahayanistic benediction: Om mamah Shrisarvabuddhabodhisattvebhyah (Om, obeisance to all the exalted Buddhas and Bodhisattavas) and also mentions the Shadakshara Mantra, Om manipadme hum. As regards the sources of the compilation, it can be said with certainty that a good quantity of material was borrowed from the *Vinayapitaka* of the Mulasarvastivadins; besides, it draws from and mentions by name canonical texts such as the *Dirghagama*, the *Madhyamagama*, the *Udana*, the *Sthaviragatha*, et al. Scholars hold that there is noticeable borrowing from Kumaralata's *Kalpanamanditika* in the sections on Ashoka. Since the *Divyavadana* contains diverse materials, it is not possible to fix a precise date for it, but it is safe to hold that the text, in its present form, came into existence between 200 and 350.A.D.

Most of the legends in the *Divyavadana* are written in good, simple and fairly correct Sanskrit prose, interpersed with verses. In a few cases, one comes across meters of ornate poetry and the kavya style. Historical personalities like the emporer Ashoka and Pushyamitra Shunga are mentioned but the episodes narrated about them have little historical value.

Among all the avadanas compiled in the *Divyavadana*, the Shardulakarnavadana and four avadanas related to Ashoka deserve special attention. The *Shardulakarnavadana* is one of the oldest Sanskrit works hitherto known (the oldest one being *Vajrasuchi*), presenting powerful refuta-

tions of the caste system. In fulfilment of this purpose, the author of this avadana, displays profound knowledge of the Brahmanical literature. The four avadanas related to Ashoka, viz. Pamshupradanavadana, Kunalavadana, Vitashokavadana and Ashokavadana form the oldest portion of the *Divyavadana*. In this part one may find the exceedingly dramatic legend of Upagupta and Mara, the latter having been converted by the former. One of the most beautiful stories in this group is the Kunalavadana, the story of Kunala, son of king Ashoka, whose lovely eyes were poked out at the instigation of his wicked stepmother. It relates how Kunala achieved victory over the vicissitudes of life with the power of his rare virtues.

Jo. Sh.

DIWAN (Sindhi).The compilation of poems in the form of 'diwan' is the result of the impact of Persian on the Sindhi poetry during the later half of the last century. Even after the advent of the British rule in Sindh, when the Persian language was replaced by Sindhi, the language of the masses in Sindh, the impact of Persian poetry on Sindhi poetry still remained a predominant trend in literature. In the words of L.H. Ajwani "The years 1843-1907 were years of experimentation and translation in prose, but they were years of 'diwans' and 'musaddases' (six lined stanzas) and 'rubaiyat' in Sindhi poetry, very few of them showing lofty thought or mellifluousness. These diwans were almost all stereotyped".

The first Sindhi poet who compiled his ghazals in the form of a diwan was Khalifo Gul Mohammad, more popularly known as 'Gul' (1784-1858) by the Sindhi literary world. His *Diwan* was reprinted in composed type in 1919 and again in 1933. The third edition is edited by Abdul Ghafur Halai and published by Sindhi Muslim Adabi Society, Hyderabad (Sindh). It contains 175 ghazals. *Diwan-e-Gul* is an important work, because it has been followed as a model by later compilers of Sindhi diwans. Gul, inspite of being influenced by the conventions of Persian poetry, has delineated the life of Sindh to a great extent.

Contemporary of Gul was another well known poet of Hala, Akhund Mohammad Qasim (1806-1881). Like Gul he was also a great scholar of Arabic and Persian. His ghazals, therefore, are full of Perso-Arabic vocabulary. His *Diwan* was first published in 1875 from Karachi by litho process and contained 137 ghazals. Mirza Qalich Beg (1853-1929) edited it and added to it his critical notes and meanings of difficult words. This edition was published by M/s Pokharadas and Sons in 1936. Qasim's ghazals make serious reading, for most of them have theological subjects and didactic messages. No doubt, Qasim is known for his metrical expertise and he guided many younger poets in Sindh so far as ghazal writing was concerned. The tradition of writing diwan in Sindhi continued to the contemporary period. Important poets whose poetry is compiled in the form of diwans are Hafiz Hamid Tikharai (1832-1897) whose work entitled *Armaghan-e-Hamid* was edited by Mohammad Hashim Mukhlas, and published from Mirapur Khas in 1926, Sayyed Fazil Shah Hyderabadi's (1836-1900) work *Diwan-e-Fazil* was published in 1883 (the second edition of the book was prepared with annotations by Mohammad Sidiq 'Musafir' and published from Hyderabad, Sindh in 1937), Syed Ghulam Mohammad Shah Gada's (1837-1905) *Diwan-e-Gada* included in *Kuliyat-e-Gada* edited by Rashid Ahmed Lashari and published by Sindhi Adabi Board, Hyderabad (Sindh) in 1957, Mir Abdul Husain Khan Sangi's (1851-1924) compilation of three diwans included in *Kuliyat-e-Sangi*, edited by Nabi Bux Baloch, and published in 1969 by the Sindhi Adabi Board, Hyderabad (Sindh), Mirza Qalich Beg's *Diwan-e-Qalich* compiled by the poet himself in 1928 and published by the Sindhi Adabi Board, Hyderabad (Sindh) in 1956, Shams-ud-Din Bulbul's (1857-1919) *Diwan-e-Bulbul* published in 1891 from Karachi, its latest edition published by the Sindhi Adabi Board, Hyderabad (Sindh) in 1969 and edited by Ghulam Mohammad Garami, Hafiz Hayat Shah's (1875-1955) second edition of *Diwan-e-Hafiz* published from Hyderabad (Sindh) in 1950, Mohammad Bux Vasif's (1892-1954) *Diwan-e-Vasif* published by litho process in 1922 and reprinted from Hyderabad in 1955.

It is worth noting that most of the above mentioned diwans are generally imitation of the Persian and Urdu diwans in thought-content as well as in form. However, a few poets have produced authentic poetry reflecting in it the images taken from their environs, and composed the poems on their contemporary problems. In this respect Bulbul has written several ghazals which are full of satire and humour and related to one or the other social problem.

M.K.J.

DIWAN, RANCHHODJI (Gujarati; b. 1768, d. 1841) was the son of Amarji Diwan, the Chief Minister of Junagarh. After the death of his father, he was appointed as a minister. He was a devotee of Shakti (Mother Goddess) and philosophical in his approach to life. Besides Sanskrit and Gujarati, he was well versed in Persian. He wrote two books in Persian, *Tawarikh-i-Sorath* (History of Sorath) and *Rukat-i-Gunagun* (Bunch of letters). In Gujarati, he composed *Chandipath* (Prayers to goddess Chandi, 1822), *Shivgita* (Song of Lord Shiva) and *Ramayana Ramvalla* (Songs in praise of Rama). He is famous as a 'shakta' poet and in his *Chandipath* he has depicted various forms of Chandi. The poem is divided into thirteen parts known as 'kavach, (which means armour) implying that the recital of the poems protects the reciter from the evils. He has described the bodily beauty, dress and ornaments of the

goddess. He has also described the exploits of the mother while fighting and defeating the demons like Sumbha Nisumbha and their companions. Thus, he has descirbed the charm as well as the valour of the goddess in an impressive manner and his contribution to shakti literature is noteworthy.

C.M.

DIWAN SINGH KALEPANI (Punjabi; b. 1904) passed his Matriculation in 1916 and in 1921 he got the diploma in Medical Service from Agra and joined the Medical Corps of the Indian Army.

The most important period of life began when he was transferred to Rangoon, from where he was transferred to the Andamans in 1927 to a school where students were taught Tamil, Telugu and Punjabi. In the Gurudwara, Diwan Singh used to recite his poems and discuss with Indian people the problems of slavery and freedom. During the Second World War when Japan occupied the Andamans in 1942, Diwan Singh could not get reconciled to it. The Japanese officers ordered him to make a speech against the Britishers on the Penang Radio, but Diwan Singh declined. He was arrested in 1943 by the Japanese. The remaining 65 members of Punjabi Sabha were also put behind the bars. After about six months of torture, he was butchered along with other members of the Punjabi Sabha.

Diwan Singh's collection of poems *Vagade pani* (Flowing water) was published in 1938 and his second collection *Antim lehran* (Last tides) was published posthumously. Diwan Singh was not interested in conventional poetry and wrote in romantic-satirical free-verses on which Puran Singh's influence can also be seen. His scientific outlook made his poetry deep and intellectual. He believed in the direct poetry, very much like Puran Singh, and thus, strengthened the trend for succeeding generation of poets.

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S.S.N.

DIWAN-E-GHALIB (Urdu). In compiling his version of *Diwan-e-Ghalib* (Urdu), Imtiaz Ali 'Arshi' (1904-81) has drawn freely and judiciously on most of the better known versions of Mirza Ghalib's Urdu poetry available till the date of its publication by Anjuman-e-Taraqqi-e-Urdu, Aligarh in 1958.

Having spent a life time studying the great poet and his works, Arshi is regarded throughout the sub-continent as one of the few real and reliable authorities on Ghalib. His earlier works like *Maktiba-e-Ghalib* (1937) and *Intikhab-e-Ghalib* (1943) which preceded the complete *Diwan* bear testimony to his deep commitment to the subject. The *Diwan* is not merely an extension or further elaboration of his *Intikhab* but also takes into account the Bhopal and Calcutta (*Gul-e-Ra'na* compiled at the instance of Maulvi Siraj-ud-Din during Mirza's visit to Calcutta) versions, as also the contributions and researches of other eminent scholars.

The compilation which won the Sahitya Akademi award in 1961, has since been universally acclaimed as by far the most authentic and complete document of Ghalib's Urdu poetry. Ghalib's poetics as also his many splendoured personality have fascinated readers the world over for a century and a half and hundreds of scholars have attempted treaties on his work and many more will do so in future. Arshi's compilation is, however, a milestone and a very important addition to 'Ghalibiyat' (Literature on Ghalib). For decades to come it will inspire and guide researchers.

In his foreword and explanatory notes, Arshi has discussed at great length not only Ghalib's life and art, but also the various sources and references, both printed texts and manuscripts on which he has based this collection and its chronological arrangement. The poetry sections are spread over 314 pages and comprise all (so far traced) Urud 'ghazals','qasidas', 'rubaiyats', 'masnavis', 'qat'as', sehra' and 'marsia-o-salam' composed by Ghalib.

Apart from his explanatory notes (120 pages), there are 188 pages of scholarly discussions of variations and differences between all available source material of Ghalib's poetry. The arrangement is indeed a model of good editing and annotation of textual material.

B.V.

DIWAN-E-QALICH (Sindhi). Mirza Qalich Beg (1853-1929) was the most prolific of all modern Sindhi writers. He contributed significantly to different genres of Sindhi literature. The number of his literary works is said to be about three hundred, and a part of this bulk is yet to be published. He compiled his 'ghazals' and 'qasidas' in the form of 'Diwan' in 1928. The book was in the manuscript form for a long time till it was published by Sindhi Adabi Board in 1956 along with an introduction on his life and poetry by his son, Ajmal Beg.

As pointed out by the poet himself in his preface to the *Diwan*, he collected his published Sindhi ghazals and arranged them alphabetically according to their rhymes and brought them in the form of diwan. In order to complete the alphabetical sequence, he wrote and added to his *Diwan* many new ghazals with rhymes on such letters as were not composed earlier. He also points out that his ghazals are slightly different from those of others. Ordinarily, the theme of ghazal is the sentiment of love,

and each 'bayt' (stanza of two lines) indicates separate thought which is not related to other bayts of the ghazal. But, the ghazals in this *Diwan* are different from the traditional ones, for they are written on a particular theme given as caption of the ghazal. Obviously, therefore, the different bayts of the ghazal are interconnected. Besides, these ghazals cover not only the main sentiment of love, but also other subjects such as ethics, history etc.

Diwan-e-Qalich contains ghazals as well as qasidas composed on different rhyming letters. According to the rules of prosody, a poetic composition containing bayts numbering under twelve, is a ghazal and those having more than twelve bayts, is qasida. Mirza Qalich Beg has not included other forms of his poems (such as, 'gita', 'rubai', 'masnavi' etc.) in the *Diwan* because they are very large in number and have been compiled in separate books.

In the words of L.H. Ajwani, "Mirza Qalich Beg was an expert craftsman and knew and observed the rules of Persian prosody. But he lacked poetic inspiration; it was mostly 'perspiration'. It was industrious application that earned for him the first place in all literary circles whether of poets or prose writers. He was inclined to be too moral, instructional and dogmatic but in his life-time he was the great cham of literature, like the great Johnson."

No doubt, Mirza's poetry is generally dry and didactic in nature, but there are some poems which exhibit poetic beauty and aesthetic sense of the poet.

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M.K.J.

DIWAN-E-SANGI (Sindhi). Mir Abdul Husain Khan (1851-1924), well known by his pen-name 'Sangi' (Sojourner) has written three volumes of 'diwan', which are entitled *Diwan-e-Sangi*. The first two volumes were published by him in 1903 and 1904 respectively. The third volume remained unpublished for a long time. It was lying with Ali Ahmed Khan Talpur. He handed over the manuscript to Nabi Bux Khan Baloch who was collecting the entire poetry of Sangi. Baloch compiled and edited the book *Kuliyat-e-Sangi* which was published by Sindhi Adabi Board, Hyderabad (Sindh), in 1969. The work contains collected poetic works of Sangi written in the Sindhi, Siraiki, Urdu and Persian languages. Baloch has written a comprehensive introduction on the life and poetry of Sangi which precedes the text in the *Kuliyat-e-Sangi*.

Sangi had compiled the first volume of his diwan in 1893, but it remained unpublished for about nine years. He added his more poetic compositions written during the period 1893-1902 to the *Diwan* which was finally published by Harisingh of Sukkur, Sindh from a printing press in Lahore in 1903. It contains most of his poems written upto the age of fifty years. The second volume of *Diwan-e-Sangi*, which was brought out by the same publisher in 1904, contains the poems of Sangi written by him during the period of three years preceding the publication year. The third volume of *Diwan* was completed by the poet in his own hand-writing in October 1908, which contains his ghazals written during the years 1904-1908. As he died in the year 1924, it is presumed that Sangi might have added more ghazals to it, composed during 1909-1924. Unfortunately the third volume remained in manuscript form until it was published in the *Kuliyat* in 1969.

A critical study of Sangi's Sindhi poetry in the three volumes of his diwans clearly shows that it is not merely an intellectual exercise of the poet. It is intimately associated with the socio-cultural life of that period and is a faithful expression of the poet's personal experiences and observations. Sangi belonged to the family of Mirs or Talpurs who were the last Muslim rulers of Sindh. They were defeated in 1843 by the British. He has often expressed sorrow at the downfall of his family and depicted the unfair methods that the British adopted in conquering Sindh and other parts of India. Sangi, inspite of writing in the Persian form of poetry, has faithfully delineated the natural beauty of his region and has taken inspiration from the folk heritage of Sindh. He has often alluded to the characters and incidents of Sindhi folktales and has artistically used the idiom of colloquial Sindhi in his poetry. No doubt, the main theme of Sangi's poetry is the sentiment of love. Here also, instead of imitating conventional descriptions of beauty of the beloved, he has pressed his individual experiences into use in them and given them an appeal almost unique in Sindhi ghazal. His love poetry is frank and uninhibited.

BIBLIOGRAPHY: Muhammad Sidiq Memon, *Sindhi Adab ji Tarikh* (Volume II), Hyderabad-Sindh, 1951.

M.K.J.

DOCUMENTS (Maithili). In the middle period Maithili prose contained various kinds of state papers, judgements, grant deeds, slave deeds and contracts. They give some idea of the social life of the times as well as of the development of the language. A careful reading of the forms and spellings of Maithili in these documents helps to remove unnecessary doubts regarding the correct traditional spelling and form of modern Maithili.

These documents (called in Maithili as *Puran Likhasabh)* have been classified as: (i) Service deeds or contracts (its varieties are known as Bahikhata, Gaurivachatikapatra, Ajatapatra, Akararapatra, Janaudhi, Nistarapatra); (ii) Grant deeds; (iii) Judgements and other state papers and (iv) Personal letters.

There is rarely any literary beauty in the extant documents which date from 1615 to 1850, and their main importance in the history of Maithili prose lies in supplying a link between early and modern periods in respect of the development of the language.

J.M.

DODEJA, LOKRAM (Sindhi; b. 1907) is a noted Sindhi writer and sociologist. He was born in the family of Pesumal Dodeja, a great Sanskritist, and also a lawyer at Shikarpur (Sindh). Lokram studied Sindhi and Sanskrit in the local Priyatam Dharma Sabha Vidyalaya. There he came to know Siddheshvar Sharma, who brought out the *Sindh-Samachar* in Sindhi. In his young age, he collaborated with Siddheshvar Sharma in his journal and wrote frequently for it. Later in 1932, when the journal was shifted to Karachi and came to be brought out in Hindi, Lokram, too, joined it there and wrote articles in Hindi. During those days his articles appeared in the most reputed Hindi journals *Saraswati* and *Chand*.

After the partition of the country in 1947, Lokram came,to live in Pune in Maharashtra, from where also he published great many books in Sindhi, e.g. the stories of the *Mahabharata*, the *Ramayana* and the *Srimadhbhagavata*. But he will ever be remembered for his *Munhinjo Shaharu, Munhinja Manhu: Shikarpur* (My city, my people: Shikarpur, 1976), a literary and cultural study of the Sindhis of Shikarpur, in three volumes.

Mo.J.

DOHA (Apabhramsha) is a particular kind of Apabhramsha metre of popular origin, cultivated by the Apabharamsha saint-poets and later by the bards. It has been the most current metre of the religious, didactic and secular Apabhramsha lyrical poetry. The literature in this metre is known as 'doha-sahitya'. The doha has two lines, each having 13 + 11 morae (6 + 4 + 3 and 6 + 4 + 1) and its last word ending in a rhyme.

The doha metre has been employed freely since the advent of the Apabhramsha literature in the 6th century A.D. in its various genres. The dohas were composed even in the Sanskrit language as we find them quoted by rhetoricians like Svayambhu and Hemachandra. It seems that in the Sanskrit erotic compositions there was a tradition of composing stray verses in this metre. Later on, in the post-Apabhramsha period it has been very popular in various literary genres all over north India and so has been the case with the modern north Indian languages though in a somewhat changed form.

Dohas are exuberantly quoted for Apabhramsha illustrations in the secular literature comprising the Sanskrit treatises on prosody, rhetorics and Prakrit grammar. Dohas are also met with in the form of short stray verses and short compositions in some Prakrit and Apabhramsha works of the epic and of 'rasa' and didactic types. Contribution to this secular type of literature was made by the Jainas, the Brahmins and even a Muslim. Topics that one meets with in these works are manifold, viz. eroticism, valour, quietude, morality, the common life, some eventful scenes, some scenes of the nature, etc. Sayings, proverbs and maxims are also available in this type of literature. Some works of this type (from 8th to 13th century) are: *Sarasvatikanthabharana* and *Shringaraprakasha* of Bhoja; *Kavyalamkara* of Rudrata; *Prakrita vyakarana* of Hemachandra; *Prakritapaingalam*, *Neminathachariu* of Haribhadra; *Kumarapalapratibodha* of Somaprabha; *Prabandhachintamani* of Merutunga; *Sandesharasaka* of Abdul Rahman, etc.

The religious doha literature was composed by the Buddhists, the Jainas and the Shaivas. It is of two types: spiritual (adhyatmika), and moralist and didactic. The spiritual literature is more or less mystico-religious in which symbols are employed and the importance of the teacher-preacher is emphasised. The language of these works is devoid of the artificial style since the authors of these works were saints first and poets afterwards. The poetic value of these works is not so high but they are saturated with sincere feelings and emotions. Similes, metaphors, paradoxes, symbols, images, figurative and allegorical uses of objects, illustrations drawn form common life experiecnes as well as sayings, proverbs and maxims are spread all over in these works. It should be further noted that the influence of this religious literature has been very extensive in spirit and format, on the compositions of the Natha, Santa, Sahajiya and Vaishnava schools which became very popular at the initial stages of the modern period.

The Bauddha-doha literature is composed by the Bauddha Siddhas. Traditionally their number is 84, but the compositions that are available are of Sarahapa, Sabarapa, Luipa, Darikapa, Kanhapa and Shantipa. The time of these compositions varies between 8th and 12th centuries

These compositions are of two types: one that establishes and explains the sectarian teachings and philosophy, and the other that criticises the rituals, tantricism and the mantravada. Their language is sometimes enigmatic and the teacher is regarded indispensable. Meditation, symbolism, incantation, worship of the goddesses, free sensual indulgence, etc. are the common features of the teachings of these Bauddha Siddhas. They represent two modes or methods, i.e., the vajrayana and the sahajayana (the thunder-bolt mode and the natural or easy mode).

The vajrayana likens the embrace of a man and a woman giving the highest pleasure with the bodhi-chitta (shunya, the void in union with Niratmadevi (the goddess of selflessness). Sexual symbolism is characteristi-

cally described especially for conveying spiritual states and experiences. It is very critical of the Hindu ritualism. In this literature there is no prohibition on any act or any kind of food, even on the meat-eating, the wine, and the sexual indulgence.

The sahajayana preaches purification of life. It criticises even the Jaina practices. It regards the physical body as the 'tirtha', the holy place of worship. The state of sahajasiddha is variously designated as bodhi, jinaratna, mahasukha, anuttara jinapura, dhama, etc.

The Jaina doha literature that deals with spiritualism or the Supreme Self, stresses internal purification, control of the mind and the senses and opposes external ritualism, the charms, the tantricism, the worship of the deities and the scriptures. In it there is no vituperation against the others. The prevailing spirit is of asceticism, even then the household life and the women are not disrespected. Temples and journey to holy places are criticised whereas the main emphasis is on knowing the self (atma).

Some representative texts of this type of literature from 6th to 12th century are: *Paramatmaprakasha* and *Yogasara* of Joindu Yogindra, *Prabhritadoha* of Ramasimha, *Vairagyasara* of Suprabhacharya, *Dohaprabhrita* of Muni Mahachandra, *Dohanupreksha* of Lakshmichandra, etc.

The Jain didactic doha literature preaches in general the need to raise the moral standard of life, the duty to the parents, respect for other religions, performance of proper worship and rituals, the control of passions, the value of renounced life, non-violence, observance of the vows, kindness, charity and so on.

The texts available on this subject are: *Shravakadharmadoha* by Devasena (933 A.D) and *Sanjama-manjari* of Maheshvarasuri (1308).

The Brahmanical works in which some Apabhramsha dohas are availabe are the *Tantrasara* and the *Paratrimshikavritti* by Abhinavagupta. They are Sanskrit texts of the 11th century on Kashmira Shaivism. The dohas are given in them along with some Sanskrit verses at the end of every chapter summarising the contents of the chapters.

K.R.C.

DOHA (Gujarati) is a metre which was most popular with the poets of medieval period. It is a couplet. The first half of the first and second line consists of thirteen matras (beats) and the second half of the first and second line consists of eleven matras. Thus, each line consists of twenty-four matras in all. Hemchandra (1088-1172), in his *Siddhahema-shabdanushasana*, a grammar of Sanskrit, Prakrit and Apabhramsha, has selected the dohas which were prevalent in his times, to illustrate the rules he codified. There is so much of variety of the topics that it seems that dohas can be the medium of depicting any sentiment, any experience and any topic. Dohas were quoted in the assembly of learned people to stress any point in discussion as an authoritative statement. In the *Duhasuktavali* it is stated that doha should be quoted where talented persons have gathered. Incomplete doha should be completed and after it is completed it should be eulogised. Thus, dohas were quotations of wordly wisdom. In longer narrative poems of medieval Gujarati literature, many a time heroes and heroines passed their time by quoting dohas, and the poet also used the form when he wanted to give advice to the audience. In folk carnivals, people arranged themselves into groups and entered into doha competitions. These dohas were composed instantaneously. Doha forms an integral part of Gujarati poetry.

C.M.

DOHA (Hindi) is a 'matrik-ardha-sama-chhanda' (metre) used in many Indian languages, particularly in Hindi. Its four feet are written in two lines, called 'dal' or duet. In effect, it is akin to a couplet, although technically it has four feet.

'Matrik' (quantitative) rhythmic tendency depends upon the total duration of sound-units (phonemes), irrespective of the quantitative distribution or order of the 'longs' and 'shorts' (laghu and guru). The 'ardha-sama' category of the matrik metres has the odd feet having the same rhythm as in the even, though different from the odds. For example, the doha has 13 matras (phonemes or total quantitative units) in the 1st and 3rd feet each and 11 matras in the second and fourth.

Although in a pure matrik chhanda there should be no restrictions or special requirements for the rhythmic pattern, the doha does have some constraints for its proper rhythm. Right from *Chhandamala* of Keshavdas (1555-1637) to *Chhanda-prabhakar* of Jagannathprasad 'Bhanu' (1859-1945), many poets and prosodists have tried to identify doha rhythm but in general their attempts have suffered from insufficiency or inexactitude. All the same, doha rhythm has been one of the most popular and extensively used one and is easy to utilise for spontaneous self-expression. The following can be regarded as the rhythmic pattern:

odd feet:	3+3+2+3+2	= 13 matras
or	4+4+3+2	= 13 matras
even feet:	3+3+2+3	= 11 matras
ending with:	4+4+3	= 11 matras

Doha has been profusely used by Sarahpa (760-806) and his colleagues (84 Siddhas). Earlier it was used in Apabhramsha. Right from the beginning, it was also used as a part of 'padas' (ballads or mendicants' songs). But, dohas were definitely not used in Sanskrit. In Prakrit, too, they were exceptions. It is also a part of the 'kundaliya' or 'chhappaya'. But it is difficult to know the source,

authorship or the age of the examples found in *Prakrita-paingala*. They may be even of a period later than Sarahpa, who may definitely be assumed to be one of the earliest successful users of doha as the medium of expression for the propagation of the principles of sahajayana (a form of Buddhism), charya-pada (hints for daily-life) and pakhand-khandan. Many other Siddha-poets followed his style. Dohas were extensively used by Svayambhudeva in his *Paumachariu* and *Harivamsha-purana*.

Svayambhudeva was one of the great literary figures following Jainism. He lived before 800 A.D. His area was somewhere towards modern Gujarat or south Rajasthan.

Another great saint-poet who used doha was Guru Gorakhnath. His *Gorakh-bani* might have been written in early 9th century (809-849). Next great poet using doha was Pushpadanta (959-72). Though born somewhere in the 'Braj' region (Delhi-Mathura), he was a court poet of the Rashtrakuta Emperor Krishna III (Capital—Hyderabad, Deccan). All his epics *(Mahapurana, Nayakumara-chariu, Adipurana, Jasahara-chariu, Uttara-purana)* abound in dohas.

Ramsingh was a well known Jaina muni of Rajasthan (near about 1000). His famous book is entitled *Pahur-doha* which is only in doha metre. Again, Dhanapala (1000 A.D. Rajasthan or Gujarat) has used it as 'dhatta' in his epic *Bhaviayatta-kaha*.

His contemporary, Abdul Rahman of Gwalior, used doha as one of the important metres in his love-story *Sandesha-rasaka*. Probably this is the first emotional (shringarik) use of this metre.

The use of doha continued in *Bharateshwara Bahubali-ras*, *Kumarapala-ras*, *Sukumala-ras*, etc., all through up to the end of 13th century. In an altogether new form of epic *Prithviraj-raso* by Chand Bardai (of Delhi-Ajmer), doha is one of the important metres used, although it does not dominate in the tradition of Siddhas and Nath-saints or Jaina-munis. On the other hand, Vidyapati of Mithila (Bihar, Nepal) makes a much greater use of its elegant rhythm.

Doha regained its dominance at the hands of Kabir, Nanak, Dharamdas, Dadu, Malukdas and other Nirguna-saints. Their choicest examples are collected in the holy *Adi-granth* of the Sikhs. Abdur Rahim Khan Khana, one of the nine jewels of Akbar's court, also composed some excellent verses in doha metre.

By that period, we have Tukaram and Namdeva writing dohas in Marathi and Narsi Bhagat and Sahjobai in Gujarati. Malik Mohammad Jayasi, Tulsidas and the saints of the Rama and Krishna bhakti traditions also used doha very extensively. Later poets of the 'riti' produced the same doha in descriptions of beauty, love, wisdom, etc. There is hardly anyone who has not used it.

The modern period has seen the revival of a large galaxy of metres. However, doha still continues to be favourite. Viyogi Hari, Satyanarayan Kaviratna are some examples. Even great modern poets, like Mahadevi Verma, Prasad, Nirala and Maithilisharan Gupta have also used it judiciously.

C.K.B.

DOHA (Maithili) is a verse consisting of two lines of 24 instants divided into two 'charanas' and six feet as follows: 6+4+3, 6+4+1. The last foot in the first charana must be a tribrach or an iambus, not a trochee. The last syllable of each line must be short. For long, specially in medieval period, it was the most popular and common of all metres, much used by Kabir, Tulsidas and all the major poets of the age.

The most extensive material which can be referred to as doha is, however, found in the Bauddha 'gana' or doha. The ganas have the greatest claim to be considered as old Maithili specimens. They are found in usually of three kinds of works: (a) *Charyacharyavinishchaya*, (b) *Doha-kosha* and (c) *Dakarnava*. The dohas are predominant in Apabhramsha, but the 'charyagitas' and the 'dakarnavas' are mainly in modern vernacular.

Some of the kirtaniya dramatists (in Mithila) have used this form of matrika metre (doha) at great length. In medieval Maithili poetry we come across numerous specimens of this form of metre.

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U.T.

DOHA (DUHA, Rajasthani). Perhaps no other language-metre can match duha in antiquity. The word is supposed to have been derived from the Sanskrit 'dogdhaka' or 'dodhaka'. But in content and form it seems to be a purely indigenous medium. As the metre anushtubh is the very life blood to the old Sanskrit texts, so has the duha been to the Apabhramsha and later on to the modern North Indian languages. This statement is very well borne out by the fact that Apabhramsha was termed as Duhaviya i.e. a language abounding in duha. The oldest reference to duha can be traced out in *Vikramorvashiya* of Kalidasa quoted in the Apabhramsha language. Though the scholars differ as to the beginning of duha, and the various theories place it between 6th to 9th centuries, there is no denying the fact that it has been a forceful medium of expression right from the 12th century upto date. Hemachandra in his *Siddha-hemashabdanushasana* (1135) has quoted many duhas. Some of the ancient authors of duha are Thakkara Pheru (1290), Asaita (1380), Alha Charana (1380), Vyas Sridhara (1400), Bhima (1409) and Gadana Sivadasa (1437). Among the later poets mention may be made of

Suryamalla Mishrana (19th century) and Mahiyariya Nathusinha (20th century) who wrote their virasatasais in duha. It is impossible to prepare even a bare list of poets who wrote duha. Every poet worth the name did compose some duhas. A very rough estimate takes the number of duhas so far written to a few lakhs. The observation of 'vainasagai' (figure of speech) is considered as a must in a duha but even eminent poets like Suryamalla Mishrana have overlooked this contention. Duha is a metre of two 'padas' each having twenty four 'matras' with yati first on the 13th and then on the next 11th. Both the padas end with a similar rhyme. Soratha draws its name from Saurashtra. It is just reverse of duha. Here each pada contains yati at the first 11th and then at the next 13th. The rhyming also is not at the end, but in the middle at the 11th matra. While the duha pada ends with a short matra 'laghu', the soratha does with a long, 'guru'. Some other kinds are 'sankaliyo' (also called bado duho), 'tumberi duho' and 'khodo duho'. Adha Krishna, the prosodist, in his *Raghuvara-jasa-prakasha* (19th century) has mentioned their twenty three varieties and explained them in detail.

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Raw. S.

DOHA (DOHO, Sindhi) is a form of verse consisting of two lines each containing 24 matras with a pause after 13 matras. Thus, a doho consists of four hemistichs, two each of 13 and 11 matras. The hemistichs containing 11 matras rhyme together and, as a rule, should end with a laghu (short) matra preceded by a guru (long) matra. These four hemistichs can be arranged in two lines in four ways, each having been given a different name, viz., 13+11/13+11 (doho), 11+13/11+13 (soratho), 13+11/11+13 (tunveri doho) and 11+13/13+11 (baro doho). All these forms have been prevalent for centuries in Sindhi as in Rajasthani and have been used by the medieval Sindhi poets like Qazi Qadan, Shah Abdul Karim, Shah Abdul Latif and others.

The Sindhi poets have made several innovations in this form by way of changing the number of matras as well as the lines. The rule for rhyming hemistich to end with guru+laghu matra has also been ignored. The number of matras in each line can be more or less than 24. The number of lines can be any upto eighteen or so. But the closing line must rhyme in the middle and the first line may rhyme in the middle or at the end.

In Sindhi all the variations consisting of two or more lines are usually called 'bayt' when the thought-content is sufistic, 'shloka' when it is vedantic *(Samia ja shloka)* and 'dohiro' when it is secular.

The form of doho has been revived by the contemporary Sindhi poets in Sindh and India. Krishin Rahi, Inder Bhojwani, Hari Dilgir, Narayan Shyam are prominent among the Sindhi poets living in India, who are responsible for the revival of this form of poetry in Sindhi literature.

N.G.N.

DOLA KUNN THAPPEYA (Dogri) is a collection of poems by Kehari Singh 'Madhukar'. In addition to this he has got two other similar collections to his credit. His first collection of poems is *Namiyan miniaran* (1958). *Dola kunn thappeya* (1963) is his second collection, and *Main mele ra janun* (1976) is the third and the last for which he got the Sahitya Akademi award in 1977. The collection contains thirty-eight poems which mark the acme of the poet's creative power. With this book, the poet came to be recognised as a major Dogri poet and the poems of the book lifted Dogri poetry to new heights of thought, feeling and expression together. The poems have a certain nobility of thought and sentiment, an innovative approach to the themes, a haunting atmosphere and an intensity of emotional experience and a vividness of expression. In his own words, the lines of his poetry are comparable to the flight of birds—there is beauty, grace, movement and incandescence. The themes of his poems encompass life, love, nature, family life and the world at large. There are a few poems of melancholy mood like 'Dehri' and 'Dhruvatara', but the general mood of a large number of poems is one of positiveness and optimism, hope and confidence in the future and the goodness of human beings. He has a keen eye for lightning and howling winds, and flickerings of lamps in storm are very pretty in poems 'Savan', 'Diggal' and 'Sanhera'. He sees life in the different aspects of nature and the waves of the ocean of time behind the waves of water in poems like 'Chhalli', 'Saug', 'Lehran'. There is a devotional, spiritual urge to find God and be one with nature in the poem 'Panchhan' where the poet imagines that he catches glimpses of his past life and old samskaras in the drizzle of rain and flashes of lightning, in the song of the waves and breezes from the east, in the rainbow colours, in the maiden's 'salu' and the tinkling of her bangles and in the castles of space and corridors of time. There is an experience of oneness of all life in such poems. 'Chhali', 'Yugai di as', 'Machhue di maya', 'Hamb' are some other good poems. Madhukar brought to Dogri poetry (in the poems of this book) great depth of feeling and wide breadth of vision, a happy fusion of experience and style, a very effective use of rhythm, rhyme and metaphor and a quality of hope and humanism.

Ja.S.

DONAPPA, TUMATI (Telugu; b. 1926) is a distinguished teacher and research scholar. He has enriched Telugu

language, literature and folklore by his valuable contributions. He has the ability of presenting even a dry subject in a lucid and attractive style. A critic of eminence, a linguist of merit, a talented writer of prose, he won the appreciation of the academicians as well as laymen. After a brilliant academic career at the Andhra University, he submitted his thesis in Telugu on 'Linguistic borrowings' in 1965 for which the university awarded him the Ph.D. degree and honoured him with the coveted Raghupati Venkataratnam Naidu Research Medal. He has served as Professor and Head of the Department of Telugu in Andhra and Nagarjuna Universities. At present, he is the Registrar of Nagarjuna University. Notable among his achievements is his winning the State Sahitya Akademi Award thrice. He is also the winner of Best Teacher Award of the State Government for 1980. He held many high positions in Andhra and Nagarjuna Universities. He participated in the second World Telugu Conference held in 1981 at Kaula Lampur, Malaysia. His major works are : *Andhra Samasthanams and Zamindaries—their Patronage* (1965), *Bhasha charitraka vyasayali*, (1972), *Telugulo kotta velugulu* (1972), *Janapada-kala-sampada* (a collection of eight research papers on Telugu folklore, 1975).

G.Sr.

DONGOR CHAMVALLA (Konkani) by Meena S. Kakodkar created quite an impact in the field of Konkani short story. The collection published in 1976 has many short stories marked by novelty of themes and originality of style and treatment. Most of the stories make a strong appeal to the readers' emotions and intellect.

'Tujech yadichyo ganthi ge' (In your memory alone) has no plot as such; the story develops through reminiscences. 'Mogre kolle nille nille' (Blue buds of Mogara) has a peculiar tone and symbolism; within a very short span it traces the mental agitations and psychological turmoil of the main character. The story has suspense about it in the manner in which it underlines its theme, i.e. the deception of woman at the hands of man. In 'Sweet Dreams' the central character Gulu, the spinster, detests the institution of marriage. She even tries to obstruct the marriage of her younger sister. But in her very heart she does all this out of her own frustration which is highlighted at the end of the story. Some stories are fine examples of construction and technique; 'Talmalle' (suffocation) and 'Sweet Dreams' may be cited as instances. Most of the pieces display maturity of content, form and style. The pathos in the stories 'Dongor chamvalla' (The hill blossoms), 'Bapui nhai to amcho' (Isn't he our father after all?), 'Chit yeunk na' (No letter arrives), 'Tashoy galli' (Curses, both ways) is touching. The author displays a properly balanced and controlled artistic sensibility. Some stories like 'Master mhannta (The teacher says) are written sensitively. The author has a keen power of observation and precision of idiom; the characterisation is eminently effective. Her language is simple and lucid; the dialogues are colloquial having the distinct flavour of Konkani. Crisp phrases and dialogues easily create local scenes as in the story entitled 'Sort' (The lottery). Similar tendency of stating an event and weaving out the story through reactions to the central event can be seen in quite a few stories. This collection has undoubtedly established Meena Kakodkar as one of the foremost short story writers in Konkani.

L.S.

DORAIKKANNAN, NARANA (Tamil; b. 1906) is a prominent journalist and an author of 132 books. He studied only upto 8th class in Hindu High School, Madras. He began his life as a proof-reader in a press. He was attracted by the national movement and took journalism as his profession. He joined *Lokapakari*, a famous Tamil weekly, as sub-editor in 1927. Later, he worked with various journals like *Deshabandhu* (1929), *India* (1930) and *Dravidan* (Daily, 1931). In 1932 he took up the editorship of *Prasanda vikatan* and *Ananda bhodini* and served for 33 years (till 1965).

He took active part in social reform movements and wrote many novels to preach his ideals. One of his novels *Uiroviyam* was dramatised. He has written several plays. He encouraged young writers and virtually became their cherished Guru. He served the community of writers as the President of the Tamil Writers' Association (1946-50), President, Progressive Writers' Association (1952-1953), and vice-President of the South Indian Journalist Federation (1952-54). He still continues to serve the community as the Director of the Tamil Writers' Co-operative Society (since 1966). In 1964, Sangeet Natak Akademi conferred the title 'Kalai Mamani' on him. He was honoured by many well-known organisations in Tamil Nadu. He wrote under many pseudonyms, among them 'Jiva' is a very popular one. Here is a selected list of his books.

Novels: *Tasi ramani* (1941), *Velaikkari* (1956), *Vedatari* (1957), *Nadutheru narayanan* (1960), *Tarangini* (1964). Dramas: *Uyiroviyam* (1949), *Chaturangam* (1961), *Tiruvrut prakasa vallalar* (1969), *Teyvappulavar Tiruvalluvar* (1971). Short Stories: *Jivavin kataikal* (1947), *Hamsa nandi* (1949), *Parvati* (1963). History of Tamil drama: *Tamilil natakam* (1976).

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Pu.

DORASWAMY SHARMA, RAVURU (Telugu; b. 1919) is a reputed scholar in prosody and poetics. His treatise on

Telugu prosody *Telugu bhashalo chhando ritulu* won the award from Andhra Pradesh Sahitya Akademi.

Doraswamy Sharma wrote a critical commentary on the third canto of *Appakaviyam* called *Appakaviyam bhava prakashika*. It has been a useful work for the students of literature for decades. As a commentator, he is widely recognised and appreciated.

Doraswamy Sharma wrote a critical work on the poetic use of abusive language in literature. His work *Telugulo tittukavitvamu* explains the origin of the use of abuse in Telugu literature. He traced the history of the use of this abusive language of various types. He has discussed the position of slang, abuse and pornography in detail.

Doraswamy Sharma is a scholar and editor. He edited various classics and wrote critical commentaries on them. He is an authority on textual criticism. He edited Krishnadevaraya's *Amuktamalyada*, Peddana's *Manucharitra*, Tenali Ramakrishna's *Pandurangamahatyamu* and various other prabhandhas.

Doraswamy Sharma wrote many literary essays in the prestigious literary magazines like *Bharati* and enriched Telugu literature. He is also considered to be one of the authorities on Telugu prosody.

K.R.R.

DORYA GAZOTA (Konkani) is a collection of poems by R.V. Pandit published in 1978. This is a booklet of thirty-four pages with as many as nine poems printed on a page. Pandit, known for his unconventionalism in poetry, displays the same trait even in the publication of books. Perhaps, the most prolific of all the poets in the language, he had nearly a dozen collections to his credit before publishing this one. Originally *Dorya gazota* (The roaring sea) was published in 1976 in Roman script. The present collection (in Devanagari) has forty-five more poems (old and new), in addition to all from the Roman version. This makes it nearly three hundred and odd poems in all. A review talk on A.I.R by Ravindra Kelekar broadcast in 1976 on the Roman version is added to the book by way of a preface. Pandit writes on a great variety of themes with varying lengths in terms of lines. Most of his poems, however, are woven around idioms, aphorisms, proverbs and fantastic ideas, always trying to unearth some new meanings thereby. Ravindra Kelekar says in the Preface: "This book should be published in Devanagari. It will be acclaimed throughout the country. This book contains length, breadth, height and beyond these the fourth dimension of depth." The booklet won the Sahitya Akademi Award in 1979.

P.G.T.

DOSHA (Sanskrit). According to Sanskrit rhetoricians, the absence of flaws is to be considered as the first pre-requisite and condition for an utterance to be called literature or kavya. Just as the embellishments like poetic excellences (gunas), and figures of speech (alamkara) are to be positively known by a poet to provide for the beautiful elements in a composition, he must in the same strain, know also the flaws that are the negative elements which detract beauty (apakarshahetu) in a work. Therefore, all rhetoricians in Sanskrit from the ancient times have insisted on a poet's knowledge of dosha (poetic flaws) and for this reason have dealt with them in detail in their works.

Dosha can be grammatical, logical and literary. Any factor that takes away the charm in an expression or a whole composition (prabandha) is a flaw. The posibility of its occurrence is, therefore, vast and varied. It can occur in any part of a poet's utterance, in grammar, in the position of words, in the choice of words, in the delineation of emotion, in the metre, in the conception of the idea, in the development of thematic content, etc. The less there is of flaw in poetry, the greater is the merit of the composition. Therefore, in many old definitions of poetry which necessarily is a harmonious blend (sahitya) of expressions and ideas, the stipulation 'adosha' or free from fault becomes a necessary adjunct. Vamana of Kashmir (9th century A.D.) adds 'doshahana' in his definition; Bhoja of Dhara (11th century) says 'nirdosham kavyam' and Mammata 'adoshau shabdarthau'.

Like any other Indian alamkara concept, dosha has been defined, comprehensively analysed and classified by alamkara writers from Bharata (2nd century B.C. to 2nd century A.D.) to Mammata (12th century); and in the post-Anandavardhana period its nature and types got standardised.

Now what is the nature of poetic dosha which is a negative factor? This problem hinges on the unsettled question in Indian Philosophy and Aesthetics whether there is any really positive entity called 'good' or whether it is only the absence of 'bad'. This question cannot be settled, for it all depends upon the way one chooses to speak of a thing. In the case of poetic excellence (gunas), there are some writers like Bharata and Vamana who consider gunas as the reverses or opposites (viparyayas) of doshas.

However, this type of understanding of the nature of dosha has the defect of not covering all types of flaws. So those flaws that detract from the poetic beauty, as opposed to the excellences and figures of speech that provide additional charm, were distinguished as 'sukshma-doshas.' These were like the 'shleshaguna' or cohesiveness as opposed to 'shaithilyadosha' or loose construction; 'arthavyakti' or clarity of meaning as the reverse of ambiguity in meaning.

As detractors of poetry, the doshas may be considered in a different perspective also. In this view dosha is that which is not in agreement with, or which is not promotive of what one has to convey. What one may have to do at a particular moment may be to delineate rasa or a

mere idea. Dosha may accordingly be a rasadosha or doshas in words used (pada) or in a whole sentence (vakya). Many alamkara writers from the time of Bharata have dealt at length with the dosha of pada and vakya, their different classes and types. The rasadoshas came to be recognised from the time of Anandavardhana, the Kashmiri alamkara writer of great eminence. Following Anandavardhana, Mammata takes his stand on the soul of poetry, rasa, as the chief object or end of expression (mukhyartha), and defines dosha as its impediment—mukhyarthaghati. This characterisation of dosha naturally extends to 'shabda' and 'artha', expressions and ideas, with which rasa is clothed. Just as gunas are really rasadharmas, even as valour etc., are atmagunas, so are doshas properties of rasa.

The connection of dosha with rasa brings in its wake two associate factors—(1) the eternal flaws or 'nityadoshas' like ungrammatical word and unmetrical poem, and 'anityadosha' like harshness that mars only shringara and not 'vira' or 'bibhatsa' and (2) the principle of adaptation or appropriateness (auchitya). These two are not only interrelated but they also lead us to a more basic and particularised definition of dosha itself, rather than the very general nature of 'dosha' as the opposite of 'excellence' without any qualification.

Rasa is the aesthetic relish of a cultivated critic (sahridaya); whatever promotes this relish has been called guna, riti, alamkara, etc., and whatever obstructs rasa-realisation or this relish and jars on the ears of the hearers, is a dosha.

A great concept that is to be considered in this connection is that of 'auchitya', which is proportion and harmony on one side, and appropriateness and adaptation on the other. As rightly pointed out by S. Kuppuswami Shastri (in his '*Highways and Byways of Literary Criticism*') and V. Raghavan (in his *History of Auchitya in Sanskrit Poetics)*, auchitya is a very large principle within whose orbit come all other poetic concepts like rasa, dhvani and alamkara. The great principle of auchitya cannot be understood by itself, for, it pre-supposes that to which all other things are harmonious and appropriate.

Viewed in this large perspective it is seen that the greatest dosha comprehending the other flaws is impropriety or anauchitya. Thus when the riti is not suited to the rasa we can say that there is riti-anauchitya and a dosha called 'aritimat'. But the thing to be remembered in this connection is that there is no particular riti which does not suit any rasa. The Gaudi riti characterised by harsh sounds, and heavy, long, swollen utterances in a highly worked-up emotion will not suit delicate emotions like pathos or karuna and love in separation (vipralambhashringara), but will suit the ferocious raudra. Taking individual flaws of a more limited nature, 'apartha' is the defect of 'meaningless sentences'. But apartha is the proper means of successfully portraying a mad man's raving, a child's sweet prattle or the speech of a sick man. Likewise, every other defect affecting a word or a sentence, or a whole composition, can be seen to be accepted as such only under limited circumstances and may be converted to a non-defect under a different context. The fact of doshas becoming gunas means that the doctrine of auchitya is the only ruling principle in the realm of poetry.

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S.S.J.

DR. KETKAR (Marathi) is a biography of Dr. S.V. Ketkar written by D.N. Gokhale and published in 1959. Ketkar was a multi-dimensional person (1884-1937). His work of compiling *Marathi Encyclopaedia* brought for him a great fame. He is known as 'Jnanakoshakara Ketkar'. He was of liberal views. He was an intelligent sociologist endowed with creative power and imagination. D.N. Gohakle has successfully attempted to assess his personality and work in this biography.

For the sake of convenience, the span of his life from 1884 to 1937 is suitably divided chronologically into fifteen chapters and the history of his life from childhood to his death is narrated with all important details. The biographer has concentrated on transmitting truthful picture of multi-dimensional and controversial personality of S.V. Ketkar.

There was a peculiar combination of subjectivity and objectivity in attitudes of Ketkar. Intermixture of contradictory tendencies in his self distinguished him from other well-known Maharashtrians. The personality of Ketkar is undoubtedly attractive but to some extent it is strange, too. All these aspects are rightly revealed by the biographer.

Ketkar's diligent studies in America and England during 1906 to 1911 and 1911 to 1912 respectively broadened his outlook towards social and religious systems which inspired him to write about Hinduism, Hindu society and its reconstruction. He came in contact with Edith Victoria Kohan in 'The Nobody's Club' which was established by some Englishmen. Ketkar was a member of the club and one of the joint secretaries, too. Kohan was influenced by his scholarship. Ties of relationship were strengthened and Ketkar married her later on . This was a romantic and strange adventure in his life. Shilavati Ketkar, his wife, played a very important and responsible role in his life. His biography would have been incomplete had the biographer failed to do justice to her characterisation. Ketkar had to live in sordid poverty and undergo severe hardships to complete the tasks undertaken and Shilavati spared no pains in sharing them with him.

All the efforts Ketkar had made for compiling the Encyclopaedia and the inevitable difficulties he had to overcome to complete the work are fully accounted for by the biographer. As mentioned above, Ketkar was a sociologist and social reformer. He had given expression to his thoughts through his seven novels which are historically significant. His political ambitions included the positive aspect of Revolution. As a political thinker, he believed in fundamental reconstruction and hence he was a radical. His political writing was pungent and severe and added to the strangeness of his personality.

The biographer has elaborately reviewed in chapters 10 and 13 Ketkar's literary contribution, and his political thinking in chapter 14.

The biography written by D.N. Gokhale is a truthful and significant documentation of the life and literature of Ketkar. The book was honoured with the Sahitya Akademi award in 1961.

S.K.

DRAMA (Apabhramsha). Although we do not find any drama (nataka) in Apabhramsha, we can consider the 'rupakas' of Apabhramsha as dramas, because in these rupakas, the different things are put metaphorically in the shape of dramatic characters. *Jivanamaranasamlapakatha*, a part of *Kumarapalapratibodha*, is a work of Somaprabhacharya. In it, the soul, the heart and the organs of the body are presented as the characters of the play. *Madanaparajaya* of Harideva is also a symbolic and metaphoric drama. In this drama, the feelings like passion, love, enmity and ego are symbolised as characters. It is in two 'sandhis' (junctures). It is an unpublished work and is available in the collection of Amera. Rajkumar Jain has referred to one more rupaka, i.e. *Mayanajujjha* of Mahakavi Vuchcharaja, in his introduction to *Madanaparajaya*. In this rupaka, the defeat of Madana by Lord Purudeva is beautifully depicted. The other Apabhramsha rupakas, which have been so far traced, are *Santoshatilakajayamala* of Vuchcharaja, *Manakarabharasa* and *Manuyasandhi* of Pahala. Most of these Apabhramsha works were composed between the 13th and the 16th centuries. The most notable feature of the dramas of Prakrit and Apabhramsha is that these are composed in a poetic form or in verses, but never in prose.

V.J.

DRAMA (Assamese). Modern Assamese drama grew under the impact of western literature and education. With the beginning of the British rule after the Yandabu pact of 1826, a new literary epoch emerged. The influx of new ideas as a result of western literary influence brought about radical changes in Assamese literature and accordingly modern drama took a completely different turn in form and content. Previously there was only one type of drama known as 'ankiya-nat'. But now dramas in different types of tragedy and comedy and divided into different acts and scenes came to be written. The inspiration for the modern drama was drawn mainly from Shakespeare and the Shakespearean conventions were followed by almost all the playwrights. A series of Shakespearean plays was also translated or adapted.

The foundation of the modern Assamese drama was laid by Gunabhiram Barua's *Ramnavami* (1857), a social play written around the theme of widow re-marriage and having a tragic end. The play is primarily western in technique, but certain devices of Sanskrit dramaturgy, including the role of the Sutradhara, have also been introduced. It should, however, be noted that although the history of modern Assamese drama started with a social play, the number of serious plays written in its early phase was small. The atmosphere for serious plays loaded with social problems did not develop till then and, therefore, we find a number of light comedies and farces during the period. Among them mention may be made of Hemchandra Barua's *Kaniyar kirtan* (Revels of the opium addict, 1861) dealing with the evil effects of opium addiction and Lakshminath Bezbarua's *Litikai* (Servant, 1890) based upon the humour of incongruous situations and foolery. The number of light comedies and farces increased considerably towards the early part of the twentieth century; but the serious plays depicting socio-economic problems have developed only recently and particularly after the attainment of Independence. A few social and romantic plays written in the pre-Independence period are, however, worth mentioning: Durgaprasad Majindar Barua's *Mahari* (The clerk, 1893) dealing with the miserable life of an ill-paid clerk of a tea-garden, Benudhar Rajkhowa's *Seutikiran* (1894), a romantic tragedy of love showing marked influence of Shakespeare's *Othello*, Padmanath Gohain Barua's *Gaonbura* (The village headman, 1897) written on the miserable life of a village headman under the British administration and Lakshmidhar Sharma's *Nirmala* (1926), a propaganda play based on the theme of widow remarriage. Although the number is not large, yet some poetic and symbolic plays were also written during the period, the most important of them being Parvatiprasad Barua's *Sonar soleng* (The golden utopia, 1929), a play that reminds us of Maeterlinck's *The Blue Bird*. The most notable playwright of the period is Jyotiprasad Agarwala whose *Rupalim* (1936), the scene of which is set in an imaginary atmosphere of north eastern tribal life, is a romantic tragedy of love with excellent character portrayal. Jyotiprasad's *Karengarligiri* (The maid of the court, 1937), a play that shows the conflict of ideas, the conflict between the old and the new, is a masterpiece of its kind. Although the action is set in medieval surroundings, the play has attained a deeper meaning on its

symbolic level. *Karengarligiri* is noted for its poetic quality, clear and contrasting characterisation and realistic technique. *Labhita* by the same author is written against the political background of 1942 movement. It is, however, not the historical but the social side which has assumed greater importance in the play.

The two chief sources from which the dramatists drew their materials before Independence were mythology and history. The first mythological play of the modern period is said to be *Sitaharan* written by Ramakanta Choudhury towards the end of the 19th century. It was followed by a number of plays of which the most significant is Chandradhar Barua's *Meghnadvadha* (1904), in which the plot is taken not directly from the *Ramayana* but from the Bengali kavya on the same theme by Madhusudan Dutt. The play, written in flexible blank verse, is noted for its skillful characterisation, lively dialogue and balanced structure. Durgeshwar Sharma has to his credit two mythological plays namely *Parthaparajaya* (1909) and *Balivadha* (1912) which are based on the episodes of the *Mahabharata* and the *Ramayana* respectively. The most important play of the period is, however, Jyotiprasad Agarwala's *Shonit-kuwari* (The princess of Shonitpur, 1925). The focus in the play is not on the mythology but on the romantic episode. Agarwala had full knowledge of the stage and adopted in this play a more naturalistic technique with detailed stage directions. Moreover, it is in *Shonit-kuwari* alone that indigenous Assamese songs were used as a dramatic device. Indreshwar Barthakur's *Shrivatsa Chinta* (1927) and Ganeshchandra Gogoi's *Shakunir pratishodh* (1929) have both literary and technical merit. Atulchandra Hazarika wrote a good number of plays to meet the demand of the stage. *Narakasur* (1930), *Beula* (1933), *Nandadulal* (1935), and *Ramachandra* (1937) are some of his plays belonging to the mythological group. Anandachandra Barua's *Bisarjan* (1933), Kamakhya Thakur's *Beula* (1933), Kamalananda Bhattacharya's *Avasan* (1936) and *Chitrangada* (1956), Dandinath Kalita's *Agni pariksha* (1937), Surendranath Saikia's *Karna* (1949) and *Lakshmana* (1949), Mitradev Mahanta's *Baidehibiyog* (1950), Lakshyadhar Chaudhury's *Rakshakumar* (1952), and Ambikagiri Raichaudhury's *Jayadrathvadha* (1961) are some of the plays in which mythological themes have been faithfully rendered into drama.

Padmanath Gohain Barua's *Jayamati* (1900) is the first historial play in Assamese. It deals with the tragic story of princess Jaymati who was tortured to death by the Ahom King Lararaja for her refusal to disclose the whereabouts of her husband. Of a large number of historical plays mention may be made of Gohain Barua's *Gadadhar* (1907), *Sadhani* (1910) and *Lachit Barphukan* (1915), Bezbarua's *Chakradhvajsimha* (1915), *Belimar* (1915) and *Jayamatikuwari* (1915), Sailadhar Rajkhowa's *Bidyavati* (1918) and *Pratapasimha* (1953), Radhakanta Handique's *Mulagabharu* (1924) and Ahmed's *Gulenar* (1924) which is based on a story of love during the reign of King Akbar, Nakulchandra Bhuyan's *Badan Barphukan* (1927) and *Chandrakantasimha* (1931), Daibachandra Talukdar's *Bamunikowar* (1929), Dandinath Kalita's *Satir tej* (1931), Prasannalal Chaudhury's *Nilambar* (1933), Atulchandra Hazarika's *Kanaujkuwari* (1933), *Chhatrapati Shivaji* (1947) and *Tikendrajit* (1959) and Kamalananda Bhattacharya's *Nagakowar* (1936) are some of the notable plays of the same category. In most of these plays the writers have taken some liberty in creating sub-plots and minor characters which are not connected with history. The playwrights who looked beyond the frontiers of Assam history to draw material for drama are Pajiruddin Ahmed and Atulchandra Hazarika. A special feature of Bezbarua's *Jayamatikuwari* and Kalita's *Satir tej* is the introduction of Naga characters to enhance the dramatic effect. But the character of the Naga girl, Dalimi introduced by Bezbarua in *Jayamtikuwari* is decidedly the best.

There were changes both in the form and content of the drama after the Second World War and more particularly after the attainment of Independence. An era of social plays began and both the mythological and the historical plays which occupied the stage before Independence began to disappear. Lots of changes took place in the social and political life and, as a result, people began to develop a new outlook on life and literature. They took a realistic attitude and sought realistic representation of their life. The emergence of the new social consciousness led to the death of the mythological drama. The historical drama did not disappear altogether, but the number diminished considerably, and the new social awareness had its influence even on historical plays. The indications were discernible in *Maniram Dewan* (1948) by Prabin Phukan and *Piyali Phukan* (1948) by Nowgong Natya Samiti written immediately after Independence and the changing attitude was clearly visible in the plays like *Rajdrohi* (1956) by Abdul Malik, *Jarengar sati* (1962) and *Barraja Phuleshvari* (1971) by Uttam Barua. In these plays attempts have, however, been made to reinterpret history in the light of the new social outlook. But the general trend during the fifties was towards social plays based on contemporary social problems and the playwrights, who made realistic representation of the problems, were Girish Chaudhury, Laksyadhar Choudhury, Phani Sharma, Sarada Bardoloi, Sarbeshwar Chakravarty, Prabin Phukan, Satyaprasad Barua, Anil Choudhury, Amar Pathak and a few others. Some plays were also written to strengthen the unity between the Hindus and the Muslims and the people of hills and the plains.

The dramatic scene of Assam underwent further changes during the sixties and the impact of the forces working abroad was strongly felt. An attempt to link Assamese drama with the latest trends of the western drama has been made and those who have contributed towards it are Arun Sharma, Arup Chakravarty, Ratna

Oja, Himendra Barthakur, Mahendra Barthakur and a few young writers. The three plays by Arun Sharma, *Purush* (1964), *Shri Nibaran Bhattacharya* (1967) and *Ahar* (Food, 1971) are worth mentioning. The characteristic features of the absurd drama are seen in some of his plays and more prominently in *Ahar*. Basanta Saikia's *Mrigatrishna*, *Manuh* (1977) and *Asur* (1977) can also be brought under the label of the theatre of the absurd. The various aspects of social life have been represented in a powerful way by Ratna Oja, Himendra Barthakur and Mahendra Barthakur. Ratna Oja, in some of his plays, has adopted the Brechtian technique of presenting themes and characters. Himendra Barthakur's *Bagh* (Tiger, 1972) is characterised by an obvious seriousness of intention. The play inspires the young people to fight against all social corruption. *Janma* (1976) by Mahendra Barthakur is another play with a similar powerful theme. There are plays which have embraced other aspects of social life. The problems of the society have been presented not only in the full-length plays but also in a large number of Radio and one-act plays which have registered a prolific growth after Independence.

S.B.

DRAMA (Bengali). It was mainly due to the pressing demand from the Bengali theatre that the Bengali dramatic literature originated in the middle of the nineteenth century. The theatre in Bengal had started a century earlier and had grown in different phases in and around Calcutta till the time when it desperately needed Bengali plays for its survival. The first phase was the one of the English theatre patronised mainly by the English people and owned and directed by the English actors and actresses. The stage-construction, the style of acting, the method of production and the plays were all taken from the western theatre prevalent at that time. Though the theatre was English in every sense of the term, there were, nevertheless, among its patrons some theatre-minded Bengali people—rich aristocrats very close to the English community—who were strongly attracted towards the theatrical entertainment imported from the West. They tried to emulate their English models by constructing play-houses themselves and catering the same kind of entertainment to the enlightened members of the Bengali community. Within a short time a number of Bengali theatres grew up at the palatial buildings or garden-houses of some notable Bengalis, the more famous of which were Hindu Theatre of Prasannacoomar Tagore (1831), Nabinchandra Basu's Theatre (1835), Vidyotsahini Rangamancha of Kaliprasanna Sinha (1856), Theatre at Chhatu Babu's house (1857), Belgachhia Natyashala (1858), Pathuriaghata Banganatyalaya (1865), Shovabazar Private Theatrical Society (1865), Jorasanko Natyashala (1865) and Bagbazar Amateur Theatre (1868). In the early theatres Shakespearean plays or English translations of Sanskrit plays were staged. But the vast majority of the Bengali audience were not satisfied with the plays staged in English. Thus arose the necessity of the Bengali plays, the necessity that led to the genesis and development of a rich Bengali dramatic literature.

The first Bengali play was staged in 1795 at the Bengali Theatre, owned by a roving Russian named Lebedeff. It was an adaptation from the English play named *The Disguise*, translated as *Kalpanik sangbadal ba sajbadal*, a comedy in one act with three scenes interspersed with songs and verses and written in idiomatic Bengali for the masses in general. The second play in Bengali was *Vidyasundar* which was staged at Nabinchandra Basu's Theatre at Shyambazar (1835). It was based on the popular poem of the great poet Bharatchandra. The third Bengali play staged was *Abhijnanashakuntala* translated from the original Sanskrit by Nandakumar Ray (1857). Meanwhile there were stray translations of a few insignificant Sanskrit playlets even before 1850, such as *Atmatattva-kaumudi*, *Hasyarnava*, *Kautukasarvasva*, etc. There were other translations, in fifties and sixties, from the Sanskrit and English plays by significant playwrights. Ramnarayan Tarkaratna translated *Venisamhara* (1856), *Ratnavali* (1858), *Malatimadhava* (1859) and *Abhijnanashakuntala* (1860). Some of Shakespeare's plays were also translated of which *Bhanumati-chittavilas (Merchant of Venice*, 1853) and *Charumukha-chittahara* (*Romeo and Juliet*, 1864) by Harachandra Ghosh were noteworthy. The translations at that time were however not literal; they were rather free translations with changes and introduction of new characters and situations to suit the taste of the Bengali audience. But they did not remain satisfied with the translations of classics or foreign plays for long; they wanted original Bengali plays, plays that were concerned with their current problems. So the stage was set for the growth of the real Bengali drama, the drama that was the mirror of life and the most powerful medium for bringing about social and political changes.

The first two Bengali plays were published in 1852, one named *Kirtivilas* by G.C. Gupta having an unhappy ending, and the other a comedy named *Bhadrarjun* by Taracharan Sikdar. Both the dramatists of these plays followed the Shakespearean dramatic form in the plot construction. *Kirtivilas* cannot claim to be called a tragedy, though there are some forced pathetic situations and loud lamentations here and there. *Bhadrarjun*, based on the *Mahabharata* story of Arjun and Subhadra, is a more cohesive play; its language is less artificial and the characters more life-like.

Ramnarayan Tarkaratna (1822-1886), the most noteworthy dramatist before Michael Madhusudan, wrote the first social play named *Kulinakulasarvasva* (1854) on a social evil resulting in polygamy, a bane of the then society. Ramnarayan wrote three farces of which the first one is

Jeman karma temni phal (1865). His second play *Nabanatak* (1866) deals with the problem of polygamy, another social curse of that time. His other two farces are *Ubhaysankat* (1869) and *Chakshudan* (1869). He also wrote some mythological plays. Ramnarayan followed Sanskrit dramatic pattern in his plays, but he was progressive in his outlook and aimed at removing the social ills through his plays. A number of playwrights appeared during that period before the advent of Michael Madhusudan. They wrote dramatic sketches dealing with the burning social problems of that time, such as polygamy, widow-remarriage, caste-prejudice, child-marriage, etc. They aimed at social reformation, but, because of the lack of dramatic material and immature construction, they were never produced on the stage. There was only one drama which created deep and lasting impact on the minds of the audience and strongly advocated the cause of widow remarriage. It was *Bidhavabivahanatak* written by Umeshchandra Mitra (1856). The tragic end of the drama intensified its effect on the sympathetic audience.

The history of the subsequent development of drama really begins with the great revolutionary of Bengali literature, Michael Madhusudan Dutt (1824-1873). According to him the existing Bengali drama was immature and puerile and with characteristic zeal and fervour he began to write dramas different from those written by his predecessors. He disowned everything Sanskrit and firmly pinned his faith on Shakespeare in regard to plot construction, characterisation and tragic effect. His first drama *Sharmishtha* (1958), based on the triangular story of Yayati-Sharmishtha-Devayani from the *Mahabharata*, though at places stale and overdrawn, nevertheless, bears proof of the author's skill in handling a cohesive plot and depicting conflicting characters. *Padmavati* (1860), adapted from a Greek legend, is also a romantic comedy. Madhusudan wrote two farces, *Ekei ki bale sabhyata* (1860) showing the ridiculous aspects of the young Bengal of that time and *Buro shaliker ghare ron* (1860) satirising the profligacy and tyranny of a village zamindar But his masterpiece is *Krishnakumari* (1861) which is a historical tragedy and considered to be one of the few great tragedies in Bengali literature.

Dinabandhu Mitra (1830-1873) was a contemporary of Madhusudan and he was to some extent influenced by the themes of Madhusudan's farces. But while Madhusudan loved to soar in the regions of mythology, legend and history, Dinabandhu was involved in the people around him, the people whom he knew intimately and whom he depicted truly and realistically in his plays. He excelled in comedies and farces, but his first and epoch-making drama *Nildarpan* (The mirror of indigo planting, 1860), dealing with the inhuman tyranny of the indigo-planters, is full of pathos, filling the hearts of the audience with pity and sympathy. *Nabin tapasvini* (1863) is one of his romantic comedies, but Dinabandhu is ill at ease in depicting romantic sensibilities and love-scenes. His masterpiece is *Sadhabar ekadashi* (1866) where his sparkling wit and humour tinged with sorrow are displayed at their best. He has aroused riotous laughter in *Biye pagla buro* (1866); *Lilavati* (1867) is his other notable romantic comedy. *Jamai barik* (1872) is another of his humorous plays worth mentioning and in this province he is unparalleled.

Manmohan Basu (1831-1912) was a contemporary of Madhusudan and Dinabandhu but he was different from them. The influence of Sanskrit drama and the indigenous elements of 'jatra' and 'panchali' are predominant in a new kind of drama named 'gitabhinaya' which he introduced. His *Ramabhishek* (1867), *Pranayparikshа* (1869), *Sati-nataka* (1873) and *Harishchandra* (1875) belong to this category and they may be called the precursors of devotional mythological drama.

Jyotirindranath Tagore (1849-1925) was the pioneer in the field of romantic historical drama with an overtone of impassioned patriotism. His *Puruvikram* (1874), *Sarojini* (1875) and *Svapnamayi* (1882) are historical plays which have glorified the noble fight for freedom. Jyotirindranath adapted some of Moliere's farces in Bengali and his spontaneity in this domain has been acclaimed by the critics. He translated a good number of Sanskrit and Shakespearean plays and as a translator he has few equals. A number of playwrights of that time wrote patriotic plays. Some of them like Haralal Ray, Pramathanath Mitra (1856-1883), Umeshchandra Gupta, etc. took historical themes, while one of them named Upendranath Das (1848-1895) wrote revolutionary social plays, such as *Sharat-Sarojini* (1874) and *Surendra-Binodini* (1875).

Bengali drama was greatly enriched by Girishchandra Ghosh (1844-1912) and his contemporaries. Girishchandra, the great actor and producer, began writing plays when new plays were badly needed by the stage. His plays bear evidence of a blending of Shakespearean dramatic form with the elements of jatra and panchali. He was at his best in the devotional plays based on the mythological subjects or on the lives of the religious saints and preachers. *Chaitanyalila* (1886), *Bilvamangal* (1888), *Jana* (1894) and *Pandaba-gaurab* (1900) are some of his outstanding plays of this category. He wrote some social plays in which the middle class family life of the late 19th century was realistically portrayed. The best example of this type of plays is *Praphulla*. Girishchandra wrote some historical plays in the last phase of his dramatic career, the most noteworthy of which was *Sirajaddaulla* (1906) which was a living inspiration to our freedom movement.

Girishchandra's contemporary, Amritalal Basu (1853-1929), wrote comedies and satires mercilessly exposing the hollowness, artificiality and hypocrisy of the so-called progressive poeple who tried to ape western manners and customs, championed the women liberation movement and cried hoarse for social and political

freedom. There were other dramatists of the period, such as Biharilal Chatterjee (b. 1840), Rajkrishna Ray (b. 1849), Atulkrishna Mitra (1857-1912), Amarendranath Datta (1876-1916), etc., who wrote mythological plays, operas and farces.

After Girishchandra, Dwijendralal Roy (1863-1913) was the main dramatic force for quite some time. He was an idealist and a staunch nationalist, and he dreamt of universal brotherhood and freedom for all. He was a master craftsman and his characterisation and dramatic dialogue are of the highest order. He wrote farces, mythological plays, but showed his majestic superiority in historical plays. His *Pratap Singha* (1905), *Nurjahan* (1908), *Shajahan* (1909) and *Chandragupta* (1911) are masterpieces of histroical plays, combining high dramatic qualities with burning patriotism. Kshirodprasad Vidyavinode (1863-1927) was a contemporary of Dwijendralal, but he based his plays more on traditional values. The plays which took the Bengali stage by storm were his musical-cum-dance plays, such as *Alibaba* (1867), *Kinnari* (1918), etc. He also wrote mythological and historical plays, some of which were very popular, e.g. *Pratapaditya* (1906), *Alamgir* (1912), etc.

Rabindranath Tagore (1861-1941) is one of the foremost dramatists of the world but his dramas are very different from those produced on the professional stage. Brought up in the theatrical tradition of his family, he himself acted in and produced plays. He experimented ceaselessly with dramatic forms and productional methods. He started with musical dramas, then wrote poetic dramas, comedies, symbolic plays and ended with dance-dramas. His dramatic genius has risen to the pinnacle of creative mastery in his symbolic plays. *Raja* (1910), *Dakghar* (1912), *Muktadhara* (1922) and *Raktakarabi* (1926) are the masterpieces of symbolic literature.

After Dwijendralal and Kshirodprasad there was a decline in the Bengali theatre. Gone were the days of the stalwarts, but still dramas continued to be written and produced on the stage. Sachindranath Sengupta (1893-1961) composed historical plays much on the lines of Dwijendralal. He also wrote some forceful social plays. Bidhayak Bhattacharya wrote social plays dealing with the conflicts and complications of the modern society. Manmatha Ray (b. 1899) wrote mythological plays, but his purpose was to arouse human and patriotic sentiments. He also introduced one-act plays on the Bengali theatre.

During the Second World War, a strong amateur theatre movement grew when the professional theatre was on the decline. Revolutionary ideas were imported in the plays, new forms and techniques were introduced and mass oriented productional methods were adopted. Bijan Bhattacharya, Salil Sen, Digin Banerjee and Tulsi Lahiri were the pioneers of the revolutionary drama movement. Utpal Datta is the fire-brand rebel of the drama and the theatre world, while Badal Sircar and Mohit Chatterjee have followed the line of the theatre of the absurd. Bertolt Brecht is a hot favourite with the modern Bengali playwrights and producers. A number of Brecht's dramas have been adapted in Bengali and produced on the stage and the adaptations of some of the plays of Pirendello and Arthur Miller have been very popular.

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Aj.G.

DRAMA (Dogri). Total output of Dogri plays upto 1980 consists of sixteen original full-length stage plays, about a dozen translations and eighteen collections of one-act plays.

The first full-length Dogri stage-play entitled *Bawa Jitto* was written by Ramnath Shastri and staged in 1948, but it has not been published so far. The theme of the play is self-sacrifice of a poor Brahmin peasant for his rights and his courage to stand up to tyrannous extortion. The inspiration behind it was a search for roots and also the Dogra heroes. The first published Dogri drama *Namagran* (1957) jointly authored by Ramnath Shastri, Dinuhai Pant and Ramkumar Abrol, is impregnated with a reformist zeal and hence didactic. Focussing attention on the problems of insanitation, illiteracy, superstition, untouchability and exploitation, it attempts to show how an ideal village can be created. The next two plays *Dharen de atthru* and *Dehri* by Ved Rahi and Ramkumar Abrol respectively deal with the evil custom of dohri, i.e. reciprocal marriages of unequal matches prevalent in the villages of Duggar. Here again the main intent is reformist and didactic. None of these three plays, however, is artistically satisfying. *Devakajanam* (1959) by D.C. Prashant woven out of a local legend and having mythological characters is equally unsatisfying.

Sarpanch written by Dinubhai Pant and published in 1966 is comparatively better structured and more satisfying as a piece of creative work. Here again there is a hero from the past, an edifying upright character who dispenses justice at the cost of his own life. *Panchaparmeshwar* (1968) by Puran Singh 'Puran' is an adaptation of Munshi Premchand's short story of the same title and is fairly well done.

Janaur (1970) by Madanmohan Sharma marks a significant advance in Dogri playwriting, both in structural maturity and boldness of theme. There is no fishing in the past and no reformist mumbo jumbo here. Here is a study, socio-psychological, of an unusual character, an ageing lone cripple who brings up a small girl as his daughter and, when she grows young, wants to keep her by marrying her to the servant boy. He opposes her plans to marry the

youngman of her choice. He frets and fumes but ultimately his resistance crumbles under the weight of pressure from all quarters, including his old friends, and in frustration, he shoots himself. There is tremendous suspense and dramatic interest as the plot moves towards its denouement.

The next three dramas, in chronological order, are all by Narsinghdev Jamwal—*Raja Mandalik* (1972), *Aan maryada* (1975) and *Allhar golli vir sipahi* (1975). Each has a different theme. *Raja Mandalik* is semi-historical based on a legend popular in Duggar. *Aan maryada* has a topical subject of the bravery and sacrifice of Indian soldiers during the 1965 Indo-Pak War. *Allhar golli vir sipahi* is woven around a romantic tale which is the subject of a very popular folk-song—tragic love of a palace maid and a soldier.

Dhaundiyan kandhan written by Narendra Khajuria (1933-1970) and published posthumously in 1975 presents a picture of the fast fading feudal system, grown hollow from within and disintegrating. Madanmohan Sharma's second play *Ik parshaman badali da*, published in 1979, is built on a situation not uncommon in the hills of Duggar where men from the plains entice local girls, have a good time while they are there and then desert them. The main character of the play, Makhu, the exploited girl is a powerful and memorable character. Both the characters and the situtations are presented with tremendous effectiveness.

Kacha (1979) by Shanta Sharma is based on a mythological subject and attempts at showing the love of Devayani, Guru Shukracharya's daughter, for his favourite disciple Kacha. *Jine di qaid* (1979) jointly authored by Lalit Magotra and Chaman Arora draws its theme from the present day life of a lower middle class family and portrays powerfully the predicament of a girl who has to go out and work with male colleagues to support her old parents and a jobless brother, and the psychological tensions and complexes of the girl and her brother.

The first one-act play in Dogri was written in 1935. It was *Achhut* by Vishvanath Khajuria. It was staged successfully, but was published only in 1980 in the author's collection of one-act plays called *Nilakantha*. The first book of Dogri one-act plays published was *As bhag jagane ale an* by Narendra Khajuria. It is a collection of seven plays for children and was published in 1960. This was followed six years later in 1966, by an anthology of seven one-act plays written by different authors under the title *Satt Dogri natak* and edited by Narendra Khajuria. Another anthology of five one-act plays called *Panjarang* edited by Jitendra Sharma came out in 1969, followed next year by one more anthology of seven plays called *Dogri ekanki*, edited by K.S. Madhukar.

In 1971, Madanmohan Sharma's collection of six one-act radio plays *Ik janam hor* came out. In the same year the Education Department of Himachal Pradesh brought out a collection of nine one-act plays under the title *Prekhan*. In 1973, the Dogri literary magazine *Shiraza* devoted two of its issues of the year to Dogri one-act plays and published ten one-act plays in these issues. Two collections of Dogri one-act plays were published in 1974—Madanmohan Sharma's *Yatru* (6 plays) and Om Goswâmi's *Dogri bal ekanki* (7 plays). 1975 struck it rich with four collections—first volume of *Sola singi* (16 plays) published by the Himachal Pradesh Academy of Languages, Art and Culture, *Apane paraye*, a collection of one-act plays by Narendra Khajuria (published posthumously), *Panjarang* (five plays) by Devratan Shastri and *Jhankdiyan kiranan* (six plays) written by Ramnath Shastri. These have since been followed by six more collections—second volume of *Sola singi angaran di lo* (four radio-plays by Madanmohan Sharma, 1976), *Thandiyan dharan makade ngare* (three radio plays by Vishnu Bharadwaj, 1978), *Banjar* (four plays by Madanmohan Sharma, 1980), *Chausar* (four plays by Narsingh Dev Jamwal, 1980) and *Nilakantha* (five plays by Vishvanath Khajuria, 1980).

Thus we have a total of more than one hundred Dogri one-act plays including 13 radio plays and 14 plays for children. They present a fairly wide range of themes and workmanship. A couple of them are ventures in experimentation with style. Quite a few are very skilfully drawn. Quite a number is artistically poor. Many of them deal with social problems, problems and tensions of man such as those arising out of man-woman relationship, filial obligations and bickerings, conflict between values of orthodoxy and modernity, predicament of choice between marriage and family responsibility, human foibles and weaknesses, sadism and masochism, self-deception and self-sacrifice, patriotism and love that transcends death. They present glimpses of Dogra country side, the beauty of nature and squalor and poverty of the people, the exploitation of the money lenders, pictures of family life, day to day problems of eking out a living and adjusting to situtations. There are also some plays with themes drawn from legends and Puranas and local history. Some plays are downright didactic and some consciously stress reformist progressive views on Hindu-Muslim amity, untouchability, education, employment and so on.

Ji.S.

DRAMA (English). Indian drama in English may be said to have begun with Michael Madhusudan Dutt's play, *Is This Called Civilization?* Published in 1871 (originally written in Bengali). This was followed by P.V. Ramaswamy Raju's *Urjoon Singh or the Princess Regained* in 1875 and *Lord Likely* in 1876 and, but for a few plays like D.H. Wadia's *The Indian Heroine* (1877), Ramkinoo Dutt's *Manipura Tragedy* (1893) and Saratkumar

Ghose's *The New Krishna* (1909), one finds practically no Indian play in English written till 1914, when Rabindranath Tagore's *The Post-Office*, translation from his Bengali original, was published. The plays of Harindranath Chattopadhyaya came out mainly between 1918 and 1925, though one of his plays appeared as late as 1956. Among the other important writers who produced plays during the pre-Independence period may be mentioned: A.S. Panchapakesha Aiyer, T.P. Kailasam, A.S. Raman, Bharati Sarabhai and Vasudeva Rao. The plays which appeared in the post-Independence period not only outnumbered those of the earlier period but were of a better quality too, including as they did the plays of Sri Aurobindo, Asif Currimbhoy, Nissim Ezekiel, Badal Sircar, Girish Karnad, G.V. Desani, Gurucharan Das, Santha Rama Rau and Pratap Sharma. The total number of plays published so far is less than 200, whereas the Indian novel in English, which began almost simultaneously with the drama, has more than 800 titles listed in bibliographies.

The growth shown by Indian drama in English in the course of a whole century is obviously not very impressive, judged at least by the comparative figures for fiction and poetry. Numbers apart, the achievement of Indian drama in English is generally believed to be poor even in terms of quality. The reasons commonly put forth to explain the retarded growth of this genre are:

(1) An Indian play in English can hardly carry conviction on the stage because the dialogue, being in English in situations which are Indian, does not sound convincing except where the characters are drawn from the English-speaking sections of the society.

(2) Most of the plays do not make good theatre, deficient as they are, in actability and stage-worthiness.

(3) Indian playwrights writing in English are not subjected to the discipline of the 'living theatre'.

Though these reasons are valid enough, they do not state the whole truth relating to the actual stage of Indian drama in English. First of all, the foreignness of the medium is not such a serious barrier as it is thought to be. Plays on Puranic or legendary themes, for instance, present perennial situations which transcend all time, place and language and, where an inspired utterance has found its appropriate idiom with an archaic quality which 'distances' it from the present, the foreignness of the medium is hardly felt. Here again, there is immense scope for experimentation on the part of the dramatist, for he can bring the language closer to the spoken idiom of the soil, taking a cue from what Raja Rao has done in his novel *Kanthapura*. He can even resort to bilingualism as T.P. Kailasam does in his Kannada plays. Secondly, the charge that most of the plays do not make good theatre cannot be taken at its face value because plays like Sri Aurobindo's *Perseus, The Deliverer* (1943) and *Vasavadutta* (1957) or Tagore's *Natir Puja* (1926) and *Chandalika* (1933) or again Girish Karnad's *Tughlaq* (1972) have in them all the elements of good theatre—a good theme sustained by a well developed plot centering round great and memorable characters, powerful dialogues, declamatory speeches, irony, suspense, surprise, music, dance and spectacle. In fact, the plays of Rabindranath Tagore were written for the stage, and they were great success on the stage both in India and abroad. Again, plays like Asif Currimbhoy's *The Doldrummers* (1960) and Gieve Patel's *Princes* (produced 1970, not yet published) have been quite successfully staged. Though it is true that these plays, including the best among them, have not made for box office success or won countrywide fame or recognition, the reasons for this are not to be sought in the quality of the plays themselves, but elsewhere. While there has been a general decline of the theatre in India owing to the rise of the cinema and television, there is very little public patronage for plays in English, and there are very few theatres and audience groups to ensure commercial and moral support to the Indian Theatre in English. To this extent, however, Indian playwrights writing in English miss the advantages of writing for a 'live' stage and audience with a sensitive awareness of current tastes and popular demands. Still, some of these playwrights have succeeded in producing plays which do deserve attention.

The reputation of Indian drama in English, has suffered, to some extent, due to unfavourable criticism coming in the form of hasty judgements and easy generalizations not based on careful study and assessment. There is very little balanced, well-informed criticism on the subject, and most critical and scholarly attention seems to focus on the 'theatrical' dimension of a play at the expense of the literary and aesthetic dimensions. There are, indeed, quite a few perceptive studies of individual authors and plays obtaining in books and scholarly papers, but their number is small.

If there is much that criticism can do to redeem the existing plays from distortions caused by hasty reading and judgement, there is much more that all would-be dramatists can do to ensure the future of this branch of Indian literature. They can experiment, on the one hand, with the language with a view to making it more natural in the Indian context and, on the other, with forms and techniques, trying out innovations which can make a play appealing to the Indian audience. In doing so, they can draw from the native traditions of both classical and folk theatre, and explore the possibilities of presenting in a well-integrated form features from the various systems of music, dance and popular arts like *Harikatha* and *Kathakali* obtaining in India. If such experimentation and innovation can go with the choice of good themes, themes which have a universal appeal and a meaning for all time, there is no reason why Indian drama in English should not live up to the highest traditions of the Indian dramatic art which is, after all, one of the oldest in the world. Some of

the important Indian authors alongwith their plays written in English are mentioned below:

P.V. Ramaswamy Raju, *Urjoon Singh or the Princess Regained* (1875), *Lord Likely* (1876); Vasudeva Rao, *Nala and Damayanti* (1928); A.S. Panchapakesha Aiyer, *Sita's Choice and other plays* (1935); Rabindranath Tagore, *Collected Poems and Plays* (1936); Harindranath Chattopadhyaya, *Five Plays* (1937), *Kannappan the Hunter of Kalahasthi* (1950), *Siddhartha the Man of Peace* (1956); Sri Aurobindo, *Collected Plays and Poems* (1942), *Rodogune* (1958); Bharati Sarabhai, *The Well of the People* (1943), *Two Women* (1952); T.P. Kailasam, *The Purpose* (1944); *Karna or the Curse* (1946), *Kichaka*; M.V. Ramasharma, *A Carnival* (1960); Santha Rama Rau, *A Passage to India* (1960); Gurucharan Das, *Larins Sahib* (1970); Girish Karnad, *Tughlaq* (Translated by the author from his Kannada play, 1972); Badal Sircar, *Evam Indrajit* (Translated by Girish Karnad from the Bengali original, 1974); Shiv K. Kumar, *The Last Wedding Anniversary* (1975).

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K.S.R.

DRAMA (Gujarati). Drama developed comparatively late in modern Gujarati. Dalpatram's (1820-1898) *Lakshmi* (1850), based on an English rendering of *Plutus* by the Greek dramatist Aristophanes, is the first play published in Gujarati. Though around the mid-19th century, Marathi Natak Mandalis used to perform plays in the courtyards of large dwellings in Ahmedabad, and the first theatre was built in 1842, a regular theatrical company first started performing plays in Bombay only around October 1852. Till then, 'bhavai', performed in the open at night, used to provide entertainment to the general public. Ranchhodbhai Udayram Dave (1837-1923) started writing plays, both original and translations from Sanskrit, more as a reaction to bhavai and to cleanse it of its undesirable features. His play *Harishchandra*, adapted from an English translation of a Tamil play, made a lasting impact on Mahatma Gandhi as a school boy.

The first fifty years (1850-1900) of the Gujarati drama witnessed a number of plays performed by Parsi Natak Mandalis, mainly adaptations of well-known Shakespearean plays and also plays like Ranchhodbhai's *Harischandra*. This half century is credited with the translations of Kalidasa's three plays, viz. *Malavikagnimitra*, *Vikramorvashi* and *Shakuntala*, Bhavabhuti's *Malati Madhava* and Harsha's *Ratnavali*. Shudraka's *Mrichchhakatika*, an all-time classic, was first rendered into Gujarati by a humble shop-keeper, Damodar Ratansingh Somani by name, way back in 1884.

The period is also marked by some original plays like *Gulab* (1862), *Jayakumari vijaya* (1864), *Lalita dukhadarshak* (1865), *Virmati* (1869), *Mithyabhiman* (1871), *Kanta* (1882) and plays performed by Morbi Arya Subodh and Vankaner Arya Hitvardhak Natak Mandalis, especially Vaghji Ashram Oza's (1850-1896) *Champraj hado* (1887), *Triyaraj* (1897), *Trivikrama* (1897), etc.

The credit for laying firm foundations of the theatre as a form of entertainment, however, goes to the Parsis. They skilfully adapted English plays for the Gujarati stage and with emphasis on humour, succeeded in making their performances acceptable to ever-increasing audiences. As professionals, the Parsis went as far as England and as near as Burma, and wherever they went, they brought back with them a measure of public acceptance and acclaim. The Gujarati stage-plays have, thus, a rich ancestry to be proud of and the Parsis' contribution to its growth and progress is a bright chapter in its colourful history.

Of the many worthy Parsi playwrights of the time and some of their popular plays, the following names are important: Kekharhru N.Kabraji (1842-1905), *Nindakhanum*, *Bholijan*, *Nanda batriti*; Jehangir P. Khambata (1856-1916), *Juddin jhagdo*, *Madhouse*, *Tit for tat*; Bomanji N. Kabraji (1860-1925), *Bhulo padelo Bhimbhai*, *Bholi gool*, *Gamreni gori*; P.J. Maizban (Pijam) (1876-1933), *Aflatoon*, *Sukhla Jamasp*, *Handsome Blackguard*, etc. Despite the Urduised or Anglicised language of the Parsi plays, non-Parsis thronged the theatres whenever these plays were put out.

Nagindas Tulsidas Marfatia, one of the first Gujarati graduates of the University of Bombay, gave Gujarati its first original play, *Gulab*, in 1862. This was followed by another original play, *Mithyabhiman* by Dalpatram in 1871. In between appeared two plays by Navalram, *Bhatnun bhopalun* in 1887 and *Virmati* in 1869. The former, based on Fielding's *Mock Doctor*, an English translation of Moliere's French play, is said to be the first translation of an English play into Gujarati. Dalpatram's *Mithyabhiman* combined elements of Sanskrit plays and bhavai. He sub-titled the play *Bhungal vinani bhavai*. This, the first humorous play in the language, though published in 1871, established its innate stage-worthiness much later, in about 1946 when it was first performed in Ahmedabad.

Ranchhodbhai Udayram Dave has been called the 'Father of the modern Gujarati drama'. He wrote plays and also treatises on the subject of the drama for well over fifty-five years. His first play, *Jayakumari vijaya*, appeared in 1920. To Ranchhodbhai also goes the credit of

giving the Gujarati drama its first tragedy, *Lalita dukhdarshak natak* (1866). This play proved immensely popular and exerted tremendous moral influence on the social life of Gujarat for a long time. Besides the plays already mentioned, Ranchhodbhai wrote eight other plays, including translations of Kalidasa's *Vikramorvashi* (1868) and *Malavikagnimitra* (1870). Among his more lasting contributions is his treatise on the art and science of drama, *Natya prakash* (1890).

While plays of Dalpatram (1820-1898), Narmad (1833-1886), Ranchhodbhai (1837-1923), and to a lesser extent Govardhanram's (1855-1907) *Sarasvatichandra* (1887) (the play based on his novel by that name), Manilal Dwivedi's (1858-1898) *Kant* and Ramanbhai Nilkanth's (1868-1928) *Raino Parvat* (1914) as also Nanalal's (1877-1946) *Jaya Jayant* (1914) somehow maintained a link between literary plays and the commercial stage. The tie was all but snapped by about 1914, with the result that the drama split into 'drishya' and 'shravya'. This link was revived when Ramanlal V. Desai (1892-1954) attempted a sort of synthesis between the literary play and the amateur stage play with his *Shankit hridaya* (1925) and which continued for the next twenty-five years till K.M. Munshi's (1887-1971) *Chhichte thik* (1946) and *Vah re men vah* (1949) were published. The plays of this period (1924-1949) notably those by K.M. Munshi, Ramanlal V. Desai, C.C. Mehta, Pranjivan V. Pathak (1898-1975), Batubhai Umarvadia (1899-1950), Yashvant Pandya (1905-1955) and others were printed and published and most of them were also performed. By 1950, however, with the virtual disappearance of the professional stage and the amateur theatre coming into its own, the 'original' and the published play made its exit from the stage and translations/adaptations (seldom published) established their firm foothold on the 'new' stage—a trend which continues till this day.

It is estimated that about 500 plays by unknown authors—some of them with literary merit—lie buried somewhere waiting vainly to see the light of the day.

Some years back, the Gujarat Government's Sangit Nritya Natya Academy published Dahyabhai Dholshaji's plays in three volumes—the first in 1964, second in 1966 and third in 1969. Sastun Sahitya Vardhak Karyalaya published Harilal M. Mulani's (1868-1957) *Saubhagya sundari* and *Krishna charitra*, and the Forbes Gujarati Sabha published in 1979, on the occasion of the celebrations of the 125th anniversary of the Gujarati stage, Raghunath Brahmabhatt's *Buddhadeva* which was first staged in 1914. It may be observed that Dalpatram's *Mithyabhiman*, published in 1871, was first staged only in 1946 by Ahmedabad's Natamandal and Raghunath's *Buddhadeva*, first performed in 1914, was published in a book form only in 1979. Between these two ends, publication and performance and vice versa, lies one of the most tragic chapters of the history of the Gujarati drama. The current position in so far as the full-length plays are concerned would appear to be that what is published hardly ever gets performed and what is performed is rarely published, the 'drishya-shravya' separation being almost total.

The first 25 years of the 20th century saw the rise of such grand masters of the dramatic art as Nanalal, Munshi, Ramanlal and Chandravadan. Nanalal (1877-1946) who entered the scene with the publication of *Indukumar* in 1909 and *Jaya Jayant* in 1914, wrote about a dozen plays subsequently including the historical *Jehangir Nurjahan* (1928) and *Akbarshah* (1930). He described his plays as 'lyrical dramas' of the type of Shelley's *Prometheus Unbound*. These dramas have provoked extreme views and seemingly endless controversy with regard to their form, style, content, expression, etc. Attempts to stage *Jaya Jayant* did not meet with success, though *Shringi rishi* based on it proved immensely popular. Chandravadan Mehta considers soliloquies in *Akbarshah* to be of world class and has demonstrated their theatrical potency. Nanalal himself did not accept any restraints to make his dramas fit for the stage and assigned them to a class all his own. It cannot be gainsaid that while his plays are difficult to perform and none too easy to read, they have, by their individuality, attracted attention and enriched the dramatic literature.

The two other major playwrights who have most influenced drama by their total departure from the traditional norms, are K.M. Munshi and C.C. Mehta. The two deviated from the then prevalent format and developed their independent technique in regard to the subject matter, style, language, etc. Having drunk deeply at the fount of the western literature, both of them gave a vigorous shake-up to the Gujarati drama as it existed in the first two and a half decades of the 20th century. The drama in their hands began to pulsate with a new life. They discarded songs and gave their plays a realistic touch. Not for them any disjointed humour in a play; instead they wrote full-length comedies and in the process gave them a pleasant habitation, an identifiable shape and a name.

K.M. Munshi, with his 'pauranik' (mythological and 'samajik' (social) plays brought about an unprecedented unity of shravya and drishya in a play and took both the readers and the viewers to an altogether new world of enchantment and entertainment. In the range of their characters, epic grandeur of subject matter, live delineation of emotions, humour, powerful dialogues and captivating and interest-sustaining plots, Munshi's plays scaled hitherto unattempted and unattained heights of literary craftsmanship and became trend-setters in the dramatic field.

C.C. Mehta wrote *Akho* (1927), a character-play, and scaled new heights of stark realism in his *Aggadi* (1933), a play depicting the grim and tragic world of the railways. Another character play of his is *Narmat* (1937). *Naga Bawa* (1937), a play on the world of beggars, *Hoholika* (1957), a burlesque and a number of other

outstanding, humorous and vigorous plays were also written by him.

For the first time, K.M. Munshi's and C.C. Mehta's plays discarded completely the pattern of the Sanskrit drama and followed the artistic form of the play as evolved in the West. The plays have, thus, been truly described as land-marks. Both for Munshi and Mehta it was a happy circumstance that most of their plays were read and performed. While Munshi's versatile genius roamed for ever to fresh fields and new pastures and he stopped writing plays during the last two decades of his life, C.C Mehta continues till this day to provide proof that the play and the stage for him are the very essence of his being. The advent of Munshi and Mehta also marked the beginning of the decline of the professional stage which slowly started disintegrating in the late forties and became almost extinct by the time the stage celebrated its centenary in 1952. From then on, the new amateur stage firmly adopted itself to the commercial stage to an almost total exclusion of the old forms of the stage.

Amongst the other playwrights of the twenties, Ramanlal V. Desai (1892-1954) and Pragji Dossa are the notable ones who started writing stage-plays around 1924 and 1929 respectively. They tried to build a bridge between the old and the new, combining their happier aspects, though Pragjibhai was almost wholly influenced by the old. One cannot say whether their efforts met with success. On the other hand, some of Pragjibhai's plays like *Mangal mandir* (1955), *Gharno divo* (1952) and *Chhoru kachhoru* (1956), when performed by the non-professionals, achieved noteworthy success, bagging prizes in the state drama competitons.

Of the large number of other playwrights, who published their full-length plays and quite a few of which, when performed, met with varying degrees of success, the following are important: Rasiklal C. Parikh, Jashodhar Mehta, Vajubhai Tank (1915-1980), Nandkumar Pathak, Shivkumar Joshi (b. 1916), Chunilal Madia (1922-1968), Labhshanker Thaker (b. 1935), Raghuvir Chaudhari (b. 1938), Gunvantray Acharya, Gulabdas Broker, Ramjibhai Vania, Vinayak Purohit, Sitanshu Yashashchandra (b. 1941) and Madhu Rye (b. 1942).

This concludes almost an era of the full-length plays, that is, the years during which the old commercial stage almost vanished and the new amateur stage turned to neo-professionalism. The period is also marked by the near disappearance of writers who wrote for the stage and their being replaced by those who strove to keep it alive through translations and adaptations.

The three decades, 1952-1982, it may be stated, belong mostly to the one-act plays. These one-act plays are a product of the last decades of the 19th century, reared and sustained by the Parsi stage enthusiasts, though they reached artistic perfection and wide acceptability as an independent literary form around 1925. During the last sixty years, a number of eminent playwrights, essayists and novelists have taken a lot of pains to cultivate and popularise the one-act play which passed through many vicissitudes. There was a time when the 'absurd' attracted quite a few votaries and practitioners. The 'absurd' however could not take roots in the native soil and seems to have almost withered away. There are still the 'experimental' plays with us which delight by their novelty and the radio offers a wide scope to this genre of the play. The inter-collegiate drama competitions have provided a number of authors with a welcome opportunity and the publishers, too, otherwise shy of taking up plays, have come forward to risk bringing out collections of quite a few one-act plays. In 1973 alone there were as many as seven such publications.

Here too, Chandravadan Mehta (1901) pioneered what has been termed as Radio Feature or Radio Rupaka and has successfully experimented with a variety of such plays—documentary, biographical, mythological, musical, historical, etc. He published a number of collections of such plays and has shown their immense possibilities both for the radio and the stage. He, thus, gives the one-act play a new dimension and a big boost, demonstrating the rich variety to which it is amenable.

Quite a few leading figures of literature, attracted by this form, have enriched it with their art and creativity. To mention a few of them: Pranjivan Pathak (1898-1975), Batubhai Umarwadia (1899-1950), Yashwant Pandya (1905-1955), Indulal Gandhi (b. 1905), Jayantilal Dalal (1909-1970), Yashodhar Mehta (b. 1909), Rambhaben Gandhi (b 1911), Krishnalal Shridharani (1911-1960), Pannalal Patel (b. 1912), Nandkumar Pathak (b. 1915), Shivkumar Joshi (b. 1916), Jyoti Vaidya, Kirit Vaidya (b. 1917), Barkat Virani (b. 1925), Prabodh Joshi (b. 1926), Labhshankar Thaker (b. 1935), Raghubir Chaudhari (b. 1938), Chinu Modi (b. 1939), Madhu Rye (b. 1942). Besides these, the other one-act playwrigths are Mahesh Dave, Chandrakant Sheth, Adil Mansuri, Vibhuti Shah, Mukund Parikh, Subhash Shah, Ramesh Shah, Indu Puvar who have kept alive the one-act plays both in printed form and also as radio and stage productions.

It is an undeniable fact that very few full-length plays are written and fewer still performed. Under the circumstances, the drama lives in random and rare publications, in constant and regular enactment of translations and adaptations and qualitatively and quantitatively rich traditional and experimental one-act plays. Drama in Gujarati is satisfying from the spectators' point of view. Talented directors have shown what could be done with really satisfying and absorbing original scripts, with ancient and folk plays as also with revivals of well edited old plays and last but not the least, with dramatisation of some of the outstanding original works like novels etc. Difficulties of production notwithstanding, a painstaking director can show what wholesome entertainment could be had even

from difficult mythological plays. To the credit of the new stage it may also be stated that it has tackled quite a few highly interesting but intricate western plays, totally disregarding the 'box-office'.

Of late attempts have been made by a few researchers to write a chronological history of the Gujarati stage. Reminiscences by playwrights, poets and artists intimately connected with the stage for long periods, indeed, provide rich source material for such a history. To these may be added about half a dozen thesis on some of the old masters of the stage as also one on the post-Independence Gujarati plays. These provide an interesting and deep study of various aspects of the drama. Judged by the ceaseless activities of individuals and institutions devoted to the drama in Bombay, Ahmedabad, Baroda, Surat, Nadiad, Rajkot, Bhavnagar and Bhuj and other places, there is every hope that sooner or later, the language will once again have a play it can truly call its own.

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B.H.B.

DRAMA (Hindi). The beginnings of Hindi drama are not well recorded and, in a sense, can be termed as obscure. Some link it up with Sanskrit plays. Various factors must have contributed to the decline of Sanskrit drama. The most important single factor appears to be the establishment of Mughal empire in large parts of the country. On the other hand, the folk theatre of the country had much more vitality, and characters like Rama and Krishna from Hindu mythology must have provided the stimulus to counteract the fear of persecution on the basis of religion.

In the tradition of religious fervour, two forms developed in Hindi region, namely 'raslila' based on the life of Krishna and 'ramlila' based on the life of Rama. Apart from these religion-based folk-forms, Hindi region had other folk-forms like nautanki, macha, sapera, bahurupia, etc., dealing with themes of contemporary relevance where the dialogues are rhythmic and strongly underlined by play of percussion instruments.

On the pattern of these folk-forms and utilising the methodology of shifting the location from place to place like ramlila of Kashi, Wajid Ali Shah experimented with the musical form of thumri and stage presentation called 'rahasa'. The form acquired a definite shape when a play called *Inder sabha* written by Amanat (1816-1858) was enacted in his court.

Hindi drama must have drawn freely on these sources and developed according to its own genius. Overwhelming influence of one or the other must have continued till Hindi developed its own independent personality towards the later part of the 19th century, which was heralded by the genius of Bharatendu Harishchandra.

Important scripts of dramas in pre-Bharatendu period can be enumerated as under:

Hanuman natak, *Amasya sar natak*, *Vichitra natak*, *Karunabharana*, *Shakuntala upakhyana*, *Sabha sar*, *Govind hulas*, *Anand Raghunandan*, *Nahush*, *Inder sabha* and *Shakuntala*.

This period threw up translations, treatises loosely named dramas and only towards the end of it two distinct patterns emerged. One was represented by *Nahush* which leaned on the classical form but utilised indigenous sources as well. The other was *Inder sabha* basically designed for the fun of the rich and leaning heavily on dance and music without any scope for plot or literary creativity except in the composition of songs.

Thematically, they could be classified into three categories. There were the ones with strong religious bias like *Karunabharan*. There were others which had a better aesthetic plan like *Anand Raghunandan*, but were essentially based on mythology. And there were yet others which signified an outburst of creative activity with drama as a potent and viable form like *Inder sabha* and *Nahush*.

On the literary horizon of Hindi world emerged Bharatendu Harishchandra (1850-1885) as a playwright, actor, poet and journalist. As a poet he began very early. In the field of drama his creative period was 1867-1885.

After Tulsidas, Bharatendu was, perhaps, the best communicator Hindi world has ever seen. He came from Varanasi. Born in a rich family, he saw the best of Hindu culture. Poetic symposia and musical evenings were daily events, and formed very much a part of his life since his childhood. Varanasi was a unique place of pilgrimage where people from all over the country converged. Their cultures and traditions became a first hand experience for him. His dynamic personality and deep insight gave him an understanding that was at once daring and yet lovingly acceptable to all.

In the very concept of the art of play writing, Bharatendu was not discarding the old and yet was open to new ideas taken freely from the western forms and folk forms of the country. The result was an outburst of creative activity, kaleidoscopic in its variety and endowed with the robust vitality of synthesised creative unity.

Broadly speaking, his plays could be divided into two categories, i.e. translations/adaptations and originals.

Translations/adaptations:

1. *Vidya Sundar* (1868): Maharaja Yatindranath Tagore wrote the play in Bengali, based on the work *Chaurapanchasika* written by the famous Sanskrit poet Chaura. The Bengali play is also called *Vidya Sundar*

and Bharatendu's play is a loose translation of the Bengali play.

2. *Ratnavali* (1868): The original play of the same name in Sanskrit was written by the famous Sanskrit dramatist, king Harsha, in the 7th century A.D. Translation of only the 'prastavana' and 'vishkambhaka' are available.
3. *Pakhanda-vidambana nataka* (One act, 1872): There is a Sanskrit play, which can be called symbolic, entitled *Prabodha-chandrodaya* written by Krishna Mishra. Every Act is given a separate name. This is the translation of the 3rd Act of the same name. The original was written in 10th-11th century.
4. *Dhananjay vijay vyayoga* (1873): It is a translation of the original in Sanskrit written by Kanchana Pandit in the later half of the 15th century or the first half of the 16th.
5. *Mudrarakshasa* (1874-75): The original play in Sanskrit was written by Vishakhadatta in the 6th century A.D.
6. *Karpura-manjari* (1875): The original play of the same name in Prakrit was by poet Rajashekhara of Maharashtra, in the 9th-10th century.
7. *Durlabh-bandhu* (1880): Adaptation of Shakespeare's famous play *Merchant of Venice.*

Originals: 1. *Pravas* (1868). not available now. 2. *Vaidiki hinsa hinsa na bhavati* (prahasan, 1873). 3. *Satya Harischandra*, (1875) 4. *Prema Jogini* (playlet or natika), incomplete (1875). 5. *Vishasya vishamaushdha* (bhana, 1876). 6. *Sri Chandravali* (natika, 1876). 7. *Bharat durdasha* (natya rasaka or lasya rupak, 1876). 8. *Bharat janani* (opera, 1877). 9. *Neel Devi* (giti rupak, 1877). 10. *Andher nagri* (prahasan, 1878). 11. *Sati Pratapa* (giti rupak, 1884—last three scenes were written by Radhakrishna Das).

A mere glance at the list of plays chosen for adaptation/translation gives the breadth of vision of the man. On the one hand, he chooses classics from Sanskrit like *Mudrarakshasa* and on the other does not hesitate to translate a 'sattaka', a form of drama from Prakrit (*Karpuramanjari*) and also from Shakespeare.

In his original plays, he took accepted forms of Sanskrit dramaturgy and added new varieties derived from the impact of western plays.

The work of his contemporaries and of those who follow immediately falls into two categories: those who grew under his guidance and those influenced by him. Kishorilal Goswami wrote *Natya swayamvar* and called it 'rupak'. Amongst plays which featured mythological characters with political overtones is *Prahlad* (three plays written by Shriniwas Das, Jagannath Sharan and Mohanlal Vishnulal Pandya), *Makaradhwaj* (by Shaligram), *Karna* (by Vishnu Govind Sharma), *Damayanti swayamvar* (by Balkrishna Bhatt) and *Savitri* (by Lala Devraj).

Of the second variety, *Sita swayamvar* by Bandi Din Dikshit is a representative play. The trend of satire introduced by Bharatendu was carried a step further by authors like Radhacharan Goswami in his *Tana nana dhana Gosainji ke arpana*, an original play, and *Budhe muha muhanse*, an adaptation. Social problems were tackled by authors like Radhakrishna Das (*Dukhini bala*), Devi Prasad (*Bal vivah*) and Shyamsunder Das *Vriddavastha vivah*).

Post-Bharatendu period threw up a large number of plays which were reflections of the creative vitality seething with discontent and genuine social anxiety. But it could not develop into a force of social importance because of lack of professional theatrical support.

With the beginning of the 20th century, the Hindi drama took a definite turn. The trend-setter was Jayashankar 'Prasad'. His first four plays are mere familiarisation with the art of play-writing—*Sajjan*, *Kalyani parinaya*, *Karunalaya* and *Vishakha Ajatshatru* (1922) which is a full-length play of three acts and twenty eight scenes. Among his other plays *Kamana* (1927), *Janmejaya ka nagayagya* (1926), *Skandagupta* (1928), *Ek ghunt* (1929-30), *Chandragupta* (1931) and *Dhruvaswamini* (1933), deserve notice.

Probably *Skandagupta* is the most powerful play of the author. Like other plays, there are songs and soliloquies, intrigues and moralisations, soldiers and hermits, mother and stepmother. But the play has a neatness and directness which keep the reader's attention sharply focussed. The play begins with a close-up of the hero. As the plot progresses, he is involved in problems of state and problems that are purely personal. The play ends with a close-up of the hero with a difference. The intense tragedy of personal life is juxtaposed with great success in public life.

Dhruvaswamini is a significant departure. The play seems to be designed for a realistic presentation. There is yet another aspect which deserves mention. *Dhruvaswamini* is the wife of an ineffective and effeminate king. She is attracted to her brother-in-law. For the first time a deeper probe into the relationship between man and wife has been attempted.

With 'Prasad' dominating the field of historical plays, the field of mythology and social subjects attracted many authors. Maithilisharan Gupta, an eminent poet, wrote three plays—*Tilottama* (1916), *Chandrahasa* (1916) and *Ahagha* (1925). The famous grammarian Kamtaprasad Guru wrote *Sudarshana* (1931). Mention may be made of *Bhishma* (1918) by Vishwambharnath Sharma, *Kaushik*, *Usha* (1918) by Shivanand Mishra, *Agyatvas* (1920) by Dwarikaprasad Gupta, *Purva Bharat* (1922) and *Uttar Bharat* (1923) by Mishra brothers, *Asadhya sankalp* (1925) and *Vasana viabhav* by Baldevprasad Mishra, *Kurukshetra* (1928) by Jagannath Sharan, *Dalip* (1929) by Gopala Tamaskara, etc.

But the most serious playwrights of the period after

'Prasad' were Badrinath Bhatt, Sudarshan and Govindvallabh Pant. All the three of them utilised characters from mythology or those imagined to be part of a historical set-up. However, only Govindvallabh Pant in his *Varnamala* presented an innate understanding of plot construction with variation in arrangement of the sequences and delineation of the different aspects of human personality. These he could accompish because of his direct association with professional companies.

Among others, those attempts of Baldeo Mishra (*Mira-bai*, 1919), Ugra (*Mahatma Isa*, 1922) Premchand (*Karbala*, 1924), Badrinath Bhatt (*Durgavati*, 1926), Jagannathprasad Milind (*Pratapa pratigya*, 1928) have some added significance. Their social commitment gives them a clear pointer. Probably in the absence of professional experimentation on the stage, the artefact could not get the required maturity.

The works of Lakshminarayan Mishra come as a complete break from the usual pattern of things—the treatment of the subject, delineation of the characters and style of presentation. Realism dominates all his works and the probe into human psyche seems to be guided by Freudian principles. Of course, his dramatic art is nurtured completely under the influence of Ibsen. *Sanyasi* (1931), *Raksha ka mandir* (1931) and *Mukti ka rahasya* (1932) deal with social problems and have a directness which is refreshing.

Towards the end of the thirties, there is again a spurt of historical plays probably in consonance with the rising tempo of freedom movement. History provided eminent characters who could speak out the patriotic sentiment and the authors could still escape harassment at the hands of the foreign ruler. There have been interesting departures. Govindvallabh Pant's *Angur ki beti* (1937) is an interesting example of a film script turned into a play. Lakshminarayan Mishra with *Rajyoga* (1934) and *Sindoor ki holi* (1934) goes deeper into the problems of Indian women. Ugra shows a daring in the selection of themes (*Dictator*, 1937, *Chumban*, 1938 and *Awara*, 1942). But he could never match this with adequate and deft handling of the craft.

Towards the end of the thirties, one-act plays made their appearance in a big way. In 1938, *Hans*, a literary magazine founded by Premchand, brought out a special number on one-act plays. Some of the important playwrights of one-act plays could be listed as under: Bhuvneshwarprasad (*Karvan*, 1935), Ganeshprasad Dwivedi (*Suhag bindi*, 1935), Ramkumar Varma (*Prithviraj ki ankhen*, 1936, *Reshmi tai*, 1941, *Charumitra*, 1942) and Satyéndra (*Kunal*, 1937). Among other noteworthy playwrights Udaishankar Bhatt (4 collections), Govind Das and Upendranath Ashk also contributed to this genre.

The forties and the first half of the fifties were periods of intense political activity, the country gaining its Independence in 1947. Hence the next unfolding of creative activities comes in the fifties when some carried on the work they had started earlier (like Upendranath Ashk) and a whole lot of new crop comes up. Amongst *Jay parajay*, *Swarga ki jhalak*, *Chhatha beta*, *Qaid aur udan* and *Anjo didi* of Ashk, the last is his best which shows an awareness of the problems of presentation and better control of craft.

Konarka, *Shardiya* and *Pahla raja* by Jagdishchandra Mathur are attempts to examine current social problems by placing them in a historical perspective. Of course, they do not fall in line with Prasad but are basically interested in realistic presentation.

Three verse plays deserve special mention amongst others of the period, viz. *Uttara priyadarshi* (Agyeya), *Surdas* (B. Narayan) and *Andha yug* (Dharamvir Bharati). While the first and the last are again historical/mythological themes projecting the problems by implication, *Surdas* is a direct attempt. Both *Surdas* and *Andha yug* have proved highly successful on the stage.

The sixties brought a breath of freshness with Mohan Rakesh's *Ashadh ka ek din*, *Laharon ke rajhans* and *Adhe adhure*. Unfortunately, the author died in 1972 leaving his play *Pairon tale ki zamin* unfinished. The playwright has covered a lot of ground and relentlessly experimented with the craft of playwriting, producing effective, well-designed and attractive plays. From the realism of *Ashadh ka ek din* to *Adhe adhure*, the author was constantly endeavouring to understand human mind in all its kaleidoscopic variety and making the experience relevant to the common man.

Among the post-Independence playwrights, Lakshminarayan Lal has been the most prolific (twenty plays in 23 years). But Jnandev Agnihotri (*Shuturmurgh*) and Brajmohan Shah (*Trishanku* and *Yudhaman*) deserve serious consideration, the former for his satire, wit and symbolism and the latter for his honest social involvement. Of course, all the three plays have proved highly successful on the stage.

Among the young playwrights, Surendra Varma deserves serious consideration. From *Draupadi* to *Athwan sarga* is one continuous attempt to find different formats for different types of projections, and in the process, some useful results follow. His plays seem to be a logical step towards more meaningful endeavours.

With the means of communication now available, one can see adaptations/translations of plays from other languanges like Marathi, Bengali into Hindi. One also comes across plays directly inspired by western concepts. And, of course, the playwrights have started experimenting with the possibility of utilising folk forms.

B.N.

DRAMA (Kannada). Though Kannada drama is of recent origin, the history of Kannada theatre goes back to at least the 12th century. Scholars have recognised the existence

of folk theatre on the evidences furnished by inscriptions and epics. We get specific references to actors, auditoriums and other constituents of a theatre tradition in various historical and literary sources. From 16th century onwards, we get regular manuscripts of yakshaganas. Singararya's *Mitravinda Govinda* (1700) is considered as the first classical drama in Kannada. With this play, the Kannada theatre made its humble beginning in the 18th century.

Dramas from Sanskrit and English literatures started appearing in the 19th century and acted as catalytic agents for the rapid growth of the professional theatre companies. Major works of Bhasa, Kalidasa, Shri Harsha, Bhavabhuti, Bhatta Narayana, Shakespeare, Goldsmith and other playwrights were translated into Kannada by Basavappa Shastri (1843-1881), Keruru Vasudevacharya (1866-1921), Sosale Ayya Shastri (1854-1934), Srikanthesa Gowda (1852-1926), Nanjanagudu Srikanta Shastri (1884-1958) and other important writers of the times. Among western playwrights, it was Shakespeare, the world famous dramatist, who ruled the roost.

The first three decades of the 20th century can be termed as the golden age in the history of Kannada theatre. It was a period of intense activity and fascinating diversity in styles of the theatre. But we notice an irony: this period failed to produce significant plays. Plays of that period cannot stand the test of rigorous literary standards, though they provided fantastic spectacles (judging from the contemporary accounts), and a feast to the ears also. For the major musicians of the times appeared on the stage. People thronged the theatre to get enthralled by the music. The themes were mostly mythical. The heroes of our mythology came alive on the stage. Even now, octogenarians recall the glory of past years with profound nostalgia.

Even today, professional companies are popular throughout Karnataka. These companies have their own brand of playwrights who cater to the tastes of the masses. They have written some of the most popular plays of the state. Plays by Shantakavi (1856-1920), Nanjanagudu Srikantha Shastri, Bellave Narahari Shastri (1882-1961), and B. Puttaswamiah (1897) have enriched the popular theatre tradition.

As a negative reaction to the pomp, din and festive atmosphere of this theatre, naturalist theatre appeared in the thirties. It was a theatre of the sophisticated, urban middle class. They were too shy to act or write on broad emotions.

Kailasam (1884-1946) was the first playwright of this school. He discarded and ridiculed earlier notions about the theatre. He became a playwright of social themes and contemporary problems. As a natural consequence of such preoccupations, this school remained within the portals of amateur theatre. The austerity of this theatre itself became a major limitation in terms of production and performance. Even today this peculiar situation continues. All our major plays are the products of this middle class amateur theatre. The gulf between the professional and the amateur is still unbridged. It is a great loss to both the groups.

Kailasam mainly wrote about the problems of the urban middle class. He listened to the whispers, moans and protests in a middle class house-hold. As a result, themes like religious exploitation, woes hidden in an undivided family, the dowry evil dominated his plays. His deep concern about exploitation of women provided a strong emotional content to all these plays.

Kailasam is a simple moralist deeply inspired by humanist ideals. Precisely because of this philosophical background, he often tends to portray his characters in simplistic style. Some people are arch villians, others are paragons of virtue. Added to this, we see that his themes are confined to the problems of brahmins. Both these elements have restricted the importance of Kailasam's plays. Nevertheless, his unbridled enthusiasm for humanist values should not be underestimated. For the first time in the history of the Kannada theatre, he became an impassioned spokesman of liberal and humanist values. He is extremely witty and humorous also. Whenever he sets out to expose the hypocrisy of the middle class, the play evokes refreshing humour. All his major plays—*Soole*, *Bhahishkora*, *Tollugatti*, *Polikitti*, *Gandaskathri*—represent his humanism.

His language is full of puns and various turns of speech. And it is replete with English words. So, for a theatre goer today his language is quite colourless. His love for alliteration becomes a real obstacle. Notwithstanding these serious limitations, Kailasam still emerges as the first major playwright of the language. And Kannada drama owes him a lot because he laid the foundations of a sophisticated amateur theatre.

As a junior contemporary of Kailasam, Sriranga (Adya Rangacharya, 1904) made his debut as a much more significant writer. Kannada drama took a big leap with his arrival.

Probably, Sriranga is the most intellectually oriented playwright of Kannada. His complexity comes from profound intellectual preoccupations. He explored many disturbing questions of our life. Bitter disillusion in post-Independence India, class versus caste, lust versus love—all these themes have found powerful expressions in his plays. He is deeply committed to Gandhian liberalism. His major plays—*Sandhyakala*, *Harijanvara*, *Kattalebelaku*, *Shokachakra*, *Swargakke mare bagilu*—are considered as the major achievements of our theatre.

Here we must note the deep bond between modern Kannada drama and 'navodaya' literature. In fact, the founding fathers of Kannada renaissance were responsible for ushering in a new era in Kannada drama. B.M. Srikantaiah (1884-1946), father of modern Kannada litera-

ture, wrote two powerful plays—*Gadayuddha* (1920) and *Ashwatthaman* (3rd ed. 1953) based on the models of Greek tragedy. This was the beginning of tragic drama in Kannada. A new way of interpreting the old mythological heroes provided interesting characters to the tragic dramas. A new vision coexisted with a new form. C.K. Venkataramaniah's (1896-1973) *Mandodari* and Kailasam's *Kichaka* (1950) belong to this category.

Masti Venkatesha Iyengar (1891-1986), father of Kannada short story, has given us one of the most important plays of the time—*Kakanakote* (2nd ed. 1946). Though the play remained obscure for many decades, the structural beauty of the play was revealed in the 70's. The play is full of gaiety, laughter, music and love. But deep down it strikes a sad note on the inevitability of a small tribal community merging into a feudal kingdom. The play presents the colourful life style of jungle shepherds in a very lively manner. Its lyricism is really moving. Apart from *Kakanakote*, Masti has other good plays to his credit.

D.R. Bendre (1896-1981) is another significant playwright. He wrote some interesting plays like *Jatre* and *Sayo ata*. And also he wrote very effective satires like *Nageya hoge* and *Uddara*. The dialect of north Karnataka gives a special strength to his plays.

Samsa (Swamy Venkatadri Iyer, 1898-1939) is another important playwright who merits a detailed discussion. He dedicated himself completely to historical plays. He ransacked the annals of old Mysore history for themes and came out successfully with twenty-three plays. But, only six are extant. The working of a first class imagination is visible in his famous plays *Vigada Vikrama Raya*, *Rettada arasu* and *Birudenthembara ganda*.

The structure of his plays is constructed on the Shakespearean model. He creates the authentic milieu by paying attention to the minute details. He allows the development of character to the fullest extent. He depicts a feudal age torn with betrayals, bloodshed and treachery. Feudal chiefs disappear by a brutal stab, unscrupulous generals climb the stairs. They also vanish into the bloody darkness. We experience various dimensions of the grand mechanism of history in Samsa's plays.

Sivaram Karanth (b. 1902), a major novelist, also has made significant experiments with drama. Though he started as a follower of Kailasam school of naturalism, he later on, quite wisely, shifted to more lyrical forms of theatre. He wrote some of our beautiful operas.

As an ardent follower of B.M. Sri's school, Kuvempu (K.V. Puttappa, b. 1904) opened a new chapter in the history of Kannada drama. His dramas cover a wide range from a children's play to a complex philosophical play. Though he uses mythological themes, they have been interpreted in a new rational light. He sees the image of class-caste war in a mythological framework. *Shudratapaswi* and *Berelge koral* are the most important plays in this genre. Kuvempu questions the traditional values with bitter anger. Some of his plays cannot be successfully staged because of the epic style of language. This quality of his plays shows that he conceived his plays, basically, as a literary form. But, amateur groups throughout Karnataka staged his plays with great enthusiasm. They tolerated and enjoyed the long, yet lofty, soliloquies of Kuvempu's characters.

To go to P.T. Narasimhachar's (b. 1905) play from Samsa is a very refreshing critical exercise. It is the product of a very lyrical poetic imagination, a sweet mixture of poetry and music. Most of his plays revolve around the themes of mythology. *Gokula nirgamana* (1945), *Ahalye*, and *Vasanta chandana* are his major plays. In the world of Kannada operas, P.T. Narasimhachar is the most prestigious name. We have other writers also in this genre like Kirthinatha Kurthukoti and K.V. Subbanna (b. 1932) who deserve special mention in this connection.

Probably, the most important gift of this area is G.B. Joshi (b. 1905). Undoubtedly, he is one of the best Kannada playwrights. In terms of plot and characterisation, he even scores points over other playwrights. *Kadadida niru*, *Mukabali*, *Sattavara neralu*—these three plays occupy a very prestigious position in Kannada drama. The pathos of the plays holds the audience completely. He is a pride of any theatre tradition. Other playwrights who deserve mention are Govinda Pai, Rajaratnam, Mugli, C.K. Venkataramaiah, M.R. Srinivas Murthy and V.K. Gokak.

The Kannada counterpart of all India progressive literary movement failed to produce any major playwrights. The major writers of the movement wrote historical plays. It was evident that these writers—A.N. Krishna Rao and T.R. Subba Rao—write better fiction than plays.

In the sixties 'navya' or modernist literary movement swept the shores of Kannada culture. All forms of literature experienced a vital resurgence. Kannada drama felt this more deeply. Some of the best writers of the movement lent their talent to the theatre. The authenticity of one's values became the major concern of this movement. Both 'Epic' and 'Absurd' dramas of the West influenced these writers in a profound way. Girish Karnad (1938), Lankesh (1935), Chandrashekhara Kambar (1938), Chandrashekhara Patil (1939) are the important writers of this movement.

Girish Karnad is the most important playwright of this group. The structural brilliance of his plays is quite amazing. He explores the various dimensions of the theme of relationship between the individual and history. With the sole exception of *Anju mallige*, all his plays have themes of either mythology or history. But his main concern is to explore their relevance to contemporary society. The relevance he brings to these old themes is

simply unique. *Tughalak*, *Yayati* and *Hayavadana* represent the pinnacle of his creative career.

Tughalak is a famous play in all parts of India. With Tughlaq, the impassioned, dreamy and cruel emperor, as its hero, the play tries to mirror the major conflicts of history. Politics, religion, reality, dreams clash, merge and develop the tempo of the play. The theatricality of the form has achieved the appropriate dimensions to include philosophical tensions. His other play *Hayavadana* deals with the dichotomy of the mind and body. His latest play *Anju mallige* is a complex realistic play, which has incest, race and class conflict at its base. He is a writer who registers progress in each play.

Lankesh is another playwright who has thrilled the theatre goers. The philosophical search in his plays is firmly rooted in the fate of human beings. So, finally it becomes a moving tale of human beings caught in the nexus of history, society and other institutions.

The main strength of Lankesh's plays is his language. The effect is hypnotic, stimulating and disturbing. Language itself becomes a major actor in his plays. His short play *Teregalu* is a complex play, open to various interpretations. Does it indicate class-war? A fascist take over? Annihilation of the individual? It is difficult to answer. His full-length play *Sankranti* is very ambitious in its scope and thematic search. It tries to encounter the most disturbing question of our times—the futility of love in a violent society. The play shows remarkable moral courage to face and capture some of the ugliest situations in our life. The play gets wild, angry and slowly descends to profound sorrow. Though the story is from the 12th century, we see stunning analogies with our contemporary life. *Kranti bantu kranti*, *Biruku*, and *Siddhate* are his other powerful plays.

It is Chandrashekar Kambar who brought the vital folk element into the Kannada theatre. His depth of imagination made him one of the important playwrights in modern Kannada drama. He achieved a synthesis of modernity in thought and folk style in expression. His play *Jokumara swamy*, perhaps, is the most popular amateur play in Kannada. It attracts the imagination of the common audience also. It deals with the theme of 'land to the tiller', coupled with the problem of sexual fertility. The play proceeds on both the levels. *Rishyashringa*, *Jaisidhanayaka*, and *Kaadu kudure* are his other major plays which express Kambar's theoretical concerns in a very successful way.

Chandrashekar Patil belongs to the same generation. But, his chief talent lies in satires. Even his absurd plays—*Tingara buddanna* and *Appa*—draw their strength from Patil's trenchant irony. His language comes to full life when it has irony to express. It is unfortunate that Patil is still content with one-act plays. Though he tried a full-length play by writing *Gokarnada Gowdasani*, it did not hold much water among the audience and the critics. Chandrakant Kusanoor, Tejaswi, Chennaiah, Ananth Murthy and Chaduranga also have contributed their shares to the success of navya theatre.

The seventies were a decade of intense political activity and bitter catastrophes. The concept of committed theatre captured the imagination of younger playwrights and theatre goers. They conceived theatre, mainly as an instrument of class struggle. There emerged a new form of propaganda theatre—a street play. Though most of them are miserable by artistic standards, they have attracted the attention of the people. Prasanna, Krishnaswamy, Siddalingaiah and Vijaya are the important writers of this movement.

But the other form of theatre, which is not overtly political, is still alive. Bharatesha, M.S.K. Prabhu, T.N. Sitharam, Vaikuntaraju, Ramachandradeva, Sudra Srinivas are promising writers of this school. Slowly, they also are moving in the direction of political plays.

We should not, however, forget the fact that they are the ones who provide enough number of plays to keep the amateur theatre alive. Parvathavani, A.S. Murthy, Gundanna, Enke and Narasimhan are the important writers in the popular theatre. But Parvathavani, Narasimhan and A.S. Murthy have made efforts to write serious plays and achieved considerable success. Modern Kannada drama is, thus, rich and varied both in substance and form.

K.Ma.

DRAMA (Kashmiri). Kashmiri has a long tradition of folk dance-drama which includes dialogues, music and dances. The literary dramas started late. Nandlal Kaul (1870-1940) wrote several plays in Kashmiri based on the popular themes of Sanskrit and Hindi dramas. His plays *Satich kehavat* (The touchstone of truth, 1929), *Ramun raj* (The reign of Rama), *Pez pativrata* (The true faithful wife) and *Dayi lol* (The devotion of god), etc. were a stage success. These plays appear as mere translations or adptations in Kashmiri from popular plays in Hindi. Nilkanth Sharma (1888-1970) adapted the Sanskrit plays *Bilvamangala* and *Svapnavasavadatta* in Kashmiri. Tarachand 'Bismil' (1904-1948) wrote *Satich vath* (The path of truth) based on the legend of Harishchandra. Ghulam Nabi 'Dilsoz' (1916-1941) wrote *Shirin-Khusru* and *Laila-Majnu* based on Perso-Arabic themes. It is obvious that the works based on Sanskritic sources were written in Sanskritized style and those based on Perso-Arabic sources in Persianized style.

Mohi-ud-Din Hajini (b. 1917) wrote a social play *Grissund gari* (The household of a peasant) in late thirties. Some parts of the play were published in *Pratap* in 1939 and in *Gulrez* in 1951-1953. Later, this play appeared in book form in 1954. This is the first play in Kashmiri written on an original and realistic theme.

Besides the IPTA, several other drama clubs like

National Drama Club, Sudhar Samiti Drama Club, etc. staged different plays on socio-economic and religious themes. Premnath Pardesi (d.1955) wrote a play *Batihar* (The fight for food) which was not allowed to be staged by the then Government and the manuscript of the play was also confiscated. Another play by him, *Shahid Sherwani* was, however, staged. Other prominent plays staged on religious and social themes were *Krishnajanam* (The birth of Krishna), *Satyavan-Savitri* and *Vedua* (A widow), etc. The Cultural Front and All State Cultural Congress encouraged the writing and staging of different plays on the prevailing socio-economic and political themes. Prominent plays which fall under this category were: *Zamin gras sinz* (The land belongs to peasant), *Tsuri bazar* (The black market), *Dalar sab* (The dollar sahib), etc.

Dinanath Nadim (b.1916) wrote the first opera in Kashmiri, *Bombir ti yambirzal* (Bumblebee and Narcissus) in 1953. This was a stage success. He wrote other plays and operas such as *Niki bedi* (Good and evil, 1956), *Himalti nag'ray* (Himal and nagray, 1956), *Shihil kul* (cool trees, 1956) and *Vitasta* in 1965. The opera *Vitasta* was staged in 1976 and was a great success. Premnath Dhar presented the theme of the unity of Hindus and Muslims in *Zigebar* (Two sons).

A number of playwrights have contributed to the development Kashmiri drama. Some of their plays have been successfully staged and a number of plays have proved a great success as radio-plays. Ali Mohammad Lone (b.1927) wrote a prominent historical play entitled *Suyya* (1971) besides a number of radio plays. Somnath Zutshi (b.1922) wrote *Vethi hind' beth'zi* (two banks of Vitasta) and *Nov makani* (A new house). Pushkar Bhan (b.1926) wrote a series of plays under the character title *Machami* (1975) which have became very popular as radio as well as stage plays. Akhtar Mohi-ud-Din (b.1928) wrote *Nasti hund saval* (Question of the nose). Shamlal Sadhu wrote a historical play *Birbal* in 1967. Motilal Kemmu's *T'shay* (Shadow, 1972), *Lal bi drayas lolire* (1972), *Trunov* (1972) and *Truch* (1980) have become very popular. He contributed to the revival of the folk drama tradition of 'bandi-pethir'. The Radio Kashmir has played a prominent role in broadcasting radio plays in Kashmiri. A number of voluntary organisations and drama clubs are actively engaged in staging plays in Kashmiri.

M.K.

DRAMA (Konkani). The foundation of Konkani drama was laid by Shenoy Gomybab. He translated Moliere's *Le Medcin Malgre Luii* (1913) and *L' Arare'* (1948) and also twelve of Shakespeare's plays (manuscripts in Roman script). His most original play, however, is *Jhilba Ranno* based on Abu Hassan's story from the *Arabian Nights*, moulded in Goan setting. The period after Gomybab belongs to Ramchandra S. Naik. His one-act plays were extremely popular. *Chavthicho chandra* (Ganesh chaturthi moon, 1935) is a hilarious comedy with abundant sprinkling of puns. *Damu kuraddo* (1948), *Ek hazar ani teis* (One thousand and twentythree, 1955), *Ekaparas ek hatti* (One more obstinate than the other,1956), *Sonuda-dalo sounsar* (Sonudad's family life, 1956), *Mhazo sorgar aslolo ghorkar* (My late husband, 1956), *Raibaryali vhaddik* (Matchmaker's marriage, 1956) are some of his other playlets. Of these, only the first and the last are original; others are skilful adaptations from Portuguese and German. He also adaptated to the Konkani stage Moliere's *Le Tratuffe* as *Mharaj* (staged in 1961) . Pundalik N. Dande's *Tachi karamat* (His trick, 1957) was a very notable original effort in Konkani drama. This hilarious comedy was an instant success and perhaps carries the distinction of maximum performances in the history of Konkani stage to-date. Krishna L. Moye's *Tullshichem lagn*, a comedy in one-act served the Konkani stage well.

During the decade 1950-60, Goan collegians in Bombay organised annual inter-collegiate one-act play competitions. This brought quite a few budding talents to the fore: Raghuvir Nevrekar with his *Popebabali Mumbay* and *Kodu nimb*, Kisan Kamat with *Bappa khanvsata*, *Pallsak panam teen*, etc., Shankar Bhandari with his *Sorop mhanncho, nhaim dhaklo*, *Bhav mhanncho nhai Aplo*, *Mhajem ghar mhajem kullagar*, etc., were more prominent of these young writers.

In the post-liberation period of Goa (after 1961), drama did not flourish initially as much as expected, even though Vinay Surlakar, Ashok Kamat, Ramkrishna Zuwarkar and a few others did contribute some short comedies. Pundalik Dande's *Nimittak karan* (For an excuse), a serious play for a change and Datta Nayak's *Ek rukh char zhopam* (One tree and four branches, 1973) did make a good impact. Established writers like Ravindra Kelekar and Manohar Rai Sardesai also contributed some good one-act plays: *Mukti teen eke teen* and *Lajla bala* both adaptations by Ravindra Kelekar and *Smuggler* by Sardesai were quite successful on the stage.

Konkani drama got a real boost after 1976 when Goa Kala Academy started organizing Annual Drama Festivals. Konkani Bhasha Mandal's annual script competitions also went a long way in encouraging new playwrights. The most successful and noteworthy effort is by Pundalik Narayan Naik. No other playwright in Konkani has been as prolific and consistent as this young writer. His successful plays are: *Ganvdhani ganvkar* (Villager, the village boss, one-act plays, 1975); full length plays: *Khann khann mati* (Go on digging ,1977), *Raktakhev* (Bloodbath, 1978), *Rakhann* (Protection, 1979), *Muktatay* (Freedom, 1980), *Shabay shabay bhoujansmaj* (Three cheers to the masses, 1981), *Suring* (Blast, 1982), *Suryasamvat* (Solar eclipse, 1984). *Chowrang* (1982), a collection of his best one-act plays, fetched him the Sahitya Akademi Award

for 1984. This collection contains the playlet Mornnkatto (Cliff of death) which was picked up for All India Akashvani award and put on the air by Panaji station of AIR in 1980. His *Chhapan thigli Yaswant* (one act monologue, 1980) has crossed a record of performances by noted young actor Bharat Naik. *Pisamtt* (The Mad woman, 1980), *Foreign Zamvoi* (The foreign son-in-law, 1981) by N. Shivdas and *Vargashatru* (Class conflict,1982) and *Bhrtebhar* (High tide, 1982) by Dilip Borker, and *Vinashchakra* (Vicious circle, 1983) by Aniruddha Bir are some more worthy efforts.

One-act play as a form has been steadily flourishing, thanks mainly to inter-school and inter-collegiate drama festivals of Kala Academy, organised every year. Pandurang Bhangui's *Salome* (translation of Oscar Wilde's play, 1975), A.N. Mhambro's *Gazalimchem natak* (Gosip play, 1982), Krishna Moye's *Harshache kuddint bhangrachi divli* (Golden lamp in a glass room, 1980), *Gaddi Krishna* (1981), *Hanv Anant ulaytam* (I am Ananta speaking, 1983), Jyamala Danait's *Saptak* (Collection of seven one-act plays for school children, 1981), Madhusudan Borker's *Hansoll* (Laughter, 1983), Shantaram Hedo's *Madlo put* (Middle son, 1980), Datta Naik's *Kavllemam, Kavllemam* (Oh crow, 1983) and Hemea P. Naik's *Bhayli goddi* (Interests outside, 1983) are some noteworthy collections.

In Mangalore, Konkani drama in Kannada script is quite substantial. Martin de sa, S.S. Miranda, C.F.D'Costa, Fred Fernandes, Cyril Viegas, Wilfred Robimbas Velerian Vas, Gabby and Dolphy Lobo are some of the well-known dramatists. *Ghatki staree* (Deadly woman, 1980) by Dolphy Lobo and *Sunnem mazar hansta* (Dog and cat, laughing, 1981) and *Tanne tanne marnne* (Tender death) by E.F.D'Costa are prominent plays in print. In Goa, there exists a long tradition of folk drama in Roman script called the 'teatr' continuing on professional basis. However, the scripts are seldom seen in print. Perhaps Tomazinho Cardozo's *Kanttech* (All thorns, 1980) is one of the few to be printed.

P.G.T.

DRAMA (Maithili). Despite its distinguished history, Maithili drama has not yet been studied in its proper perspective and accorded its due place in the history of Indian stage.

On the decline of Sanskrit drama in the north of India it was in the secluded corner of Mithila and Nepal that the new vernacular drama grew. Keith, in his book *Sanskrit Drama*, rightly describes the circumstance around 12th-13th centuries under which such a development took place: "The invasion of the Musalmans, who were in no way friendly to the growth of dramatic art, gradually brought about its death. The drama took refuge in those parts of India where Muslim power was slowest to extend."

Now, the new vernacular drama in Mithila and Nepal evolved from where Sanskrit drama had become decadent almost in the same manner in which vernacular literatures in general developed on the decline of Sanskrit and its allied languages. Thus, instead of writing full-fledged dramas at the beginning, only vernacular songs and lyrics were introduced in Sanskrit-Prakrit dramas. It is often debated if this was a new development at all. It is held that it was just an extension of the old Sanskrit drama where instead of two now three languages were used. But it is a mistake to think so. The new drama was shaping itself in this way: gradually a wholly new form of drama came into existence in which Maithili became the main medium and the structure of Sanskrit-Prakrit rupakas was given up, and fresh patterns and conventions were evolved.

This development of Maithili drama took three major forms. The first was fashioned in Nepal under the patronage of Malla rulers who ruled over Nepal from about 1450 to 1768. For various social and literary reasons Maithili had become the language of their courts. Hence during the reign of all the branches of Malla rulers of Bhatgaon, Kathamandu, Patan and Vanepa, Maithili dramas were written and staged. The earliest drama was *Vishvamalla* (1533). Among the dramatists were Trailokyamalla (1572-1585), Jagajjyotirmalla (1618-1633), Jagatprakashamalla (1644-1672), Jitamitramalla (1672-1696) and above all, Bhupatindramalla (1696-1722); each one of them contributed to the genre. Bhupatindramalla was the most versatile and prolific writer. Twenty-two of his dramas are extant. Some of his dramas are in Newari and a few are in Bengali. The songs in his dramas are numerous and have a variety unknown earlier. However, Maithili drama in Nepal reached its pinnacle in the long reign of Ranajitmalla (1722-1772). Not only were a number of plays written under his patronge, they were also good in quality; some of them were in correct language and their devotional character was unassailable. They use prose more frequently than verse, and even though the plots are elaborately and psychologically built up through the plays they are more fully appreciated as excuses for histrionics and ceremonial dancing and singing rather than subtle characterisation.

Also under the Rajas of Kantipura, Pratapamalladeva (1639-1689), Bhupatindramalladeva (1689-1694) and Bhaskaramalladeva (1690-1702) some dramas were written and staged. But under the collateral Rajas of Lalitapura, Siddhi Narasinghadeva (1620-1657) produced some of the very best plays of this class, particularly the celebrated *Harishchandranrityam* which was thoroughly studied and edited in 1891 by the German scholar named Augustus Conrady. Several other plays were written and staged but they did not achieve any significant recognition. The structure of Sanskrit drama disappeared finally

and a new 'opera-type Maithili drama' was born, devotional and musical in character where greater attention was paid to show, pageantry and musical performance.

The second variety of Maithili drama which evolved in Mithila proper was known as 'kirtaniya' drama. It also began with the gradual introduction of Maithili songs and lyrics in Sanskrit drama. The earliest works of this kind belong to about 1324 when Jyotirishvara wrote his farce called *Dhurttasamagama*. The next great example of the early play of this kind was written by Vidyapati, called *Gorakshavijaya* (1415). But gradually Sanskrit and Prakrit were abandoned and the new drama was born. The structure and spirit were provided by the latest drama of the kind, though Umapati Upadhyaya's *Parijataharana* of about 1650 in the Sanskrit-Prakrit form also continued side by side till quite recently. Thus, Lala Kavi's *Gaurisvayamvara* (1744), Nandipati's, *Srikrishnakelimala* (1788) and Ratnapani's *Ushaharana* (1850) exist as the best examples of this stage of development. Late in the 19th century the Sanskrit structure was completely given up in Kanharama's *Gaurisvayamvara* (1842), Shivadatta's *Parijataharana* and *Gauriparinaya*, and Vishvantha Jha Balaji's *Natika*.

The third variety of Maithili drama developed outside Mithila in the neighbouring province of Assam and is known as 'ankiya nat'. It developed independently but the result was almost similar in nature as the Nepalese or kirtaniya drama. The conventions of Sanskrit drama consisting of the nandi, the prastavana, the sutradhara and nati are accepted but the entire play is a musical and devotional performance mainly in the Maithili language. There are, however, many peculiarities of the ankiya nat which is absent in the earlier two varieties of Maithili drama, such as the predominance of prose speeches, the outspoken manner in which sutradhara keeps his identity separate from the action till the end of the play, the marked deviation from the usual vaishnava erotic nuances, etc. In short it must be readily accepted that though the ankiya nats are an outgrowth of Maithili drama, they are in spirit and character products of Assam and may be assigned to the Assamese Brajabuli literature than to Maithili literature. The major dramatists who wrote ankiya nats are Shankaradeva (1449-1550), Madhavananda (1489-1596), Gopaladeva and Ramcharan Thakur. The ankiya nats are more in the nature of religious sermons and musical recitation of the Lord's deeds.

In modern times Maithili drama took its form initiating ancient Sanskrit and English drama. In recent years the one-act play like the short story is more popular than the usual five-act or three-act drama. Moreover, today verse and songs have been gradually completely given up and modernist symbolic, realistic and satirical trends have been constantly experimented with. In this regard modern Bengali and Hindi playwrights have influenced not a little. The outcome has been beneficial as is witnessed during the Laghu Natya Pratiyogita which is annually organized by the enterprising organizers of the Aripan of Patna.

The modern Maithili drama is headed by the works of Jivana Jha (1848-1912) and Raghunandanadas (1860-1945). Raghunandanadas in particualr declared in the preface to his famous work *Maithila-nataka* (1911) that the new drama was different from both Sanskrit drama and kirtaniya drama. He enunciated the didatic purpose of his drama and his idea dominated Maithili drama for two generations. Ananda Jha and Ishanath Jha wrote plays along these lines, but a more fruitful line of development was the vogue of social dramas seeking to introduce social reforms. The best drama of this category has been Govinda Jha's *Basat* (1969) which advocates the modern movement for liberation of women. In recent years the best plays have been written by Kanchinatha Jha Kirava *(Vijeta Vidyapati*, 1972) and Mahendra Malangiya (*Lakshmanarekha khandita*, 1973).

A significant development took place in the fifties in Calcutta. A number of good Bengali dramas were translated or adapted into Maithili, and successfully staged. Another trend which has come to stay is the greater vogue of one-act plays. The best writers of modern one-act plays today are Chandranath Misra 'Awara', Tantranatha Jha, and Sudhanshushekhar Choudhary.

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J.M.

DRAMA (Malayalam) is known as 'natakam'. The first drama appeared in 1882. Over a thousand and five hundred plays have been written so far and most of the dramatic techniques and movements covered.

The first Malayalam play was a translation of Kalidasa's *Shakuntala*. The translator was Kerala Varma Valiya Koil Tampuran (1845-1915) who was a member of the erstwhile Travancore State's ruling royal family and a leader of the literature of his times. The publication of the work in 1882 was a literary event.

Malayalam play appeared against the background of a long tradition of visual arts. There was the now internationally known kathakali and also tullal, a costumed one-man recital and dance. A folk tradition of performance also flourished. One such was kakkarissi natakam, presented by itinerant groups named kakkars. There were also ritual dances named teyyams in temples.

In the years after 1882 two streams were evident in

Malayalam drama. One comprised translations of Sanskrit plays, and the other translations of Shakespeare and to a lesser extent, of other western playwrights. Most of the important plays in Sanskrit were translated during this period. Important scholars and poets appeared in the field. Kodungallur Kunhikkuttan Tampuran, the translator of the *Mahabharata*, Vallathol Narayana Menon (1878-1958), distinguished poet, A.R. Raja Raja Varma (1863-1918), grammarian and literary theoretician and others produced excellent translations. A. Govinda Pillai, Kandattil Vergese Mappila and others translated Shakespeare.

But translation from Sanskrit was not an unmixed blessing. A number of poor translations also appeared. This invited the satirist in Ramakkurup (a college teacher) to write a satirical play, *Chakkichankaram* on the love of a maid servant by name Chakki and a servant by name Chankaran; the satire effectively stemmed the tide of worthless translations. The parody on such classical titles as *Malatimadhava* is obvious.

Translations continued. *Shakuntala*, for example, continues to be translated. So were Shakespeare's plays and also the plays of Ibsen and other western playwrights. Indian dramatists like Tagore and Dwijendralal Roy were also translated. The first social plays in Malayalam appeared in the early years of the 20th century. Their author was the novelist C.V. Raman Pillai (1858-1922).

Raman Pillai's farces were hilarious pieces without a trace of vulgarity in them. Unexpected dramatic turns of the story and a certain urbane humour characterized them. Sometimes they reminded one of Moliere, the French dramatist. Yet the playwright laughed at the westernisation in manners and conduct which prevailed in his society. In *Pantatte Pacchan* (Good old Pacchan, 1935) a bachelor doctor's Man Friday, Pacchan works towards the fruition of his master's love for a woman. Among his other plays are *Kuruppillakkalari* (A school without master, 1919), *Papi chellunnetam patalam* (It's hell where a sinner arrives, 1939).

E.V. Krishna Pillai (1894-1938) is Kerala's most popular writer of the farce. Lawyer and politician, he was a versatile literary man. Through his plays he laughed at the pompous official, the ambitious socialite, the sneaky, impoverished and unscrupulous journalist and many such types. His language was close to the popular idiom. Among his plays are *Pranayakkammishan* (A commission on love, 1932), *B.A. Mayavi* (A Jekyel and Hyde of a graduate, 1934), and *Pennarasunatu* (The land of amazons, 1935).

N.P. Chellappan Nayar, a younger contemporary of Krishna Pillai, was a prolific writer of farces. He too chose social decadence and the slimy characters that abounded in such milieu for his theme. His language tended to be rather low-brow. Some of his titles are *Pranayajambavan* (A jambavan of a lover, 1938), *Vikatayogi* (A rogue of yogi, 1939) and *Leftanant Nani* (Lt. Nani, 1946). M.G. Kesava Pillai, Anandakkuttan, K.G. Setunath, Jagati N.K. Achari and Tikkotiyan also wrote farce.

The Comedy of Manners is not very different from the farce except for the projection of a character, or concept or theme. Malayalam developed this type of play during the period of the farce itself. Kainikkara Kumara Pillai's *Matrikamanushyan* (The model man, 1969), though a later work, is an example. Here a proud man who makes a fad of his self-discipline is humbled into realism through circumstances.

Omchery Narayana Pillai, P.R. Chandran, S.L. Puram Sadanandan and K.S. Krishnan are some other writers of the comedy of manners. Musical plays were also written. From the translations of Sanskrit plays with their prose-cum-verse structure it was not a long way off to the musical play. Besides, the neighbouring Madras State had musicals staged widely in those days. In Malayalam, K.C. Kesava Pillai's musical play *Sadarama* (1903) became famous. The author himself was a reputed musician. Another musical play with a different background was Kocchippan Tarakan's *Mariammanatakam* (A play on Mariamma, 3rd. edn. 1926). The author was a Christian and the theme was derived from the Christian social life. When the prose play came into use, the musical died a natural death. It is a rare thing these days that an author attempts a musical or even a verse-cum-prose play.

The Indian national movement, especially after its intenser phase from the 1920's led the people to look back at its past romantically and re-discover its national heroes. It was a search for national identity as well as national self-respect. In Malayalam this resulted in the writing of the historical novel and the historical play as well as historical poetry. E.V. Krishna Pillai wrote three historical plays, *Sitalakshmi* (1930), *Iravikkutti Pilla* (1933) and *Rajakeshavadasa* (1943). Of these the first one was the first historical play in Malayalam. The third play was on the life of a dewan of the former Travancore State and the second was on a soldier hero of the past.

Velu Tampi, whose statue now adorns the front garden of the Kerala Government Secretariat building, was one of the earliest Indian heroes who fought against the British and suffered for it. A powerful play was written by Kainikkara Padmanabha Pillai on this valiant soldier. The play's title is *Veluttampidalava*. Kappana Krishna Menon wrote a play on Palassiraja, a king in north Kerala who took up arms against the British. V. Nilakanthappilla, S.K. Nayar, Brahmavritan and Tikkotiyan have also written historical plays.

The puranic plays fall into two groups, some are straightforward eulogies or representations. In others the puranic heroes and events are viewed in a modern light.

Murkot Kumaran wrote the play *Kuniyute kusriti* (The mischief of the hunchback, 1920). E.V. Krishna Pillai wrote *Ramarajabhishekam* (The coronation of King

Rama, 1932). Kainikkara Kumara Pillai wrote a play on the hero of truth, *Harishchandran* in 1933. K.M. Panikar's *Mandodari* (1941) and Kainikkara Kumara Pillai's *Mohavum muktiyum* (Desire and liberation, 1951) are also puranic plays.

In the 1950's and later the tendency to interpret puranic themes became evident. C.N. Srikanthan Nayar wrote a trilogy on the *Ramayana* entitled *Kanchanasita* (The golden Sita, 1961), *Saketa* (1965) and *Lankalakshmi* (1976). The first play highlights the personality of Sita, the second that of Dasaratha and the third that of Ravana. The insights presented by the plays are sometimes unorthodox. Thus in *Lankalakshmi* Ravana says that he brought Sita to Lanka not because he desired a beautiful woman, but because he wanted his city to have the best of everything in the world, in this case, the most beautiful woman.

Some playwrights also used modern dramatic techniques to re-create the puranas. Thus G. Sankarappillai (b. 1930) wrote his Mahabharata play *Dharmakshetre Kurukshetre* (In the field of dharma called Kurukshetra, 1968) employing the dramatic technique associated with the German playwright Bertolt Brecht. C.J. Thomas gave a powerful recreation of the biblical king David in his play *A manushyan ni tanne* (You are that man, 1955). Thomas employs dramatic devices like the chorus in his play.

Some writers wrote plays on social problems. And such problems were many in a feudally organised society. Indian renaissance activated by liberal ideas of the West is reflected in these plays.

V.T. Bhattatirippad wrote the play *Atukkalayilninnu arannattekku* (From the kitchen to the platform, 1930). Its theme is the plight of the women of the Kerala Brahmin community, the Nambudiris. They had little opportunity for education. They lived secluded within their own homes and every time they went out, they used a palm-leaf umbrella to cover themselves. They had other social disadvantages, too. A movement began within the community to remove these conditions. Plays on this theme were also written by other playwrights like M.P. Bhattatirippad.

Other social and economic evils which beset Kerala society also received the attention of playwrights. *Kuttukrishi* (Joint farming, 1959) by Idassery Govindan Nayar, is on the theme of land-fragmentation and on the need for joint farming. The play was a big success. Conditions in the Muslim community, particularly the purdah-wearing and poorly educated women, were also dealt with by playwrights. *Itu bhumiyanu* (This is the earth, 1955) by K.T. Muhammad highlighted these conditions.

In the years after Independence social problems became increasingly a concern of writers and the playwrights were not lagging behind. Such problems as the attitude of the white-collar government employees and the intelligentsia towards manual labour and the general tendency of the Indian to face life through meaningless talk rather than purposeful action came in for criticism from playwrights.

Omcherry Narayana Pillai's play *Itu nammute natanu* (This is our land, 1959) calls on the community to prosper through mutual co-operation and dedicated work. *I velichcham ninnalkkullatakunnu* (This light is for you) another play by the same author, written earlier in 1956, deals with the problem of national reconstruction. In his play *Janadrohi* (An enemy of the people, 1951), T.N. Gopinathan Nayar pictures the agony of a doctor in the pollution of a city caused by a factory and the enemies of the people ranging against him, like Stockmann of Ibsen's play, *The Enemy of the People*.

The theme of the human being becoming a social menace through his diabolical conduct has also attracted playwrights. *Taptabashpam* (Hot tears, 1934) by Kuttanad Ramakrishna Pillai attracted much attention when it was written. It highlights the hypocrisy of a man who seduced a girl and had later no compunction in sitting in judgement on her in his capacity as a judge. There are several other dramatists who used the play to lash out at society for its foibles. P.R. Chandran, P.V. Kuriakose, N.N. Pillai Kadavur and Chandran Pillai are a few of them.

The politics of nationalism and Leftism, produced its votaries among dramatists. The first political play was *Pattabakki* (Arrears of rent, 1938) by K. Damodaran, a communist theoretician. A working class family is persecuted by the landlord for non-payment of rent arrears. The family finally hits back.

Many of the political plays which followed those of Ponkunnam Varki (b. 1910) and of Toppil Bhasi (b. 1914), considerably aided the communist movement in Kerala.

Varki's plays like *Jetakkal* (The victors, 1946), *Vali turannu* (A road has been opened, 1956), *Visarikku kattu venta* (The fan needs no breeze, 1958) deal with the struggle of peasants and workers. Varki, a schoolmaster-turned communist-politician does not end the confrontation between the peasant-worker activists and their exploiters in a bloodbath. He prefers a conversion of the exploiting class.

Toppil Bhasi had most of his plays staged by a Leftist dramatic troupe, the Kerala People's Art Company (KPAC). His plays became popular and effective vehicles of the communist doctrine. His play *Ninnal enne kammyunisttakki* (You made me a communist, 1952) was widely staged. It tells the story of an old man who began as a sworn enemy of the communist activities but finally becomes a convert after his experience of the rich class. *Sarvekkallu* (The survey stone, 1955) and *Muladhanam* (Capital, 1958) are among his other plays.

Cherukad was another prolific playwright who wrote communist oriented plays. In a play like *Nammalonnu*

(We are one, 2nd. edn. 1959) he conveys the condition of the down-trodden effectively.

P. Kesava Dev, a national award-winner, Vaikkam Chandrasekharan Nayar, S.L. Puram Sadanandan are among other writers of political plays.

The farce, the social comedy, the historical play, the reformist play and the political play share some common characteristics. Their form and structure are traditional. The plot sometimes shows parallel tiers. The aim of entertaining was not lost sight of even when the theme was serious.

It was a different kind of drama that N. Krishna Pillai (b. 1916) wrote in 1942, basing his writing on the model of Ibsen. The play was taut, intense, purposeful and fast-moving. Character was pitted against character, and unconsciously-felt psychological leanings were exposed. *Bhagnabhavanam* (The shattered home, 1942) told the story of a family of a father and his three daughters. The playwright rejected the old idea that a play synthesised different sentiment into an enjoyable fusion. He invited the audience to sit through the play and participate in a unidimensional experience of pathos. The structure of the play admits of only one tier. There are no parallel stories. The play delved into attitudes, hatreds and resentments buried deep in overt actions with misleading facades. For example, the concern of the dying husband (of the eldest girl) for his wife is unmasked as concealing the resentment of a sick and dying man against the good looks and youth of his wife. Perhaps without his realising it he has deep in him the desire that she shall not enjoy a life of happiness denied to him by his illness. The play is rich in its penetration of the human psyche.

Krishna Pillai followed up this first play with others making use of these novelties in the formal, structural and psychological characteristics. In the play *Anuranjanam* (Reconciliation, 1950), clashing human wills do not end in parting but in reconciliation. His important plays are *Balabalam* (Strength, pitted against strength), *Kanyaka* (The spinster) and *Darshanam* (The philosophy).

The Malayalam play is passing through a stage where the influence of the current European experiments is felt. Brecht and his concept of alienation guide some of the playwrights. So does the French absurdist playwright Ionesco and the Italian Luigi Pirandello. The theme of the play recedes into the background and form occupies the dramatist's attention. The theme thus taking a backseat necessarily leads to the devaluation of the didactic or political play. The idea that a play should be judged as art and literature *per se* has gained ground since then.

In a way the experimental stage had already begun in the Malayalam drama in the early forties when C.J. Thomas wrote his acclaimed plays *Avan vintum varunnu* (He returns) and *A manushyan ni tanne* (You are that man). The influence of Brecht and the concept of the epic theatre were evident in Thomas. Subsequent to him more than one playwright have followed the experimental path.

Thomas deals with fundamental moral and ethical problems in his three principal plays. The third one, besides those mentioned above, is *Ayiratti orunutti irupattettil kraim irupattelu* (1954). In the play *Avan vintum varunnu*, the soldier comes back from the battle field blind and discovers that his wife was pregnant from his best friend. Ultimately he forgives them. In the *David* play, the mighty king David sins by seducing the beautiful wife of a soldier whom he gets killed through cunning. David has ultimately to kill his own son and thus pay the penalty. The *Crime* play is different in that it has no metaphysical undertones. It presents the reactions of different people to a death that has taken place. The epic theatre style is employed.

N.N. Pillai (b. 1918) who owns his own theatre of which members of his family are the principals wrote and produced several plays that have earned an appreciative audience and readership. Pillai shocks his audience by his biting satire, bold statements with sexual undertones, innovative stage experiments and sparkling dialogue. Among his plays are *Pretalokam* (The world of ghosts, 1965), *Marananrittam* (The dance of death, 1967) and *Ishvaran arastil* (God under arrest, 1967). In *Pretalokam*, Pillai connects the world of the beggars with all its pathos, obscenity and depravity to the world of the rich class and finds the latter no more sacred than the former. *Marananrittam*, sometimes described as an absurdist play, presents the story of an old doctor and his relations with a young nurse in his own clinic which leads to a liaison with her. There is a secret side to this relationship and similarly there is also one to the relationship of the doctor with some other employees and patients in the clinic. It is an eerie place where ultimately the doctor is ritually killed by these very people after he had committed suicide. One finds the influence of the British playwright Harold Pinter.

G. Sankara Pillai (b.1930) is a leading light in Kerala's drama and theatre. He pleads ardently for an amateur theatre movement. Although he began his career as a playwright with themes depicting the conflict in an individual when faced with a choice between the demands of a joint family and his own career inclinations, Pillai moved in the last few years into the field of the experimental play. Among the plays of the early phase is one like *Vinayum vilannum* (The vina and the chain, 1949). The title itself sufficiently indicates where the conflict lies. A man's desire to follow his artistic inclinations is fettered by the restraints imposed upon him by family ties. His awareness of his duty to the family is made into an agony by their constantly reminding him of the same. *Bandi* (The prisoner, 1967) is another of this talented playwright's powerful plays. A play like *Avataranam bhrantalayam* (Play presented by a lunatic asylum, 1976) belongs to his experimental phase. One

notices in this play the influence of Artaud's theatre of cruelty.

C.N. Srikanthan Nayar, who wrote a trilogy on the *Ramayana*, wrote a play entitled *Kali* in 1977 in the expressionistic technique. Kali, the God of the Kali epoch, appears in the form of a small stone idol from the blood that appears on the hurt in a prostitute's foot. The idol demands blood through the words of an entranced spokesman. It grows to gigantic proportions. In its desire for blood it ultimately kills the spokesman. The play is a powerful expressionistic piece needing considerable care in its stage production.

Tevarute ana (The deity's elephant, 1978) by Omcherry Narayana Pillai earlier mentioned, is a play that belongs to the modern age. The play unfolds in the form of a rehearsal. There is a stage manager on the stage. One is familiar with him on the stage of old Sanskrit plays and he also appears in the Brechtian theatre. The play is a piece of social criticism in which a temple elephant is used as a powerful symbol reminding one of the rhinoceros in Ionesco's play. The structural feature of a play within a play is also employed. An occasional call is sometimes heard in favour of what is known as a 'tanatunatakavedi' or indigenous theatre.

Kavalam Narayana Panikkar (b. 1927) has written plays that are said to satisfy the definition of his theatre. *Avanavan katamba* (To each man his hurdle) and *Daivattar* are plays on this model. A scanty story with a lot of resurrected old folk and religious dances and absence of a constructed stage are the main features of this theatre. The absence of a strong theme and the presence of a lot of recital and 'drama' make the composition a kind of mere entertainment.

While the experimental play annexed most of the glamour, playwrights sticking to the traditional pattern, theme-wise and form-wise, nevertheless, continue to write. C.L. Jose (b. 1932) is a prolific playwright with more than twenty plays to his credit. *Karutta velicham* (Black light, 1964), *Vishakkattu* (The poisonous breeze, 1965), *Vishuddhapapam* (Holy sin, 1970) are among his plays. Jose's plays are oriented to traditional morality and in the conflict between bad and good, the latter finally wins. S.L. Puram Sadanandan, another playwright with a large output, has a play *Satram* (The resthouse, 1969), in which the now largely defunct political play is given a new lease of life. The play has force.

The one-act play in Malayalam is not a flourishing branch. It is not patronised by the theatre—amateur or professional. The theatre needs long plays. There are, however, more than seventy volumes of one-act plays in print. Tikkotiyan, G. Sankara Pillai, P. Kesava Dev, K. T. Muhammad, K. Surendran, K. M. George, Omcherry Narayana Pillai, N.N. Pillai, K. Ramakrishna Pillai, Abraham Joseph, Cherukad, G. Vivekanandan, Kainikkara Kumara Pillai, Toppil Bhasi and Kaladi Gopi are among the writers of one-act plays. Kainikkara's *Vivahakkaryam* (A matter of marriage), Omcherry's *Daivam vintum tettiddharikkunnu*, Cherukad's *Mulamkutu* (The bamboo growth) are among interesting plays.

The circumstances in which the radio play takes shape separate it from the orthodox play. The employment of sound for instructions and to show development of situations is a differentiating factor. The absence of an audience is another factor. These facts lead to decreased visual effects of the play. They also affect the play's adequacy as literature and as stage-production. There are some collections of radio plays in print. K.M. George, S. K. Nayar, V. Madhavan Nayar and Anandakkuttan are among those who published their radio plays.

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K.R.P.

DRAMA (Manipuri). Both the form and the concept of drama are imported to Manipuri from Bengali. Structure of the ancient stage used for purposes of theatrical presentation and folk theatres like yatra have been playing an important role in Manipuri society. Actual theatre in the modern sense starts with a Bengali play *Pravas milan* (staged in 1902) before a royal audience at a 'mandap' and not in a regular hall. The first theatrical hall was established in 1903 at Babupara, Imphal under the name Bamacharan Mukhopadhyay Bandhab Natyashala. In 1905 a translated Bengali play *Pagalini* was staged. Its dialogue was in Manipuri but songs were sung in Bengali. Again in 1918 a translation of the Bengali play *Partha parajay* into Manipuri was staged. Upto 1924 drama in Manipuri comprised invariably translations from Bengali originals. The first Manipuri original drama is *Narasingh* by Lairenmaym Iboongohal Singh. It was written in 1922 and staged in 1925.

During this period (1902-1924) Manipuri drama was a product of translation and adaptation. Female roles were played by males. As there were no proper theatre halls, most of the plays were staged at public places. In those days theatre was mostly meant for amusement.

After 1925, a number of theatre units were formed throughout Manipur. Well-managed theatre halls like Manipur Dramatic Union (1931), Aryan Theatre (1935), Society Theatre (1937), Rup-Mahal (1942), etc. were established with a view to encouraging the theatre

movement in Manipur. Many young playwrights and dramatists came forward with definite interest in theatre. Committed writers like G.C. Tongbra, A. Shyamsunder Singh are busy writing social plays. Reading public and theatre audience are so much interested in performance that a number of touring units have been established. Most of the plays have social, mythological and historical themes. Classical plays are translated from Sanskrit and staged very often. Before the coming of cinema, theatre was the most popular entertainment next to 'sumang lila', a folk theatre of Manipur. Thus this period (1925-1942) may be regarded as the golden age of Manipuri drama.

In the early forties, Manipuri drama suffered a setback in the wake of World War II and the national freedom struggle. After the Independence, however, there was a revival of the theatre movement. This time Manipuri theatre changed its course. More western influence came to be felt on the Manipuri drama. During 1960 and after, a number of young writers and directors came up with interest in experimental plays and play productions. They tried to explore new fields and use new form and techniques. Some started taking interest in physical theatre. Some tried to produce plays without scripts. Biren Singh with his experimental plays has drawn wide attention and some of his plays have been translated into English.

Among the new prominent dramatists, mention may be made of A. Somorendra for his subject social criticism, A. Tomchau for his grasp on changing human nature, L. Kanhailal for his universal human appeal and N. Sri Biren for the modern dilemma. Drama in modern Manipuri has by now developed into a strong literary force.

E.D.S.

DRAMA (Marathi). It is generally held that the first Marathi play was *Sita-svayamvara* and it was first performed in 1843. Vishnudas Bhave composed and presented the play at the command of the then chief of the Sangli state, and Bhave states that this command performance was somewhat inspired by a Kannada show of yakshagana, a popular form of song and dance drama in Karnataka. Bhave claimed that he was not much impressed by the show and that he had revised and reformed the style of the yakshagana presentation.

It is of course naive to suppose that there was no Marathi drama as such in existence before 1843. History records that many Marathi plays were composed and produced by the Bhosale kings of Tanjore in the last decades of the 17th century. Even the text of the Tanjore plays like *Lakshmikalyanam* are available. And yet these Marathi plays are ignored, because they appeared outside Maharashtra, and that they were merely court-plays, not meant for public performance.

But even before that drama in some form or the other must have been in existence, though its record is not now available. In the earliest literary works like *Jnaneshvari* there are references to the presentation of puppet-plays. There were various forms of folk-drama in existence even before the Tanjore plays, forms like 'kirtana', a sort of one man show, dealing with the exploits of mythological heroes, replete with songs and dance, 'bharuda', a devotional form dealing with the various aspects of social conditions, to which almost all the great saint-poets like Jnaneshvar, Eknath and Tukaram contributed, 'gondhals', a sort of a ritual play invoking all the gods and goddesses to attend some festival or the other, 'bhajans', a sort of community song-session devoted to the recital of psalms and prayers in the popular abhang metre, 'lalita', offering night-long musical performances, 'dashavatar', a crude play dealing with the exploits of various incarnations of Lord Vishnu not to speak of tamasha, a dramatic form in which 'gana-gaulana', a ritual play with an erotic dialogue between the child-god Krishna and the milkmaids narrated with the help of erotic lavani-songs and dances. There was also 'povada', again a sort of one-man show, full of songs about the various heroic deeds of some warrior hero. But all such medieval forms of drama did not contribute to the authentic drama in the modern sense of the term.

It will be reasonable hence to suppose that the authentic drama might not have been in existence before the appearance of the Tanjore plays and later on the Sangli plays; for there is no recorded evidence of the previous drama-texts. It is rather curious and a bit surprising to find that the major poets from Mukundraj to Moropant composed nothing but what was then called poetry, even though almost all of them were acquainted with the dramatic compositions of Sanskrit poets like Kalidasa and Bhavabhuti. Even a great narrative poet like Mukteshvar or later on Moropant was content to narrate stories from the ancient Sanskrit epics like the *Ramayana*, the *Mahabharata* and the *Bhagavata* but no one amongst them turned his attention even to the adaptation of the classical Sanskrit plays.

Even as late as the emergence of Kirloskar's very first play *Shankara-digvijaya* (1874) the actors were not restricted by any text of a given play. An advertisement of *Shankara-digvijaya* states very clearly that the actors would recite the dialogue exactly as written by the author. This curious evidence goes to prove that in earlier days an author's text of the play was not scrupulously adhered to and the actors merely depended on extempore dialogue of their own making. *Sita-svayamvara* is acknowledged as the very first Marathi play to be staged anywhere in Maharashtra.

Sita-svayamvara was undoubtedly inspired by yakshagana but the Marathi play did not follow the Kannada yakshagana pattern strictly. Yakshagana is a sort of

ballet, a dance-drama while the Marathi folk-dance was rather crude and it had no identity of its own. *Sita-svayamvara* cannot be called drama in the strict sense of that term, for there was no dialogue in it. The sutradhara recited some songs and the actors danced to their tune and interpreted their meaning with crude physical movements. The sutradhara dominated the entire show. Bhave is said to have composed some fifty-five mythological plays, the texts of which are lost, while the songs have been preserved. These songs do not reveal any sign of poetic quality. They are just pedestrian. Bhave may have started the vogue of presenting the musical drama, but neither the drama nor the music was remarkable. The sole credit of presenting the first performance of worth-while Marathi 'sangit nataka' goes to Annasaheb Kirloskar, who with his adaptation of *Shakuntala* in 1881 laid the foundation of the popular sangit nataka.

In the meantime there had appeared quite a number of bookish plays, translations of the Shakespearean plays as well as the translations of classical Sanskrit plays. Sanskrit scholars like Godbole, Rajwade and Gunjikar had translated almost all the Sanskrit plays, while Kirtane, Mahadevashastri Kolhatkar and Agarkar were responsible for the translations or adaptations of Shakespearean tragedies. Kirtane also wrote the first Marathi tragedy *Thorale Madhavrao Peshave* (1861). Its performance was quite popular. The so-called bookish plays, printed in book form, were rather meant for reading and the Sanskrit plays, with the exception of *Shakuntala*, were rarely staged.

Kirloskar, with the presentation of his *Shakuntala* undoubtedly inspired by the spectacular Parsi musical *Indra-sabha* blazed a trail of sangit natak, which had its sway for almost half a century. Kirloskar's *Shakuntala* also set the pattern for the presentation of the sangit nataka, a play in which music, incorporated in dialogue, was the dominating factor. Kirloskar's second musical venture *Saubhadra* (1883) was quite original in its conception, and the *Saubhadra* songs became so popular, that even after the lapse of a century, they have the extra-ordinary power to hold the Marathi audience spellbound. Kirloskar's third musical play was *Ramrajya viyoga* (1884), a tragedy which was left unfinished on account of the untimely death of Kirloskar.

Even though all the three musical plays of Kirloskar are mythological, the latter plays *Saubhadra* and *Ramrajya viyoga* offer glimpses of social problems of the time. *Saubhadra* pleads for love-marriage and at the same time exposes the naivety of the gullible people, who become the dupes of some fraudulent godman. *Ramrajya viyoga* presents the first untouchable, Shambuka in revolt against the brahminic domination. Kirloskar's reference to western rasas in his preface to *Saubhadra* and its influence on the play is also noteworthy. What he means thereby is that *Saubhadra* does not follow the traditional melodramatic pattern of the classical Sanskrit plays, but that he intends to compose a new type of light comedy in the Shakespearean style.

Kirloskar's outstanding contribution to the Marathi drama was sangit, which made sangit natak distinctive. The sangit natak became the norm of the Marathi drama of the next half-century, and playwrights like Deval, Kolhatkar, Varerkar and Gadkari followed in the footsteps of Kirloskar, even though each one of them had one's own style. Kirloskar-sangit became the dominant feature of the later Marathi drama. Sangit, which was meant to enhance the appeal of a play, became in the end so obsessive that it ignored the drama itself completely.

Deval's contribution to the sangit natak is immense. His plays like *Mrichchhakatika* (1887), *Swapnabhrama* (1893), *Sharada* (1899) and *Samshaya kallol* (1916) are still fondly remembered and cherished for their lilting music, but the field in which he broke new ground was the social play. *Sharada* which dealt with many social evils of the time, was above all the first Marathi play, which presented somewhat realistically the emotional tensions in a typical orthodox brahmin family. Deval's *Samshaya kallol*, a delightful light comedy bordering on the farce along with his master's *Saubhadra* still remains the most popular Marathi musical play.

In Kolhatkar's plays the dominant theme is romance. But even his once popular romantic plays like *Viratanaya* (1896) and *Mukanayaka* (1901) did not survive the test of time. Their popularity was mainly due to a different kind of northern music, as opposed to the southern Karnataka music of the previous era.

The sangit natak saw its great rise and gradual decline with the advent of Khadilkar. His plays are fraught with political implications. Khadilkar along with Bal Gandharva, is the architect of what later on came to be called the golden age of the Marathi drama. Khadilkar's popular plays like *Manapamana* (1911) and *Svayamvara* (1916) are more or less political allegories, even if the stories they tell deal with mythological themes. Varerkar also was a keen observer of the contemporary political and social scene, and his plays reveal the political and social upheavals of the time. Gadkari, who was a poet first and a playwright afterwards, composed only four full-fledged plays, but his fame as a dramatist of great power remains still undiminished.

The first fifty years of the Marathi drama (1880-1930) established a glorious tradition of sangit natak. Kirloskar, Kolhatkar and Gadkari were mainly romantic playwrights and their forte was melodrama, though Kirloskar's *Saubhadra* was in a lighter vein. Deval was the first great dramatist of the realistic school, and his *Sharada* was the first play, dealing with a serious social problem. Varerkar and Gadkari also composed social plays, but their attitude was essentially romantic. Deval's *Samshaya kallol* had set the tune for the light farcical comedy, but the effort was

somehow lost in the fanfare of melodrama. The only playwright of the time, who wrote parody and satire was Madhavrao Joshi, whose plays like *Vinoda* (1913) displayed a brilliant strain of wit and humour.

Khadilkar's *Manapamana* (1911) had already started a new vogue of classical music, and since then his plays had turned out to be the right medium for actors, who could rather sing than act. Music, which was once the means for heightening the dramatic effect, gradually became an end in itself; and the theatre became a sort of concert hall. When music became dominant, the drama came to be ignored; and this situation marked the beginning of the end of the once popular sangit natak. It was then that the Marathi theatre movement came to a suddden halt. Subsequently the major theatre-artists turned to talkies and the theatres were turned into cinema houses. For the next two decades the Marathi theatre was almost in a state of coma.

It was this interval which witnessed the first presentation of the modern Ibsenian drama. The play was S.V. Vartak's *Andhalyachi shala* (1933) and it marked the advent of new trends and tendencies in the composition as well as the presentation of the drama. *Andhalyanchi shala* revolutionised the entire set-up of the Marathi theatre, making the social realism the new watch-word. Atre and Ranganekar helped to keep Marathi drama alive during these critical decades. Atre was a versatile playwright, who dealt in pure farce as well as stark melodrama. Ranganekar's plays were composed to a set pattern. These plays had some domestic story, some light music, some delightful humour and some pretence of social comment. It was then that the social themes became the raw material for dramatic composition. The concert-hall music was replaced by lyrical songs, and the number of such songs was reduced almost to a minimum.

During this period of stagnation, a new kind of experimental theatre was emerging from the wings. To start with, playwrights like Madhav Manohar, Anant Kanekar and P.L. Deshpande adapted great modern European plays to suit the Marathi temperament. At present the Marathi stage is of two distinct kinds. There is the professional theatre catering to popular taste, and playwrights like Kalelkar and Bal Kolhatkar represent the conventional popular Marathi theatre. On the other hand, the experimental wing of the Marathi theatre was enriched by playwrights like Vasant Kanetkar, Vijay Tendulkar, Madhukar Todarmal and Ratnakar Matkari, who graduated and turned to the composition of popular professional plays. These new playwrights were primarily writing plays for the experimental theatre, which contributed also to the professsional theatre. Not only such gifted playwrights but capable directors like Atmaram Bhende, Vijaya Mehta, Purushottam Darvhekar, Jabbar Patel, Arvind Deshpande, Damu Kenkare, P.L. Deshpande, Vijay Tendulkar and Ratnakar Matkakri have to their credit many brilliant original one-act plays.

It is a sad comment on things that the children's theatre, which came into being through the ceaseless efforts of Ratnakar Matkari and Sudha Karamarkar, did not have the opportunity to thrive as much as it should have. There are no suitable theatres for the children's plays, and the professional theatres are so costly that the children's theatre cannot afford to pay their charges. The schools generally do not care much about the activities of the children's theatre. There is, however, no lack of suitable artists for the children's theatre. Avishkar, a theatre institute in Bombay, has created a fine ensemble of juvenile artists for the creation of spectacular dance-dramas. The Little Theatre and Avishkar conduct regular coaching classes for aspiring juvenile artists. All such efforts will go a long way towards the creation of a worthwhile children's theatre, only if the necessary requirement for running such a movement is suitably helped by those who are in a position to afford facilities for children's theatre.

The Maharashtra Government has done a great deal to promote the cause of the theatre. The Government not only exempts the Marathi theatre from the entertainment tax, but also takes keen interest in organising annual theatre festivals. For the last twenty-five years, state-wide drama competitions have been organised every year and it is not a mean achievement that there are at present more than two hundred theatre groups, which participate in these competitions. Many theatre artists now working for the professional theatre, playwrights, directors, actors, designers and technicians are the product of these competitions which have enhanced a very healthy interest in the cause of the theatre.

This resume of the Marathi theatre started with the appearance of the sangit natak, a distinctive feature of the Marathi theatre at the time of its emergence and its prosperous growth. This same sangit natak now seems to have shed its glamour. During the time of its re-emergence, there was only one playwright of note, Vidyadhar Gokhale, who had consistently composed sangit plays in the fine old traditions. But tradition apart, there have been some noteworthy experiments in the composition and structure of the sangit natak. Vasant Kanetkar devised for one of his delightful plays *Lekure udand jhali* (1966) and ensemble of a few tuneful, lilting songs in the manner of the film *My Fair Lady*. The most distinctive departure from the traditional sangit natak is Vijay Tendulakar's *Ghashiram Kotwal* (1972), a pseudo-historic fantasy, in which various musical elements of the folk forms like bhajans, kirtans, dashavatar, tamasha and such like are cleverly combined together to form a delightful spectacle along wth tuneful music. It is altogether a novel kind of sangit natak. Then there was later on *Tin paishancha tamasha* (1978), P.L. Deshpande's adaptation of Brecht's celebrated *Three Penny*

Opera which is composed in the traditional tamasha style, but in its Jabbar Patel presentation the loud overtones of the American Rock Opera are constantly heard. It is yet to be seen, whether such innovations in music can fashion a new kind of sangit natak. But it is a fact that such plays have found favour with the Marathi audience, and it is quite likely that it might catch public attention to such an extent that may form a likely and lively nucleus for a novel sangit natak which might combine together the local, the national and international folk forms of music.

The Marathi theatre is at present very much alive and growing in various directions.

M.M.

DRAMA (Nepali). The earliest attempt known so far at writing a play was made by Shaktiballabh Aryal who translated his own Sanskrit play *Hasyakadamba* into Nepali (1798). The translation wellnigh took the form of a narrated tale and therefore failed to qualify as a play. Bhavanidatta Pandey's translation of Vishakhadatta's *Mudrarakshasa* suffered a similar shortcoming. That was in 1835.

Motiram Bhatta (1866-1896) must be acknowledged as the first to write a Nepali play which possessed literary merit too. He wrote *Shakuntala* (1888) to be followed in quick succession by *Priyadarshika*, *Padmavati* and three more. Though they are translations of Sanskrit plays, at places they are more transcreations than mere translations.

A playwright of note was Pahalman Singh Swar (1878-1935). His first published play was *Atal Bahadur* (1905) which was based on the story of *Hamlet*. Besides *Ratnavali* and *Shakuntala* which were translations, he wrote *Bimaladevi*, *Lalubhaga* and *Bishnumaya* which were original works.

A third playwright of remarkable talent was Shambhuprasad Dhungel (1889-1929). He is said to have written fifteen plays but not more than six of them are extant today, namely, *Ratnavali*, *Shakuntala*, *Vidya Sundar*, *Uttar Ramcharit*, *Malati Madhav* all based on Sanskrit plays and *Ashok sundari* which he wrote conjointly with other writers. *Shakuntala* was his mature work which can be read as a closet drama. Nepali poets vied with one another in writing on the *Shakuntala* theme.

The year 1909 saw the establishment of the Gorkha National Theatrical Party in Darjeeling by Dhanbir Mukhia and his associates. The GNTP first staged *Atal Bahadur* of Pahalman Singh Swar and then *Kanjusko dhan* which was a fairly free translation of *Kripaner dhan* by Amritlal Basu. The third play put up by the GNTP was *Abu Hossain*, a translation of *Hathat badshah*, a farce by Girish Ghosh. Hatalal Giri was the translator. James Dunne who was attached to a second dramatic club, the Children's Amusement Association, wrote eleven plays altogether of which two were probably his original works *Bijaybasant* and *Thime-kunden*. James Dunne who knew Tibetan, based the last named play on a Tibetan legend.

Parasmani Pradhan (b.1898) wrote eight plays for the Himalayan and Children's Amusement Association that was started in 1916 after the amalgamation of the Children's Amusement Association with the Himalayan Association founded in 1913. These eight plays are not mere translations. They are transcreations. This Association staged in 1923 *Shyami kamari* (Shyami, the slave girl) that was written by Surya Bikram Gewali (b. 1898). The play was a plea for abolition of slavery which was still in vogue in Nepal.

The year 1926 saw the publication of the play *Mutuko byatha* (The heart's agony) by Balkrishna Sama (1902-1981). It proved to be a turning point in the history of Nepali drama. Amongst his seventeen plays that have been published there are social and historical tragedies and dramas in verse. Influences of Shakespeare and Sanskrit dramatists are also discernible in his plays. Sama, however, was a great poet and poetry permeates his plays. But, the problems as are mooted in his plays and characters as are presented in relation to them, are of this earth and earthy.

Bhimnidhi Tiwari (1911-1973), whose published plays number fourteen, took into account the actual condition and limitations of the Nepali stage.

Gopalprasad Rimal (1918-1973) imbibed the influence of Ibsen. His two plays *Masan* (The graveyard) and *Yo prem* (This love) take up the cause of individual freedom and relate love to this freedom.

The most sought for playwright of the H & CAA period in Darjeeling (1916-1932) was Bhaiya Singh Gazmer. He is known to have written more than eleven plays. Unfortunately none of them has been published yet. In terms of general popularity he stood head and shoulders above others.

Another prolific and gifted writer was Harka Bahadur Sahi who penned more than fifteen plays. Like Gazmer, Sahi also did little to have them printed and published.

Of the later Indian Nepali playwrights mention may be made of Birbikram Gurung, Tulsi Apatan, G. Tshering, Virendra, Bikram Rupasa, Kumar Ghising, Man Bahadur Mukhia, Arjun Prasad, Haren Alley, Deo Kumar Dewan, C.K. Shrestha, Gyaneshwar Giri, Mohan Thapa, Mohan Bista and Pukat Gurung.

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G.R.

DRAMA (Oriya). In the beginning Oriya drama had four

different models to follow, such as—i) folk plays, (ii) Sanskrit drama, (iii) English drama, (iv) Bengali drama. Naturally, dramas of the early Oriya dramatists who were mostly among the educated affluent people of the towns came to be influenced by all the above four models. All the dramatists from Lal to Mishra, were well informed persons and they were deeply involved in contemplating new modes and manners of social living. Together they not only ushered this new form into Oriya literature, but also established it as a respectable genre to be followed and developed by subsequent writers. The first modern Oriya drama, in fact the first Oriya drama in the real sense, was published in 1877. Jaganmohan Lala (1838-1913), an employee of the British Government and also an inhabitant of Mahanga, a village about 70 kms from Cuttack, wrote this drama entitled *Babaji* and also staged it in his own village. It is noteworthy that the first Oriya play had a social theme. This was a drama in four sets, having no scenes etc., and the plot covered events of only 7 to 8 hours. In this drama the misdeeds of a Mahant (abbot) and of a drunkard have been sternly viewed and various superstitions like tantrik practices have been severely criticised; besides, the drama raised a strong voice in support of prohibition.

Sati (1886) was Lala's second drama and here the dramatist showed the dark side of the contemporary princely administration. Its heroine, Labanya, struggled to free herself from the passion of the prince and ultimately committed suicide. Lala wrote two other dramas such as *Priti* and *Briddha vivaha* (The marriage of the old man) after this. In the first, he showed the dreadful effects of the caste system and in the second, he preached against marriage between unequals, both in age and otherwise. Lala was primarily a reformist and socially a very conscious person.

But the man called the 'Father of Oriya drama' who came later in chronological order was Ramashankar Ray (1857-1931), whose first drama entitled *Kanchi Kaveri* (1880) was written when he was still in the college. Here the dramatist deals with a glorious chapter of Orissan history (mid-15th century). The war between Kanchi and Orissa, the aid given by Lord Jagannath and Lord Balabhadra to Purushottamadeva, the Gajapati King of Orissa, the defeat of Kanchi, the vow taken by Purushottama to give Padmavati, the daughter of Kanchi King, in marriage to a sweeper, and ultimately Padmavati's marriage with king Purushottama constitute different sequences in the plot of this drama. The plot had some historical base, though mixed with legends. It is the first modern Oriya drama to be staged at Cuttack (1881).

Banabala (1881), Ramashankar's second drama, was an Oriya adaptation of Shakespeare's famous comedy *The Tempest*, and this was the first attempt of its kind in Oriya.

Kalikal (1883), Ramshankar's next drama, shows the bad effects of drinking. The play is a good example of Ramshankar's reformist attitude. He depicts the pitiable condition of a couple blind with affection for their only son, the deplorable condition of a rejected wife, and finally the dreadful end of a drunkard youth.

The evil consequences of old-age marriage have been shown in his *Budha bara* (1892) and the downfall of an aristocratic family due to lack of discipline in life and susceptibility to wine and women has been dramatised in his *Bisha modak* (1900).

His historical plays include *Ramabanabas* (1891), *Kansavadha* (1896) and *Chaitanya lila* (1906). The need of religious tolerance has been projected in *Yugadharma* (1912). *Lilavati* (1912) deals with widow remarriage and industrialisation, etc. *Badaloka* (1913) a play with songs, treats the same topic. The expansion of female education, evil effects of casteism and the necessity of inter-caste marriage have been discussed in *Kanchana mali* (1914). *Biswayagnya* (1916) deals with the national movement. *Ramabhishek* (1917) is based on the *Ramayana*.

Ramshankar brought a new trend in modern Oriya drama. A strong desire for social reform as well as an eagerness to inculcate a spirit of nationalism were two main objectives before him.

Bhikaricharan Pattanaik (1877-1962), a junior lawyer under Ramshankar, also wrote ten dramas. His first drama was *Katakavijay* (1901) where the dramatist utilised the historical data of the annexation of Cuttack from the Marathas by the British, in the beginning of the 19th century. His other plays were *Nandikeshari* (1915), *Ratanmali* (1915), *Samsar chitra* (1915), *Raja Purushottama* (1924) and *Jautuka* (1924). Pattnaik was, like his senior lawyer, a social reformer and he raised his voice against unemployment, dowry and various other prevailing social habits and superstitions. His dramas continued to strengthen the tradition of social criticism in Oriya literature.

The rulers of a few estates like Khariar (western Orissa), Parlakhemundi and Chikiti (southern Orissa) also wrote a few dramas during this peirod. Vira Vikram (1874-1911), the prince of Khariar, wrote eleven dramas of which *Utkala-durdasha* (1904), *Shailabala* (1909), *Harishchandra* (1909) and *Balya vivaha* may be named. The main objectives of these dramas which dealt with contemporary social evils as subject matters were social reforms. The plays were staged at Khariar. Similarly Padmanabh Narayan Dev, ruler of Parla and Radhamohan Rajendra, ruler of Chikiti also wrote dramas having social content. The princes staged these dramas in their own palaces.

Kamapala Mishra (1875-1927), a renowned dramatist of the time, wrote *Sita vivaha* (1899), *Vasanta-latika* (1913) and *Harishchandra* (1902). In *Sita vivaha* Mishra experimented with both the eastern and western dramatic styles successfully. Though these dramas dealt with mythological characters yet they had strong contemporary

flavour. Lack of supernatural elements, depiction of contemporary social values, and emphasis on the then current language distinguished these dramas. Godavarisha Mishra (1886-1956), an important poet and political leader, wrote *Purushottamdeva* (1917) and *Mukundadeva* (1920) during this period. The characters were taken from important chapters of Orissan history and through them the dramatist projected strong feelings of patriotism and nationalism.

During the first part of the 20th century Orissa saw two powerful dramatists; they were Aswinikumar Ghosh (1891-1963) and Kalicharan Pattanaik (1898-1978). *Bhishma* (1915) was the first play written by Aswinikumar Ghosh. *Dhruva* (1918) was the first drama of Kalicharan. That was a humble beginning for both, particulary with popular mythological plays. Till then Orissa did not have a permanent stage. Unlike Bengal it had no rich patrons for drama either. Therefore, dramatic performances were rare. Radhakanta Rangamanch, Kothapada Rangamanch, Vasanti Usha (all at Cuttack or near Cuttack city), Padmanabh Rangalaya at Parlakhemundi (Ganjam district) and Vikram Theatre at Khariar (Bolangir district) were only temporary stages.

Aswinikumar wrote 38 plays as well as some farces and one-act plays. These were, subject-wise, mythological, devotional, historical and social plays. *Seoji* (1918), *Kalapahada* (1920) and *Shrimandir* (1934) among his historical plays and *Shrilokanath* (1946) and *Chasajhia* (1946) amongst his social plays were very popular in those days. The character of Kalapahad, the infamous Muslim commander who had invaded Orissa and demolished a large number of temples was analysed from humanitarian angle in the drama *Kalapahada*. Also in *Konarka*, the drama which used a popular tale about the construction of the famous temple at Konarka, the dramatist tried to focus on the hopes, happiness, sorrow and expectation, etc. of the main architect. Also in his semi-historical plays such as *Chandaluni* and *Shrimandir* he adapted popular tales as his subject matter. But *Chasajhia* was a real life story of an Orissan peasant family. He also wrote *Kaidi*, following *Crime and Punishment* and psychological plays like *Abhinaya*, etc.

Banamali Pati, a tax collector (Naib) from Balanga (Puri district) established a professional theatre during this time and named it as Radha Krishna Theatre. He also formed a theatre party for staging dramas and requested Aswinikumar to write plays for his party. Aswinikumar not only wrote plays but also took over charge of the party after Pati's untimely death and inspite of heavy financial loss continued his charge for some time. Aswinikumar was almost like a soul dedicated to Oriya drama, and for about 25 years, from 1915 to 1940, his was the most dominant voice. His other plays include *Savitri*, *Janaki*, *Sakshigopal*, *Salbeg*, all mythological and *Gobinda Bidyadhar*, *Kesoriganga*, *Kapilendradeva*, *Tajmahal*, etc. all historical, and *Bhai*, *Irani*, *Master babu*, etc. all social. Aswinikumar's forte was plot-construction and his plays catered successfully to the changing taste of the time.

Kalicharan's beginning was in the 'rasalila' tradition. He wrote 10 of them and staged them under the banner of Sakshigopal Natyasangha during the thirties. He founded the Orissa Theatre in about 1938 in Cuttack city, and overnight, rhetorically speaking, the modern Oriya theatre in the real sense was born. *Girl School*, probably Kalicharan's third play, and a play with a social theme, was staged by the Orissa Theatre as its first production. He eliminated melodrama completely, treated themes related to social problems in a realistic natural frame, put emphasis on the familiar lives of common poeple and at one stroke, as if, ended the mythological and historical era of Oriya drama. The plays followed in quick succession, such as *Chumban* (Kiss, 1942), *Jayadeva* (1943), *Bhata* (Rice , 1944), *Chakri* (He who wields the wheel, 1944), *Abhijan* (The invasion, 1946), *Raktamati* (The blood-soaked earth, 1947), *Raktamandar* (The red flower, 1952), etc. Like Aswinikumar, Kalicharan also tried his hand at different branches of dramatic literature. He had vast experience about men and women and a deep insight into human character. His spirit of nationalism was unique. Moreover he himself was a notable poet and lyricist, and singer of repute. He joined all these in his dramas. They have familiar, day to day subjects, people like those who are our next-door neighbours, who talk in a language which we daily use, and who are caught in such coils of life which also surround us everyday. Apart from being extremely popular, the plays of Kalicharan were a delicious, substantial fare. The Orissa Theatre, after a life-span of about 10 years closed down in 1949. By this time another permanent stage named Annapurna Theatre emerged in Cuttack and some of Kalicharan's dramas were staged by this theatre also. Kalicharan introduced 'cover scenes', an intelligent adjustment of scene arrangements making the productions easier and better. He introduced female artists amidst vehement criticism by the conservatives. A man of many facets, a playwright, singer, actor, poet, lyricist and an able teacher of dance, drama and music, he was committed to the cause of Oriya drama. The history and development of modern Oriya drama, particularly from about 1940 till about 1955, got intimately linked with him and was dominated by him. This period is, therefore, appropriately named as 'Kalicharan era'.

Two other noteworthy dramatists of this period were Ramaranjan Mohanty and Lala Nagendrakumar Ray (1898-1978). Lala's *Kalinga vijay* (1930) and Mohanty's *Goudavijeta* (1932) became popular.

In 1946 Annapurna Theatre staged *Mulia* (The labourer) by a young dramatist, Ramachandra Mishra (b.1921). It became an instant hit. In this play conflict

between the ancient and modern values has been depicted, with emphasis on the brighter sides of traditional values. A conflict between the eastern and western culture has been shown in one of his popular plays entitled *Ghara samsar* (1950). According to the dramatist, Gandhism is the only means which, if accepted, can neutralise the cultural differences. A call for a return to village has been given in his *Bhaibhauja* (1954). *Narottama dasa kahe* (1969) deals with different values of life and shows the deplorable condition of truth, justice and religion in the present society. Mishra has mostly written family-dramas. The joys and sorrows of middle class family life have found place in his work.

Bhanjakishore Pattanaik (b. 1922) was another noteworthy dramatist of this time. His first play was *Jhada rati* (1939). But *Devi* (1945) actually established him as a dramatist. It deals with a romantic love-story. Subsequently he wrote a number of plays. Among them *Jahar* (1946) is a drama of conflict between the haves and have-nots. *Benami* (1946) shows the vicious effects of human passions. A strong feud between the brutal and saintly forces has been shown in *Manikjodi* (1951), where ultimately the latter wins. *Jayamalya* (1952) deals with emotional problems of a writer and the dramatist draws the attention of the society towards developing a moral responsibility for the writer. A touchy problem regarding family relations has been discussed in *Atithi* (1955). *Pahili raja* (1956) preaches against superstitions and *Ashokastambha* (1959) shows the complexity of human character. Pattnaik was an ardent follower of Kalicharan. In most of his dramas he accepted Oriya family life as his theme. Entertainment, rather than preaching, has been his main objective. He was also a faithful follower of naturalism in Oriya drama.

Gopal Chhotray (b. 1920) who began his career as an actor was a contemporary of Mishra and Pattnaik. He wrote his first play *Pheria* in 1946. He selected a traditional theme for this drama, depicting conflict between the good and evil instincts of man. *Bharasa* (1953) is a powerful drama that dealt with the problems of an artist vis-a-vis idealism and realism. *Para kalam* (1953) is a political drama, an early example of its kind in Oriya. *Ardhangini* (1956) was one of his noteworthy creations where the emotional problem of a mother has been depicted through the heroine Maya. Chhotray also dramatised a few popular novels like *Jhanja* by K.C.Mohanty, *Amadabata* by B.Pattnaik, *Malajanha* by U.Das, and *Pratibha* by H.K.Mahatab. Besides, he also wrote many radio-plays, one-act plays and musical dramas. These have their special contributions towards the development of Oriya drama. Especially his attempts to rediscover and recast the 'yatras' of Baishnav Pani, the doyen of folk-operas, for broadcast by All India Radio, and his dramatisation of Fakirmohan's short story *Patent medicine* added a fresh dimension to Oriya drama.

Chhotray's realistic dialogues, sense of humour and knack for experimentation distinguish him from others.

Kamalalochan Mohanty (b.1921), another contemporary dramatist, openly criticised the weaknesses and lapses of the present society. He eloquently speaks out his reactions against the growing differences between the haves and have-nots. He wrote *Kirani* (1958), *Swami-stri* (1959), *Dak bangala* (1960), *Matri-mangal kendra* (1961) and some other successful plays. He treated his dramas as a medium to build a better and flawless society.

Dhaneswar Patnaik (b.1927), a dramatist from southern Orissa came into prominence by writing *Utha pacheri* (1959). He subsequently depicted the lives of the Adivasis for the first time in Oriya drama in his play *Adivasi* (1961). Balaram Mishra (1929-1978), also another dramatist from the south, wrote *Bandita* (1959), *Samkha-mahuri* (1961), *Dumba* (1962) and *Bisa piyusa* (1965) preaching problems like communal harmony and family planning in his dramas. Kartickkumar Ghosh (b.1903) younger brother of Aswinikumar Ghosh, wrote *Lakshahira* (1956), *Raktara daka* (1961), *Kapurusha* (1966), *Dukha karibar kichi nahin* (1968), etc. for the professional stage. His dramas have strong elements of entertainment and at the same time they deal with many contemporary problems.

Two dramas of Adwaitachandra Mohanty came into prominence in mid-forties; these were *Radhika* (1941) and *Sadhaba jhia* (1947). His style and especially his dialogues had an easy acceptability, beauty and naturalness. Udayanath Mishra (b.1917) wrote a few humorous dramas which were once very popular. They are *Bivaha* (1951), *Trustee* (1950), *Madhurena* (1953), *Adarsha parivar* (1953) and *Koila kampani* (1953). These are rare dramatic works and deal with different social problems.

Special mention may be made of Pranabandhu Kar (b.1914) who contributed qualitatively, though not quantitatively, to the Oriya drama. His drama *Ashanta* (Restless, 1960) was a milestone for modern Oriya drama. The play shows the psychological complications and the emotional problems of a writer. *Swetapadma* is his second psychological play. Powerful dialogues with subtle humour, realistic characters and successful depiction of a psychoanalytical reactions are important aspects of his dramas. He has also written a few powerful one-act plays, such as *Durapahada*, *Petu*, etc. Suren Mohanty, an employee of All India Radio, wrote a few dramas like *Bajra kabata*, *Begamkothi* and *Anuprasa*. A close tendency for both humour and satire can be seen in his dramas and one-act plays. Besides these dramatists, Narasimha Mohapatra, Bhubaneswar Mahapatra, Anandsankar Das (b. 1927), Byomkesh Tripathy (b. 1929), Neelakantha Mishra, Basantakumar Mahapatra (b.1932), etc. wrote many plays for the professional stage. Anandasankar and Basantakumar have dealt with significant social problems in their dramas and have always shown a deep sympathy towards suffering humanity.

This period (1950-60) can safely be named as the 'golden age' of modern Oriya drama. There were four professional stages in Orissa during this period which gave ample opportunity to new dramatists to stage their plays. Different social problems have found place in the dramas of this period. But mainly the middle class family and its various problems have attracted the dramatists. A struggle between the eastern and the western cultures has been taken as the common factor in most of the dramas, designed for both preaching and enterainment.

Meanwhile the audience in a way got tired of the formula-dramas. The conventional family dramas could not maintain its attraction for long and could not hold their ground before the glamorous attraction of the cinema. The necessity was felt for something more sophisticated, more intellectual. The first indications of a change in taste were seen in Ravenshaw College, Cuttack. The College Dramatic Society staged four Oriya plays in four consecutive years, 1955, 56, 57 and 58 adapted from Hauptonan's *Weavers*, Galsworthy's *Strife*, Chekov's *The Cherry Orchard* and Ostrovosky's *The Diary of a Scoundrél* respectively. The plays were adapted by Jatindramohan Mohanty and directed by Bidhubhusan Das. The plays created great excitement and a general response of immediate approval among the audience.

This attempt by the academicians was followed up outside academic circles after a few years, around 1963-65, by an amateur theatre-group called Srujani. Its sole motivating spirit was Ananta Mahapatra, the director, who had earlier been trained in Ravenshaw College Dramatic Society. At this point Manoranjan Das (b.1923) came forward with new ideas and it is under his leadership that the new era in Oriya drama began. Some of his famous plays were *Janma mati* (Motherland, 1943), *August 9* (1947), *Kavi samarat Upendra Bhanja* (1947) and *Baxi Jagabandhu* (1949). In fact the impact of western civilization on our tradition-bound society and the resultant changing values of life prompted Das to seek a fresh pasture for Oriya drama. He tried to free himself from tradition in his dramas *Agami* (Advert, 1950) and *Abarodh* (The seize, 1953). Of course these had romantic strains. But the conviction and attitudes of the characters had totally changed. The dramatic characters became more self-centred and preached the philosophy of 'first yourself, second yourself and always yourself'. But the dramatist opted for new values in life. Manoranjan changed the very form of Oriya drama.

Towards 1960, a strong intellectual element became an essential part of all branches of Oriya literature, including drama. Manoranjan Das wrote *Sagar manthan* (modelled on Priestly's *An Inspector Calls*) in 1964, which was highly acclaimed by the discriminating viewers in Orissa. The deep analysis of character employed in this play was a novel idea for Oriya drama. In *Banahansi* (Wild swan, 1968), he put forth the theory of timelessness, placing past, present and future at one point. Another drama, *Aranya fasal* (The wild harvest, 1969) which earned him The Sahitya Akademi Award in 1971, the first Oriya drama to achieve this honour, depicts wild human passions. Here the dramatist refers to the savage sexual hunger of the so-called intellectuals and the real lack of communication among them. This as well as the allied theme of alienation he followed up in his subsequent highly innovative plays, *Kathaghoda* (Wooden horse, 1973) and *Shabdalipi* (Word-script, 1976). A deep desire for freedom from conventions was expressed in *Amritasya putrah* (The sons of nectar, 1971). The serious and timely problem of generation gap as well as the meaningless but compulsive social circuits where every body suffers, have been discussed in *Bitarkita aparahna* (Controversial afternoon, 1979). His latest play *Nandika keshari* is a recreation of an ancient legend in the context of the present day man's disastrous desire to destroy itself. Das is quite alive to changing social values. But his emphasis is not so much on society as on man who has created the society, and who at the same time by his subtle actions destroys it, and in the process destroys also himself. He hits at man's hypocrisy no doubt, but also at the same time at his uncertainties and insecurities and at the final meaninglessness of man's total existence. Das broke new ground and established Oriya drama at par with contemporary world-drama of the later half of the 20th century. Both in theme and form he not only catered to the new audience and new taste but also largely created this taste and audience.

Today many dramatists who follow Manoranjan have tried to focus on this hypocrisy in human character. Bijay Mishra (b.1936), a powerful dramatist of the post-sixties, wrote *Janani* (1960), *Ashanta graha* (1964), *Timira tirtha* (1965), etc. for the professional stage and then changed over to experimental dramas. Plays like *Shababahakamane*, *Duiti surya*, *Dagdha phulaku nei*, *Chandra chori*, *Tata niranjana* and *Jane raja thile* are unique for their novel style and presentation. The dramatist unmasks human hypocrisy in the *Shababahakamane* (The pall-bearers) and proves that friendship, affection and love have become meaningless in this self-centred society. In *Jane raja thile* (There was a king), the recreation of an ancient fantasy, Mishra lashes out at dishonesty and against a Buddhistic background, deals sharply with contemporary social values. Specially its lucid philosophical dialogues are highly poetic and create an atmosphere of ancient monasteries. Though Manoranjan prepared the ground for Bijay, yet in many respects he is independent of Manoranjan and his dramas have their own unique features. He seems to say that if it is not possible to relieve oneself from worldly pains, it is always wise to submerge oneself in that. This is probably one of the ways by which one can solve his problems to some extent.

Jadunath Das Mahapatra (b.1929) emerged as a

dramatist with his *Surya mandira* (1962). After that he wrote *Bhuli huene athaba andhar* (1974), *Ratrigo tume katha kuha*, etc., out of which *Athaba andhar* (On darkness) shows some difference in structure. Here he describes the agony of human souls to free themselves from wordly bondage through short, pithy dialogue. Biswajeet Das (b.1931), dramatist of *Mrugaya* (The hunt, 1960), is a powerful, experimental dramatist who authored plays like *Nishipadma*, *Suna sujane*, etc. Akhyay Mohanty's (b.1942) *Sambit* is also something different from the traditional plays. Besides these, there are a few other dramatists like Kartikchand Rath, Jagannath Das, Ratnakar Chaini, Rameshchand Panigrahi, Prafulla Mohanty, Prafulla Rath, Harihar Mishra, Rati Mishra and Banabehari Panda who have been writing new plays with new themes and new attitudes and together contribute to the rich mosaic of Oriya drama in the seventies and early eighties.

In the meantime, all the professional theatre groups of the state have closed down and the dramatists have to depend upon the amateur groups to stage their dramas. Yet contemporary Oriya drama continues to grow and what it increasingly manifests is a greater concern with the problems of existence and with man's unenviable destiny in an increasingly hostile world.

H.D.

DRAMA (Prakrit). The definition of drama given by Bharata (2nd century B.C. to 2nd century A.D.) in his *Natyashastra*, the earliest dramaturgical treatise is not fit for the Prakrit and Apabhramsha dramas. He has also not mentioned any full-fledged Prakrit drama in his work. The dramas written in Prakrit are called 'sattaka'. The very name sattaka and its variants sataka, sadika are all un-Sanskritic. Bharata has not given any definition of sattaka in his *Natyashastra*. Abhinavagupta (10th century A.D), the commentator of *Natyashastra*, was the first to define the term sattaka and put it nearer to 'natika'. According to the *Kavyanushasana* of Hemachandra (12th century), sattaka is monolingual, i.e composed in a single language. Like natika, it is not composed in Prakrit and Sanskrit both, as was the tradition. According to Sharadatanaya (12th-13th century) sattaka is a kind of natika which is based on dance. Rajashekhara (10th century A.D), the author of the *Karpuramanjari* has considered it like natika. The *Karpuramanjari* is the earliest known sattaka, in which the definition of this play-type is available. He has also stated that it does not possess the interludes, like praveshaka and viskambhaka and anka (act). It is a Prakrit composition, containing mostly musical and dance items. The whole action is not divided into Acts (ankas), but into four pauses indicated by the intervention of the curtain called 'yavanika' and hence the Act (anka) of sattaka is called 'yavanikantara'. The sattaka is full of the sentiment of wonder (adbhuta). Generally the name of sattaka is given on the name of the heroine. Rajashekhara has called it 'pauiabhandha paabandha' (Prakritabandha), it is played through dance.

Following closely the pattern as set by the *Karpuramanjari*, there are five other sattakas in Prakrit—(1) *Rambhamanjari*, (2) *Chandraleka*, (3) *Vilasavati* (4) *Shringaramanjari* and (5) *Anandasundari*.

The *Karpuramanjari* of Rajashekhara is a major and the most important work among the dramas of Prakrit. Rajashekhara is more a poet than a dramatist. As a dramatist, he has given the reason why he has composed it in Prakrit, viz., the structure of Sanskrit is hard while that of Prakrit is soft. The difference between the Sanskrit and Prakrit poetry is like the difference between the male and the female. There are 144 verses in total in the *Karpuramanjari* and seventeen varieties of metre are used in it: shardulavikridita, shloka, vasantatilaka and sragdhara are the chief ones. The poetic beauty and excellence are discrenible in every step.

The *Rambhamanjari* was composed by Nayachandra Suri (14th century). He was earlier a worshipper of Vishnu and later became a Jaina.He himself claimed his work to be better than the *Karpuramanjari* but in fact it is not so. As Sanskrit language is also used abundantly, some of the scholars are not ready to consider it as sattaka. It is in three acts.

The *Chandralekha* is a play of Rudradasa (17th century), an inhabitant of Calicut. There are four acts (yavanikantaras) in it. The marriage of Manaveda and Chandralekha is depicted in it. The major rasa is shringara. The style is like that of the *Karpuramanjari*. The language is based on the *Prakritaprakasha* of Vararuchi. Like the other sattakas, it also has much influence of Sanskrit dramas. The author, Rudradasa has also defined the term sattaka in it.

The drama *Vilasavati* is a work of Markandeya, (17th century), the author of the *Prakritasarvasva*. Vishvanatha referred to a *Vilasavati* as a natyarasaka in his *Sahityadarpana*. Perhaps it is not the same; it may be another work. Markandeya himself referred to a verse from the *Vilasavati* in his *Prakritasarvasva*.

The Shringaramanjari is a play (sattaka) of Vishveshvara (18th century). Vishveshvara composed many works in his early life. Of these *Navamalikanatika* and *Shringramanjari* are the major ones. A.N. Upadhye has discovered their manuscripts. On the basis of these manuscripts, he has presented the story of *Shringaramanjari* in his scholarly introduction to *Chandralekha*. There are many similarities in the descriptions of the *Karpuramanjari* and the *Shringaramanjari*. Both the dramatists Rajashekhara and Vishveshvara followed the *Svapnav asavadatta* of Bhasa, the *Malavikagnimitra* of Kailidasa and the *Ratnavali* of Shriharsha.

The author of the *Anandasundari* is Ghanashyama

(18th century) who was born in Maharashtra. He composed 64 books in Sanskrit, 20 in Prakrit and 20 in the regional language. He has composed three sattakas out of which, only one, i.e. *Anandasundari* is available now. Bhattanatha has written Sanskrit commentary on it. Its language is artificial, because at that time, Prakrit was not the language of the masses, so he composed his work following mostly the Prakrit grammar. The Marathi words are more in number.

Besides the sattaka, no other Prakrit drama-type is known. Its popular character and origin are obvious from its close association with music and dance, loose format, simple construction and division, sentiment of marvel and the use of Prakrit.

V.J.

DRAMA (Punjabi). Modern Punjabi drama was born in 1914 with I.C.Nanda's one-act play *Dulhan* (The bride) written for a competition in 1913 organised by Nora Richards, whose husband P.E.Richards was a professor in Dayal Singh College, Lahore, where Nanda was a student. Nora Richards was an actress, asscociated with the Abbey Theatre of Ireland.

Nora Richards was the first woman to discover and propagate the idea of a Punjabi language theatre and to induce Nanda to write in his mother tongue. Before this, there were folk dramas modelled on the song-packed nautanki and performances of ramlila and the naqals performed by village buffoons at weddings and ceremonies with great wit and humour. Their naqals—five to seven minute skits—had social comment as well as hilarious entertainment. But literary drama was born with I.C.Nanda's *Dulhan*. Bawa Budh Singh had written *Chander Hari* (1909), and Bhai Vir Singh's *Raja Lakh Data Singh* had appeared in 1910. But these dramas were not staged.

Nanda's better-known plays are *Subhadra* (1920) in which the widow Subhadra suffers the cruelty of her mother-in-law. Her educated brother comes to her rescue having persuaded a friend to marry Subhadra, to the consideration of both her parents and in-laws. *Shami Shah* is an adaptation of *The Merchant of Venice*. *(Lily da viyah* (Lily's marriage), was published in 1920, in which Lily, the granddaughter of a rich Rai Sahib, marries her poor young tutor Jai Kishan against her grandmother's wishes, and *Social Circle* in 1945 destroyed during the partition and re-written in 1952, in which the playwright mocks the hollow values of the middle class. Among his one-act plays *Baba Ram bhajani* (1914), *Jinn* (1932), *Beiman* (The crook, 1942), *Chor kaun* (Who is the thief?, 1950) are well known. Nanda died in 1965 in New Delhi at the age of 73.

Side by side with Nanda's realistic form ran the tradition which took inspiration from the classical Sanskrit drama using conventions of mangalacharana, sutradhara and song and poetic dialogue. Bawa Budh Singh wrote *Mundri-chhal* (Trick of the ring, 1927) demolishing puritanical values, and *Damini* (1930), a legend which he turned into a propaganda piece for the uplift of the untouchable classes. Brij Lal Shastri's *Puran Bhagat*, *Kunal*, *Sukannaya* and *Savitri*, taken from old mythological legends, voice traditional moral values.

The best in this tradition was Kripa Sagar's historical triology *Maharaja Ranjit Singh I* (1923), *Maharaja Rajnit Singh II* (1928) and *Dido Jamwal* (1931). The playwright mirrors court scenes, palaces, war camps and village squares with speech variations of different social groups, in graphic detail. Shakespeare's influence can be seen here, mixed with Parsi theatrical traditions.

In Lahore, in the thirties, Joshua Fazal Din wrote plays for the uplift of the rural people. His themes show the harms caused by liquor, usury, corruption, etc. In *Pind de vairi* he dramatizes how the peace of rural life is torn by petty enmities and grudges. These plays are loaded with stock characters and situations.

The Progressive Writers' Movement in 1936 brought a new social awareness to Punjabi playwrights. Later, the People's Theatre Movement gave a much more active feeling of social injustice and economic exploitation. It uses the folk forms and folk conventions adapting them to contemporary themes.

Sant Singh Sekhon wrote plays with social commitment and championed themes of class struggle. In his collection of six one-act plays *Chhe ghar* (Six houses, 1941), *Bhavi* is the best both as a literary and a theatre piece. In this play, Rajeshwari and her daughter Brijeshwari (Kameshwari) take refuge in the kingdom of Raja Man Singh. The sixteen year old princess gets involved with the middle-aged Maharaja and the young prince Vijay Singh falls in love with the Rani Rajeshwari. All this ends in mutual destructions of both the parties. The play conveys the message that the Indian feudal rulers had grossly perverted motives which brought ruin to the whole national polity.

Sekhon's full-length play *Kalakar* (The artist, 1945), is about man-woman relationship with a mythological parallel as Lord Indra's seduction of Gautama Rishi's wife Ahalya. It describes the hunger of an artist for beauty which shall remain ever unfulfilled. His other plays are *Naraki* (The denizens of hell) dealing with commercial and administrative corruption and *Varis* (The inheritors, 1954), a historical drama about the rising power of the Sikhs inter-woven with the popular love-story of the poet Varis Shah. *Moyan saar na kai* (The dead are unaware, 1955) and *Beda bandh na sakyo* (The sinking ship, 1956) deal with the uncontrollable ambition of the Sikh chiefs after Maharaja Ranjit Singh's death and their inner dissensions, betrayals and tragedy. In *Damayanti* (1960) he has invested the Mahabharata legend with a mundane meaning; Damayanti represents the earth, Raja Nala,

man and the gods, the elemental forces of nature. His *Mittar piara* (The beloved friend, 1970) is about the Indian revolutionaries abroad left in the lurch after Germany's defeat in the First World War. The four groups of Indian patriots go to Moscow to seek guidance from Lenin and return each with its own hope or despair. Sekhon's plays have been mostly intellectual questionings with polemical edge and have not found much favour with the stage.

In 1940, women hardly ever acted in Punjabi plays. Harcharan Singh's wife along with some girls of a women's college acted in plays written by him and thus broke the impasses. His *Anjor* (The ill-matched, 1941) and *Dosh* (1947) depict realistic situations with the motive of social reform. He carries the Nanda tradition forward. After the partition he wrote *Ratta salu* (The bridal robe, 1957) about the struggle of the peasants, *Tera ghar so mera ghar* (Your house is my house) about Hindu Sikh unity. His one-act play *Nawan chanan* (The new light) mocks the western civilisation superficially acquired, praising the purity and genuineness of rural Punjab. In *Man dian man vich* (Suppressed wishes) he describes the pathos of a woman's dream of happiness being destroyed at the very moment when it is near fulfilment. His latest plays *Hindi di chadar* (India's robe) and *Chamkaur di gadhi* (The fortress of Chamkaur) deal with Sikh history in a devotional frame of reference. He won the Sahitya Akademi Award for his satirical play *Kal auj te bhalak* (Yesterday, today and tommorrow) in 1973.

Balwant Gargi wrote and staged plays in diverse styles. He broke away from the Nanda tradition of moral reform plays. His first play *Loha kut* (The blacksmith, 1944) deals with the suppressed emotions of Shanti, wife of the blacksmith Kaku. The young daughter Baino elopes with her lover challenging the iron law of the smithy. The shocked mother condemns her daughter for her immoral act. In the end, however, she feels that her daughter was perhaps her own youthful self, her alter-ago. With a new realisation, she decides to leave her husband and elopes with her paramour in search of emotional truth.

Kesro (1952), a realistic comedy dealing with the women's education, has boisterous situations, and a lot of folk wisdom. *Kanak di balli* (The mango tree, 1944) deals with the love of a beautiful girl Taro and a village bangle-seller Bachna who are destroyed by a lecherous landlord and a sinister matchmaker Taban. The naive remarks of the forest guard Naraina, the snivelling servant Jhandu and the drunkard uncle Maru, lover in the play, heighten the pathos. *Dhuni di ag* (The dark ritual) is about a young director in love with two women, one of whom, smitten with jealousy and anxious to preserve his seed in her womb kills him. *Sultan Razia* (1972) a historical drama is the tragedy of the Turkish-born queen torn between her duties as a Sultan and her love for a Negro slave, beset with political intrigues and betrayals and lust for power of the amirs in a corrupt court. His latest play *Sautan* (The rival wife, 1980) deals with the incestuous relationship of a mother, a son and a daughter in the mud courtyard of the village. Two hags unfold the action with song and drum; a witch doctor questions and lashes the characters aiming at healing them; in the end the mother possessed by the spirit of the dead daughter, in a fit of hate, strangles the daughter-in-law, what follows is a macabre scene of incest.

Among Gargi's one-act plays are *Pattan di beri* (The boat woman, 1950) in which a woman is divided between her husband and her lover (husband's friend), *Bebe* (The matriarch, 1944) is about a dominating mother whose inordinate possessive fury drives away her three sons, one by one, from the house. *Chaku* (The knife) is about a jobless youth on the verge of committing suicide on the sea-shore when a young actress disguised as an old woman appears on the scene. He finds her wrinkled face beautiful, falls in love with her, and when she casts off the disguise he finds her young and beautiful.

Kartar Singh Duggal's *Ik siphar siphar* (One zero twice, 1941), *Tin natak* (Three plays) and *Sat natak* (Seven plays, 1950) are one-act collections. *Mitha pani* (Sweet waters) and *Kob kan* (The mountain cutter) are full-length plays. His most known play is *Diva bujh gaya* (The lamp is blown out) set in the valley of Kashmir, in which a mother, in order to save the valley from the invaders, kills her treacherous son. Its poetic language fills the play with vigour.

Guridial Singh Phul, a prolific playwright, has authored some social plays with moral purpose, but has devoted himself mostly to Sikh historical and religious plays. His best known two plays are *Jin sat palley hoe* (Those who possess the truth) and *Apna mool pehchan* (Recognise your real self). In this religious drama format Harcharan Singh's *Chamkaur di gadhi* and Balwant Gargi's *Gagan main thal* are also worth mentioning.

Gurdial Singh Khosla, a high railway official, founded an amateur group, Punjabi Theatre, in Lahore and after partition shifted his activities to New Delhi. His plays *Buhay baithi dhi* (Daughter at the threshold), *Jutian da jora* (A pair of shoes) and *Murde da ration* (The ration for the corpse) are light weight social comedies which have a punch; Surjit Singh Seth experimented with modern techniques and surrealistic dialogues in *Kadir yar* and *Mard mard nahin, tivin tivin nahin* (Man is not man, nor is woman woman). In *King Mirza te Sapera* (King, Mirza and Sapera) two fanciful characters King and Mirza (in the shape of dogs) are disgusted with life and are thinking of committing suicide but they are waiting for their friend Sapera who has to join them in their deathly resolve. Their conversation is incoherent, witty, interesting—very much Beckettian. Finally they give up the idea of suicide

because they learn the futility of it from another incident of today's man who is living a purposeful life. Kapur Singh Ghuman has done experiments with form specially in *Putlighar* (House of puppets) and *Muk sansar* (The mute world). His latest work *Rani Kokila* is based on a Punjabi legend with the same experimental search. Paritosh Gargi, Harsarad Singh wrestle with the psychological problems of the urban middle class. Ajmer Singh Aulak depicts rural scenes. His *Begane bodh di chhan* and *Turi wala kotha* (The barn) have won applause from urban audiences also.

A new form of song-drama or opera was started by Sheila Bhatia who writes, composes and directs her song-dramas for Delhi Art Theatre. Her first major work was *Heer-Ranjha* (1957), followed by *Rukhe khet* (Dry fields) and *Prithviraj Chauhan*. She experiments with folk tunes, motifs, songs and legends. Her famous production *Chan badalan da* (The moon is in the clouds, 1967) was a visual collage of song, stylised speech, prose bits, rituals, narration and enactment of village scenes. In her latest *Sulgada darya* (The smouldering river, 1982) she has used Bulleh Shah's kafis and mixed these with her own dramatic verses, songs and dialogues; the piece culminates in the tragic end of two ill-starred lovers.

Gursaran Singh, a left-wing enthusiast, has a very devoted group of players at Amritsar who work very hard to present progressive themes on the Punjabi stage and some translations from other languages including a few of Maxim Gorky's plays. Popular in village, his revolutionary work is honest, but its artistic quality needs a lot of improvement in terms of good theatre.

Hardit Singh Sutantar Giani has written some good plays *Rakab ganj*, *Moyan sath na jayi*, *Charhdhi kala* and *Aape gur chela*—based on Sikh history and theology. S.S.Uppal made history in the annals of Delhi's theatre by producing and directing all these plays with artistic aptness and dramatic skill. Gurcharan Singh Jasuja has contributed both religious (*Charila sohdhan dhart-lokai*, 1969) and general plays (*Kandhan ret dian*, *Andhkar*) but his *Ghao mukha sher mukha* (one-act play) won him name and fame. Pandhi Nankanvi has published many full-length and one-act plays.

In fine, new drama in Punjabi is alive to the local and national problems and traditions as well as to the techniques and ideals of the experimental theatre in Europe. Sometimes a fusion of various techniques and forms especially the folk dramatic forms has led to interesting results providing also wider range and scope to many talented actors and actresses. On the whole drama in Punjabi seems to be a going concern and plays are being written to supply the growing need of the theatre. Numerous professional theatre groups as well as amateur drama clubs are at work to promote Punjabi drama.

B.G.

DRAMA (Rajasthani). Old Rajasthani literature had developed modes of entertainment in the forms of 'khyalas', 'tamasas', puppetry, etc. which are skin to drama. The khyala is a poetical composition in the form of dialogues. The actors (all male) sit on a raised wooden stage to take their turns to sing the dialogues while dancing to music. This form of dramatic performance of the khyala owes its origin to the 'phagas', 'charcharis' and 'rasas' of the middle ages, and the term 'khela' might be the root for derivation. Just like the modern khyala, 'khelas' are also performed dances in a like manner, as is clear from the word 'khela nachai.' As these were composed in the folk-style, meant for oral recitation, no attempts were usually made to prepare transcripts for wide circulation. The literary elites, especially the Sanskritists, had always been averse to the language of the masses and their literary endeavours, which were, therefore, looked down upon by the upper strata of the society. However, we have some specimens left which date as far back as the 18th century. *Chakava Baina*, *Jagdeva Kankali*, *Dhola Marawana*, *Indra sabha* are some of the khyalas popular in Shekhwati. There are others of 'Alibaxi', 'Kuchamani' and other styles. Some of them were preserved when printing facilities were available. 'Ramalilas', 'Rasalilas', 'bhavais', 'swangas', etc. were other popular forms to serve the purpose of the drama.

The modern theatrical performances were started in the Ramaprakash Theatre at Jaipur under the patronage of Maharaja Ramasing of Jaipur. The Maharana of Udaipur and Maharaja Ramasing witnessed a play based on the life of Emperor Jahangir in 1880. It was a Parsi theatre, as it was popularly called, and the actors and actresses either belonged to Bombay or were trained locally by the Parsi stage directors. This facility, however, was not gainfully availed of by the local talent, as no notable dramatic performance has been reported on this luxuriously furnished stage after the death of its founder, Maharaja Ramasing. Though thus ignored by literary circles at home, the genre found favour with Rajasthani litterateurs who migrated to other states of the country, temporarily or permanently. For a number of economic and political reasons, there had been a flow of population from the desert areas to other parts of the country, first southwards and then eastwards. Dhamana Ganva; Hyderabad, Bombay and Calcutta were the places where some literary pioneers gave us the first dramas of the language. The torch-bearer was Shivchandra Bharatiya, who wrote *Kesar-vilas* in the year 1900 to be followed by his *Budhapa ri sagai* (Old-age betrothal) in 1906 and

Phatka janjal (Dealing in future trading) in 1907. Next in the chronological order was Bhagawati Prasad Daruka who wrote *Vriddha vivaha* (Old age marriage, 1903), *Bal vivaha* (child Marriage, 1920), *Dhalti phirti chhaya* (Changing shadows, 1920), *Kalakatiya-babu* (Gentleman of Calcutta, 1922) and *Sithana sudhar* (Reforms through humorous songs, 1923). Gulabchand Nagauri, Narayandas Sarada, Narayan Agrawal, Balakrishna Lahoti and Ghasiram are other playwrights of the period who wrote while living away from the homeland.

Nagauri gave us *Marwadi mausar aur sagai janjal natak* (Rituals of the dead and betrothal, 1923) from Dhamana Ganva; Narayandas Sarada is the author of *Kailiyugi Krishna Rukmana natak* (A Drama of Krishna and Rukmini of Kaliyuga, 1922), *Bal byava ko farce* (Farce of child marriage, 1924), *Bhagyodyama natak* (Drama of fate, 1924) and Narayan Agrawala of *Vidya udaya natak* (Drama of the dawning of knowledge), *Mahabharata ko shriganesh* (Beginning of the Mahabharata, 1924) and *Akal badi ki bhains* (What is bigger, buffalo or intellect? 1925) respectively. In this very category is *Kanya bikri* (Sale of girls, 1938) by Balakrishna Lahoti. Ghasiram of Hyderabad and G.R. Agrawala, author of *Dharmapala*, are two more contemporary dramatists.

Dramatists at home also had their share in contributing to this important genre. Madanmohan Siddha of Jaipur wrote the famous *Jaipur ki jyonar* (Feast at Jaipur, in three parts), which has been very popular and has seen several editions. Mathuranath Bhatta composed *Rambha Raman* (1920). The second phase was led by Bharata Vyasa's *Rangilo Marwad* (Colourful land of Marwad, 1947) or *Dhola Marawana* (1949) and Jamanlal Pacheriya's *Nai binani* (New bride, 1962). This post-Independence period has further witnessed *Pranvir Pratap* (Pratap the resolute, 1958) of Girdhar Lal Sastri and *Panna Dhay* (1963) of Agyachandra Bhandari. The seventies have seen two more of them, *Tasa ro ghar* (House of cards, 1973) by Yadavendra Sharma and *Badhti anwalai* (Increasing distances, 1979) by Annaram Sudama. A set of two dramas which are more or less one-act plays, has been produced by Arjundev Charan under the title *Do natak aj ra* (1979). The dramas are titled *Sankario* and *Gavadi*. Coming to the circumstances that prompted the playwrights to try their pens, they found that the time they were still living through bore a serious impact of the Arya Samaj Movement, combined with that of the social reformers, in its initial stages, especially in this part of the country. Inspired by this reformist awakening, the dramatists, who hailed from this region, got naturally concerned with the problems of their society which were both economic and social. Added to this was the comparatively advanced culture and civilisation of the provinces where they lived and worked. The percentage of literacy in these areas far exceeded that of their native place. This inferiority complex further infused a yearning that compelled them to draw a naked picture of their society and to tackle the problem in their own ways. It was for this very reason that practically all pre-Independence dramas deal with certain common problems like child-marriage, sale of bride, old-age-marriage, vice of dowry, superstitions, extravagancy, outdated customs, indecent songs, future-trading, dancing girls, illiteracy, etc. Shivchandra Bharatiya, the doyen among the dramatists, has very rightly remarked in the introduction to his *Kesar vilas*, which happens to be the first drama of the language, that he has tried to tell his people of the evils they are caught in and to attract them towards the love of the country, the use of home-made articles, industry and crafts, concern with the education of the women, and a life of honesty and righteousness. This statement makes it clear that the political awakening in Maharastra, Gujarat, Bengal, etc. had also its part to play in grooming these writers. A question may be raised as to why these writers adopted this particular literary genre as vehicle for their feelings. The only answer to this can be the encouragement they got from the developed Maharastrian stage and the no less popular Parsi Theatre which pervaded the big cities of Calcutta and Bombay. Moreover, the entertaining element provided by the drama was also in view, as testified by S.N. Agarwala while saying that it was an easy way to educate people *(Akala badi ki bhains)*. The Parsi Theatre is responsible for producing epic plays, while the film-industry is directly concerned with plays like *Rangilo Marwad*, *Dhola Marawana* and *Nai binani*. In the peculiarly local style, M.M. Siddha presented scenes of feasting at Jaipur which highlighted the different aspects of the society. It achieved much success. The post-Independence cultural renaissance is to account for plays like *Panna Dhay* and *Pranavir Pratap*. The play *Tasa ro ghar* depicts the frustration in modern life and the *Badhti anwalai* exposes the vote-catching devices and the mentality of the village folk. *Mhara to Giradhara Gopala* (Bikaner, 1984) is a drama based on the life of Mira, the famous saint poetess. R.K. Vyasa 'Mahendra', the author, has tried to faithfully depict the cultural traditions of his time. The insertion of too many songs, however, does not suit the modern drama. In *Bolata akhara lach hamanagadha* (1981), B.L. Mali 'Ashanta' has tried to highlight the problems of democracy and its failure in establishing a stable government to the aspirations of the common man. He has introduced all the gods, big and small, of the Hindu mythology as characters and tried to prove his theory by their failure in rooting out corruption from public life. This is a depiction of down to earth realities as they exist. The playlets by Arjundev are experiments in stage-plays, one leaning partially to leftist thinking and the other just presenting stray common talk, which of course hint at the unguarded behaviours of the growing up generation. The technique of the pre-Independence drama

was influenced by the Sanskrit dramaturgy and the Shakespearean theatre, both. This influence is seen more in form than in substance. The drama *Mahabharata ko shriganesh* contains the provisions of sutradhara, mangalacharana and bharatavakya, as provided by the Sanskritists. The psycho-analytical approach, the struggle of ideals and the emphasis on the problems of the common man speak of the impact of the western drama. Still, the depth of feelings, subtlety of romantic situations, quick movement of events, creation of suspense, psychological treatment of characters, the inner conflict of their hearts and minds, and such other ingredients of a good drama are more or less conspicuous by their absence. While the old dramatists tried to mould their language to the status and standard of the character, the modern ones do not seem to believe in this exercise. Their characters mostly talk in one and the same language, irrespective of their educational standard and social standing. *Tasa ro ghar* and *Badhti anwalai* both may be taken as supporting this contention. Nevertheless, it is a fact that characters speaking in their own language tend to create a greater impact than those who do not do so. The old dramas abound in monologues, intending to give sermons, while those influenced by the films present scenes which are too difficult, if not impossible, to be staged. Considered from the literary point of view, almost all of them lack in substance. They seem to have no grip of the problems and need much of tutoring and practices before they are able to produce a real drama. The idealists, the reformists, the realists and the committed ones, all of them are still at an elementary or experimental stage. Rajasthan has not as yet produced a great dramatist.

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Raw.S.

DRAMA (Sanskrit). Because of fanciful accounts and speculations, and for want of adequate, unimpeachable evidence, it is not possible to determine the precise antiquity of Sanskrit drama and state its definite origin. Only a reasonable reconstruction of the picture is possible. And such a reconstruction will show that Sanskrit drama is older than the Greek drama. Allusions to dramatic representations in early Brahmanic literature, in the Buddhist *Dighanikaya* and *Avadanashataka*, Panini's (400 B.C.) mention of *Natasutras* (IV.3.110-111), Patanjali's (200 B.C.) reference to the mimetic showing of the 'Killing of Kamsa' and 'Binding of Bali', and the mention of earlier writers on dramaturgy in Bharata's *Natyashastra*, all go to show the existence of some kind of dramatic activity round about the 5th or 6th century B.C. Some portion of *Bharatanatyashastra*, like the section on music, is said to be considerably old though the extant text was probably fixed during the epic period. The archaeological discovery of an open-air theatre, the stage construction conforming to the *Natyashastra* directions, in the Sitabenga cave of Ramagarh hills in Laxmanpur, in Surguja district of Madhya Pradesh by Bloch, who assigns it to at least 300 B.C., is yet another confirmation of the high antiquity of Sanskrit drama. The discovery of the fragments of Ashvaghosha's plays, the pre-classical plays of Bhasa and the full-fledged perfectly composed plays of Kalidasa, necessarily presuppose a literary and dramatic activity which must go back to a few centuries before the Christian era.

The *Natyashastra* of Bharata and the Indian tradition ascribe a divine origin to drama. God Brahma created 'natya' as the fifth Veda, culling suitable elements from the four Vedas, at the request of the denizens of the three worlds for a 'kridaniyaka' or a play-thing which could entertain and instruct all kinds of people. caste, creed or age holding no bar. Brahma gave the Natyaveda to Bharata. With the help of his hundred sons and further assistance secured from the heavenly nymphs Bharata brought drama within the reach of mortals.

Rejecting this mythical account, modern scholarship sought the origin of Sanskrit drama naturally among other causes. But the hypothesis that the Sanskrit drama came into existence under Greek influence, made possible through Alexander's military campaigns, has now become a historical curiosity. Sanskrit drama is older than the Greek drama. The dramatic conception and drama production techniques of the two are also different. Sanskrit drama does not care for the unities of time and place; there is no chorus and tradegy in Sanskrit drama; the word 'yavanika' which was advanced as evidence of Greek influece, has been shown to refer to a 'swiftly moving curtain of screen' (yavanika/javanika) which the ancient Greek stage did not use.

The western scholars, however, still prefer to assume a religious origin for Sanskrit drama on the analogy of the Greek drama. But this may also be partially true. There are elements, no doubt, of dramatic representation and dialogue recitation in the old Vedic ritual. But it must be remembered that any idea of imitation for pleasure or laughter, as in the case of the figure of the vidushaka, is completely alien to the solemnity of ritual performance in Indian climate. It must come, if it did, only on a secular level. Later evidence clearly shows that, though the dramatic production was held as a dedication to gods and the principles of religion were carefully adhered to in the speeches and behaviour of main dramatic characters, the dramatic themes themselves were not always religious but about royal and legendary heroes, and the performances were held on the occasions of religious and popular festivals, to celebrate such secular events as royal coronation and wedding and at royal command. Sanskrit drama grew under religious influence and had a religious bias;

but that does not mean it had a religious origin.

The other extreme is represented by the view of secular and popular origin of the drama which regards puppet-show as its source. The word 'sutradhara' means the string puller who makes the puppets perform; but it also means, as Sanskrit dramatic theory shows, the producer-director who briefly introduces the plot, the hero and the sentiment of the drama in production. The idea of the shadowplay as a source of drama is obviously inadequate; there are one or two solitary examples of 'chhayanataka', which seems to have made no impact on Sanskrit dramatic literature. Another aspect still of the hypothesis of secular and popular origin is the view that drama was first composed in Prakrit and was later turned into Sanskrit under the encouraging patronage of Shaka rulers in India. It is a mistaken view of the use of Prakrit in Sanskrit drama. The available literary evidence falsifies the supposed priority of Prakrit over Sanskrit drama.

Objectively, the origin of drama will have to be sought in the natural instincts of humanity. From days of primitive and early culture man is known to have expressed his joy and pleasure, by singing, dancing and by mimicking or imitating. The crude requirements for a dramatic exhibition are thus ingrained in the nature of man. In order to seek a formal beginning, however, one must reckon that recitation or spoken dialogue and acting modes are the characteristic aspects of drama, emotional representation and emotional response its objectives, and songs its pleasurable accompaniment. These components must have been stirred for Sanskrit drama in the semi-religious atmosphere of religious occasions and 'yatras' and of seasonal and harvest festivals, all of which are an essential part of the common life of men. To these may be added the public recitation of epic and puranic legends by professional bards and story-tellers. These factors must have helped in giving a formal shape to dramatic activity. The statement of Bharata about the divine origin of drama reflects, first of all, only the typical Indian way of investing the *Natyashastra* with sanctity and authority in support of its supposed divine connection. But the statement is also suggestive of the possible source which influenced the genesis and growth of drama. It is said that Brahma took 'pathya' or recitative element from the *Rigveda*, 'abhinaya' or acting modes from the *Yajurveda*, 'rasa' or emotional element from the *Atharvaveda* and music from the *Samaveda*. This should mean for us that the Samvadasuktas or the dialogue-hymns of the *Rigveda* served as a model, an inspiration or a beginning for the formal drama. The ritual and sacrificial performances described in the *Yajurveda* involve a number of symbolic acts which have to be carried out ritually and they are a mimetic performance of an actual act or happening, like the buying of soma from the soma-seller or the king's stepping on a tiger skin in Rajasuya. The idea of acting modes may, therefore, have acquired a definite shape by watching sacrifical performances. The *Atharvaveda*, in contrast to the other three Vedas, is a Veda of the masses: it is not confined to religious and simple secular themes but reflects the whole gamut of human emotions, terrible and peaceful; hence the emotional content and response are traced to this Veda. The position of the *Samaveda* as a source of music is apparent.

The *Natyashastra* contains an account of the first performances given by Bharata after he received the Natyaveda from Brahma. It shows that: (i) The theme in the beginning was drawn from myth, the victory of gods over the demons. (ii) Bharata's plays *Amritamanthana* and *Tripuradaha* were of the 'samavakara' and 'dima' type, that is, heroic plays showing the triumph of good over evil. (iii) Bharata performed 'purvaranga' and 'nandi' first, and then presented the dramatic spectacle by 'anukriti' or mimetic acting. (iv) He was advised by Shiva, before whom the performance was given, to add the dance elements of 'tandava' and 'lasya' in order to make the performance more entertaining and graceful.

Shorn of fanciful paraphernalia, the account suggests that drama first began as a spectacle of mythical, legendary or puranic themes. Patanjali's reference to the show of *Kamsavadha* and *Balibandha* points the same way; it is also true of the vernacular drama in India, and the interest in mythical and puranic themes has never ceased to this day. Drama must have turned to social events and royal heroes in course of time. It was the heroic theme that appealed to the ancient mind first, and then it must have turned to love, the twin sentiments which govern the composition of Sanskrit drama. The 'purvaranga' was in part a religious and worshipful performance, partly a song and dance entertainment and partly an introduction to the play to be presented. The elaborate preliminary was later cut down; but 'nandi' remained as a mark of religious dedication and divine blessing and protection. Song and dance seem to have persisted as the permanent features of the technique of drama production. Kalidasa, therefore, describes 'natya' in terms of twin 'nritya' of Shiva and Uma. Bharata used 'anukriti' in relation to the main performance; it means that the dramatic action was represented by imitation or mimetic acting, gestures and movements of the body, and there was no or very little of improvised spoken dialogue. The beginnings of Sanskrit drama, thus indicate that it was an action spectacle, accompanied by song and dance. Music may have been used as a background to the performance, and songs for conveying the story to the audience, while the action was acted out by gestures and movements of the body so that it appeared as an 'anukriti'. Dance may have been a preliminary or supplementary item for pleasure; or the gestures and movements may have been adopted to dance technique, as in the later and developed production technique, in order to lend beauty and grace to the 'angikabhinaya'.

The next stage of development is expected to be that of spoken dialogue, which the playwrights wrote and the actors learnt by heart and delivered. When the entire dramatic story came to be gradually composed in dialogue of prose and verse, and when the writers finally took over from the professional actors even the early preliminaries, like nandi and prastavana, drama assumed the full-fledged classical pattern, as in Kalidasa's plays, in their hand.

Sanskrit dramatic literature appears to have been continuously produced from at least the second or third century B.C. to the 20th century A.D., over a period of two thousand years. Unfortunately hundreds of literary works have been lost. The Sanskrit theorists often refer to or quote from plays which are mere names to us. What we have are the thirteen short and long plays of Bhasa (earlier than Kalidasa, 3rd century. B.C. or 3rd century. A.D.), three each of Shri Harsha (606-647 A.D.), Bhavabhuti (700-730 A.D.) and the later Rajashekhara (latter half of 9th and beginning of 10th century A.D.) and one each of Shudraka (3rd-4th century A.D. or 1st century B.C.), Vishakhadatta (probably contemporary of Chandragupta II, 375-413 A.D.) and Bhattanarayana (between 650-750 A.D.). If to these plays are added the works of later dramatists like Murari (9th-10th century A.D.), Bilhana (1080-1090 A.D.), Krishnamishra (second half of 11th century) and Jayadeva (12th century) and some later specimens of other formal patterns, we have a little over a hundred plays, which form the surviving Sanskrit dramatic literature, although research is busy bringing out new works into light.

Reticence of Sanskrit dramatists about furnishing personal information and the uncertainty of dates are bound to be handicaps in chronological survey of Sanskrit drama. Perhaps an approach through literary trends and compositional patterns may provide a better perspective on the nature, achievements and shortcomings of Sanskrit drama.

Bharata recommends a variety of sentiments of different dramatic characters to evoke varied emotional response from spectators and to satisfy diverse tastes. Kalidasa seems to hold the same opinion. However, it was necessary, in practice, to treat one emotion principally and allow the others to play a contributary role in order to achieve structural and organic unity for the dramatic story. This emotion or sentiment (rasa) came to be either love or heroism, and later dramatic theory gave it the sanction of a precept or conversation.

Love or 'shringara' is a major theme of all literature. In Sanskrit drama it centres round the personality of a royal hero. For dramatic writing, moving from mythological to social theme, a historical, legendary or traditionally popular king was an obvious choice of a dramatic hero. For, the ancient kings were religious, political and social leaders of the society, patrons of art and literature. and some of them fine artists in themselves. They symbolised also ideal types of virtue, courage and nobility. Thus, a play of royal love, a pleasing comedy on the background of harem and court, came into existence. The *Malavikagnimitra* of Kalidasa is the early and best known specimen of this type, and it seems to have set a vogue. Set against the background of royal harem the element of conflict in this comedy naturally comes from the queen or queens of the king-hero, who do not like the new love-affair of their lord and husband. The fulfilment comes through intrigue and harmless deception, schemes and machinations aided and abetted by the king's companion, the vidushaka, and the willing palace maids. It is discovered at the end that the heroine, who is a refugee and a maid in the harem, is really a princess in disguise, temporarily illtreated by fate, but originally promised as a bride to the hero or a relative of the queen. This brings about reconciliation and a happy end. In the polygamous atmosphere of the day the king-hero is inevitably required to face some embarrassing or humiliating situations before his wife, but there is an element also of mirth and laughter and the play closes with the happy union of the lovers. Shri Harsha's *Priyadarshika* and *Ratnavali*, both natikas of four acts, Rajashekhara's *Viddhashalabhanjika* and the Prakrit sattaka *Karpuramanjari*, Bilhana's *Karnasundari* are all plays of this type. The variations are in the role the vidhushaka plays for accomplishing the union of love for his king, the dramatic devices like the talking sarika, play-within-play, mirror-wall and statue, magician's trick, etc., which a playwright might use in the plot-structure for novelty and stage effect, and the number of acts used, making the play a nataka or a natika. The romantic and poetic colours in these comedies are usually impressive, and they provide entertainment and pleasure, as the elements of love and laughter do.

The court comedy of royal love is set against the background of contemporary realism. But a real transition from mythology or old legends to folk-tales and social life is to be found in another type of comedy of love known as 'prakarana' or social drama. The hero in this comedy is a social personality; the conflict of love is due not to opposition but to social factors and the play uses a larger canvas and has 5 to 10 Acts. It is likely that Bhasa's *Avimaraka* may have paved the way for a drama of this type. Avimaraka is a young legendary prince, under a curse, and there is considerable puranic and supernatural element in the play. But the real obstacle in the fulfilment of the hero's love for princess Kurangi is that he was to live as a Chandala, an outcaste, during the one year of the curse. The formidable caste barrier and the realism of common life in the play distinguish it from the court comedy of love. Bhavabhuti's *Malatimadhava* represents the correct technical pattern of prakarana drama in ten acts. The marriage of Madhava and Malati has been preplanned by their fathers. But Nandana, the favourite companion of the king, whose minister Malati's father is,

wants to marry Malati. A Buddhist nun, Kamandaki, who was a co-student with the fathers of the young pair, is prepared to lend all help for elopement and secret marriage. But Malati is too proper a girl to follow unusual way and create difficulties for her father. These are the twin impediments to the planned marriage. Kamandaki then prepares a bold scheme of duping Malati's suitor and carries it out successfully with the help of Madhava's friend Makaranda. Makaranda dressed in the bride's robes marries Nandana to his utter humilation. In the process Makaranda elopes with his own beloved Madayantika, Nandana's sister; and Malati is also married to Madhava. Bhavabhuti seems to be determined to put his story on a multicoloured canvas. He combines natural events like the bridegroom's deception by Makaranda with such thrilling happening as the latter's adventure with a tiger to save his beloved, or an actual seige of the city by the king's army and street fighting. There is an unusual cemetery scene where a Kapalika Aghoraghanta is offering human sacrifice, and the hero kills him to save the heroine. There are also supernatural happenings like the abduction of Malati by the pupil of the terrible priest and her final rescue by the yoga-trained disciple of Kamandaki. The play is, thus, a mixture of natural and supernatural, realistic and marvellous, of familiar emotions and unusual romance. The author thinks very highly of his own composition and it is likely that the contemporary audience liked such a blend of social realism with fancy and fantasy.

The finest example of a social comedy of love is however, Bhasa's incomplete *Charudatta* and its full and expanded version, the *Mrichchhakatika* by Shudraka. It is a story of Charudatta, a young Brahmin merchant fallen on lean days on account of his generosity, and a beautiful courtesan Vasantasena who is fighting her way into respectable society. Bhasa's story is simple; but Shudraka sets it against a canvas as big as life itself, bringing in the world of gamblers, royal guards and political revolutionaries, and of murder, miscarriage of justice and of destiny playing its tricks, till victory and happiness smile on the struggling characters. Shudraka's play is alive with realism; his scenes are slices from life and his characters citizens of the world. It is really a puzzle why Sanskrit drama did not pursue this fine trend and continued with mythological stories and king-heroes even in the later period. Nevertheless the *Mrichchhakatika* stands in its isolated glory as a brilliant drama.

The comedies of love are plays of union of lovers They not only end in happiness but carry also a pleasurable atmosphere. The pangs of waiting and suspense are, no doubt, trying for the lovers. The hero is often lost in melancholy and heaves hot sighs; and the meek herione is driven sometimes to end her life out of desperateness, as some heroes also do. But the spectators know that this is a temporary misery and, therefore, a romantic sorrow; the cloud will pass and the sunshine of happiness will trickle through the gloom. The role of the vidhushaka helps this feeling to some extent. All clowns may not play the master role which Gautama does in the *Malavikagnimitra* but their wit and humour, their stupid and absurd actions enliven the atmosphere of the play. Bhavabhuti does not use a vidushaka; but he has a pithamarda, the hero's companion in love, whose hilarious role, though only narrated, makes the *Malatimadhava* and such comedies lively and mirthful.

There is, however, another kind of love story in Sanskrit which has a serious and solemn note. It could be described as a serious comedy, tragic-comedy or dark-comedy. The story here passes through the stages of union, separation and re-union. The *Svapnavasavadatta* of Bhasa, *Vikramorvashiya* and *Abhijnanashakuntala* of Kalidasa, *Mrichchhakatika of Shudraka and Uttararamacharita* of Bhavabhuti are plays of this type. Technically they are all plays of shringararasa and the pattern is of nataka and prakarana as in Shudraka's play. But the very nature of the dramatic plot and the artist's conception of his theme usher in marvellous variations.

In Kalidasa's plays and in the play of Shudraka the first stage of love and union is poetically shown. In the *Svapnavasavadatta* and the *Uttararamacharita* it is already over, and the dramatic action begins with the stage of separation. The separation has different causes. In case of Urvashi it was her passionate and possessive love and intolerant temper that made her walk away from Pururavas and enter the forbidden grove of Karttikeya, and where she was transformed into a creeper. Udayana's unbounded love for Vasavadatta resulted in his neglect of the state affairs and his minister had to take Vasavadatta away from him temporarily in order to regain the lost kingdom. The decision of Rama to abandon Sita was similarly due to a political reason, namely the scandalous talk about Sita and the kingly duty to keep the subjects happy. In the *Abhijnana shakuntala* and *Mrichchhakatika* there is an element of chance or untoward fate. Durvasas came on the very morning Dushyanta had left for his capital; Shakuntala did not naturally notice his arrival; the irascible sage cursed her that her husband would not remember her; the ring of recognition was also unfortunately lost and so Shakuntala was rejected. Vasantasena climbed into Shakara's carriage by mistake on a busy, crowded marketing day and that villain strangled her in a desolate garden.

During the period of separation the heroes suffer pangs of unbearable, heart-rending agony which the dramatists show in gripping and tragic scenes. The dawn of reunion arrives in the lives of these seperated couples through different ways. None of the heroes knows what happened to his beloved after the separation. Pururavas becomes insane with grief; but he discovers, in his search for Urvashi, a gem of reunion and is united with her in the

same Act. In *Shakuntala* and *Svapnavasavadatta* the reunion is a matter of time. When Udayana's kingdom is won back, Bhasa arranges, in the final Act, the reunion scene by gradual, revealing steps. The separation of Dushyanta and Shakuntala was really due to malicious fate symbolised by the curse. So the ring of recognition (*abhijnana*) is miraculously recovered; the higher powers are also interested and Dushyanta meets his wife and six year old son in the hermitage of the parent of gods, Maricha. The problem in the *Uttararamacharita* is somewhat different. Rama's wilful decision was cruel, one-sided and unjust to Sita. Poetically she must get justice which is done in the third act, where a psychological reunion is accomplished. But Rama's decision had also a public aspect. The shallow public must be made aware of their irresponsible crime against Sita, and Rama also must learn as king the true meaning of 'prajanuranjana'. This is accomplished through Lava's innocent jibes at Rama as a military hero, Janaka's burning wrath against the impulsive, precipitate action of Rama, and through Valmiki's stupendous spectacle of a play (garbhanataka) where the purity of Sita's character is vindicated by divine agencies and the people demonstrated their own cruel folly which was going to cost two precious lives. The reunion of Rama and Sita takes place at this stage, at the close of the play, against the story of the *Ramayana*.

These plays of reunion contain some of the finest scenes of love. They invariably carry the most moving pictures of the heroes' sufferings during the period of separation, coloured both by sincere emotion and pure lyricism. What is more remarkable still is the attitude of the artists towards the wronged woman in the polygamous context. All the dramatists strive to show the unflinching abiding love of the husband for his wife and bring this knowledge of trust and constancy to her. The hero comes back to the wife asking for forgiveness, though he was not really responsible for deserting her. Contemporary religious and social law denied to the woman the equality with the husband, and the art of drama tries to give it to her. These dramatic and poetic qualities make these plays great works of art, a proud possession of Sanskrit dramatic literature.

The 'upakhyanas' in the *Mahabharata* have supplied themes for plays of this kind. Ramachandra's (11th cent. A.D.) *Nalavilasa* based on the love of Nala and Damayanti, is a good, though not great, example of a sophisticated traditional play of union and reunion.

The themes of the heroic plays, exemplifying virarasa, are mostly drawn from the epics, puranas and tales of legendary heroes. The term heroic must be taken here in its wider connotation. In theory, the stable emotion (sthayibhava) which developes into virarasa is utsaha or energy. So, not only actual wars and fight but any action which is inspired by energy or enthusiasm is a manifestation of the heroic. The wars and fights in the *Ramayana* and the *Mahabharata* are as much subjects of heroism as are the lives of great men handed down in history, legend or local traditon. The courage displayed by a soldier or an astute politician, and by a person risking his life for an ideal or a disinterested cause, exemplifies the heroic in this sense.

In the early phase of the history of drama the lives of heroes or some significant event in their life may have easily led to dramatic treatment. Bharata's first performance of *Amritamanthana* and *Tripuradahana* show the way. Perhaps the epic and legendary poetry had already gathered the material of a heroic story and it needed only a dialogue pattern to turn it into a drama of virarasa. Of Bhavabhuti's two Rama plays the first *Mahaviracharita*, on the early life of Rama, represents this category. Bhavabhuti says himself that the heroic actions of Rama and of other characters in the Valmiki's epic inspired his play and gave him the opportunity of treating virarasa along with accompanying emotions of anger and wonder, presenting the blend with raudra and adbhuta. There is a spate of Rama plays in Sanskrit: such as Bhasa's *Abhisheka* and *Pratima*, Rajashekhara's *Balaramayana*, Murari's *Anargharaghava*, Jayadeva's *Prasannaraghava*, Mahadeva's *Adbhutadarpana* (16th century), Viranaga's or Dhiranaga's *Kundamala* (11th-12th century) which is modelled on Bhavabhuti's *Uttararamacharita*, and several other plays of later discovery or reconstructed from literary and critical references. In most of these, particularly post-classical plays, there is an attempt to dramatize the *Ramayana*; occasionally there are some interesting dramatic devices used, like a play-within-play, talking dolls and birds, a magic mirror reflecting past happenings or a woven garland (of kundra flowers) as a sign of recognition. The writers of this post-classical period generally use an ornate and florid style and the plays are dominated by long narrations and a large number of verses. The *Hanumannataka*, telling the *Ramayana* story, is a peculiar composition. It is available in two versions: the Bengali version of Madhusudana in 10 acts, known as *Mahanataka*, and the West-Indian version of Damodaramishra in 14 acts (first half of 11th century). The play has nandi but no prastavana, no stage directions, scant dialogue, and is entirely in Sanskrit. Many of its verses are borrowings from Bhavabhuti, Rajashekhara and Murari. It is a poem in apparent dramatic from and a compilation. The only works of merit in this group are the classical plays of Bhavabhuti who tries to present the Rama story with some motivation, holding the epic events and characters together to a central theme. Earlier than him Bhasa made a superior effort in his pre-classical play *Pratima*, if not in his *Abhisheka*. The story is presented here as the loss and regaining of a legitimate kingdom. Bhasa introduces the innovation of pratimagriha or a statue-house to convey the news of Rama's exile and of Dasharatha's death, of dead Ikshvaku kings; alters the *Ramayana* to plan a second visit of Bharata with the

royal army to help Rama rescue Sita from the captivity of Ravana and shows Kaikeyi in a new, human light as a woman who chose the lesser evil of removing her son Rama temporarily than the dire calamity of his death, which the curse on the head of Dasharatha had demanded.

Heroic episodes drawn from mythology, legend or the epic cycles and treated in small plays of one to three acts, technically known as dima and samavakara types, must have been popular from the early days of Sanskrit drama. But, in spite of citations in theoretical works and recorded history, not many plays of this type have survived. Bhasa seems really to have used themes from the *Mahabharata* to construct short plays of heroic stature. His *Pancharatra* in 3 Acts is concerned with the discovery of Pandavas from their secret stay, during the thirteenth year of their exile, within five nights (Pancharatra), on which Duryodhana promises to return to them half the ancestral kingdom; Bhishma plans an attack on King Virata; the Pandavas reveal themselves; and the epic war is apparently shoved out of existence! Bhasa's *Dutavakya* and *Dutaghatotkacha* (an innovation, not supported by the epic) are plays of political mission and diplomatic embassy; in the former Shri Krishna and in the latter Ghatotkacha figure as envoys from Pandavas. They are one-Act plays. And so are *Karnabhara* and *Urubhanga*, which depict the last moments of the war veterans Karna and Duryodhana. These two plays rise to the height of true tragic grandeur, and are, incidentally, the only tragedy-like plays of the western type in the range of Sanskrit drama. Bhasa takes enormous liberties with his epic sources; but it is not possible to question his dramatic insight and creative genius.

Bhasa's *Madhyamavyayoga* is another one-act play on the *Mahabharata* theme. Bhima is the madhyama (middle) Pandava who offers to save the middle of the three sons of a Brahmin family caught by a demon in search of food for his mother's breakfast. The demon is Ghatotkacha, Bhima's own son, who does not recognise his father. The irony in the dramatic situation is delightful, and the duel between the father and son is exhilarating. It ends finally in the reunion of Bhima with his demoness beloved Hidimba who had planned this strategy to meet Bhima. The incident is, again, an innovation of the dramatist; but its neat and unified construction, the play of varied emotions like pathos and laughter along with the heroic, make it a fine piece illustrating the vyayoga pattern. Among the few later plays of this type *Nirbhayabhimavyayoga* of Ramachandra (co-author of *Natyadarpana*, 11th century) dramatizes Bhima's encounter with the demon Baka, and is a competent piece of composition.

The vastness of the *Mahabharata* should really preclude its dramatic rendering, as the comparatively shorter epic, the *Ramayana* has often been rendered. But Rajashekhara attempts it in his *Balabharata*; and Bhattanarayana more successfully in the *Venisamhara*. The play depicts the epic story from frustrated negotiations for a peaceful settlement, runs through the war events, and ends with the killing of Duryodhana by Bhima and his tying up (samhara) the loose hair (veni) of Draupadi with his hands wet with the blood of slain Kauravas. Heroism is the dominating sentiment of the play. But Bhattanarayana is inclined to present a variety of sentiments with pathos, anger, disgust and laughter, even shringara which the traditionalists also found out of place in this play. But Bhattanarayana is a skilled writer and a master of a varying poetic style. The play is carefully built with all the tricks for stage effect and adheres to the precepts of dramaturgy. Like Harsha's *Ratnavali*, the *Venisamhara* is favoured by Sanskrit theorists to illustrate the rules of dramaturgy. Though not great, it is a popular play in Sanskrit.

Krishna legend is another source for dramatic themes; and *Kamsavadha* and *Balibandha* mentioned by Patanjali appear to be the earliest representations. Bhasa's *Balacharita* is a full play on this theme and presents the story of Krishna's life from his birth to his killing of Kamsa along with his other childhood exploits. Bhasa gives here some unusual scenes, like the cowherds' life and pastoral dance, material representation of curse, Kamsa's dream and Vishnu's divine weapons, and the unorthodox killing of the wrestlers and of Kamsa on the stage against the precept of dramaturgy, along with some unusual characterization which is the special feature of Bhasa's dramatic writing. There are a number of plays based on the Krishna legend written between 16th and 18th centuries, among which may be mentioned the three plays of Rupa Goswamin, a disciple of Chaitanya (15th century): *Vidagdhamadhava*, *Lalitamadhava* and *Danakelikaumudi*, *Vrishabhanuja*; a natika in four acts by Mathuradasa (15th century), *Kamsavadha* in seven Acts by Sheshashrikrishna (17th century); many of these plays are devotional pieces on Krishnabhakti.

The comparative paucity of short heroic plays may be due to the fact that Sanskrit dramatists usually prefer the nataka pattern which provides for a full treatment of heroism and adventure. It is also true that they would scarcely keep love and heroism separate; the heroes of Sanskrit natakas combine the two traits in their character. But Shri Harsha's *Nagananda* is a peculiar juxtaposition of shringara and vira. The first three Acts of the play are constructed like a comedy of love in union. The presence of the vidushaka and an erotic-comic scene between vita and cheti (palace-maid) which includes the clown provide great fun and merriment on the occasion of the wedding of the princely hero. But the fourth and the fifth acts give an unexpected turn to the story. The hero, Jimutavahana, a Vidyadhara prince, is already inclined towards renunciation; and when he learns that the Nagas (serpents, people of the Naga clan) were under a bond to offer a daily victim

to their dreaded enemy Garuda (eagle) to save their own clan from wholesale slaughter, he decided to offer himself in place of the day's chosen victim, Shankhachuda. The hero is snatched away by the Eagle before the error is discovered and is bleeding to death. Then Goddess Gauri appears, asks Garuda to fetch nectar from heaven, sprinkles it over the body of the hero and on the pile of bones lying nearby. Jimutavahana and all the dead Nagas come to life, and the hero, thus, succeeds in bringing joy and happiness (ananda) to the entire Naga clan. The sacrifice of the hero is an act of heroism; technically, it is an example of dayavira, heroic courage inspired by compassion for humanity.

An instance of similar courage is to be found perhaps in the story of king Harishchandra which is dramatized in *Chandakaushika* by Kshemishvara (a younger contemporary of Rajashekhara, 10th-11th century). To fulfil his promise of kingdom and gift Harishchandra sells himself, his wife and son, and is prepared to kill his wife in obedience to his new duty, when the torture and tragedy are spared by divine intervention.

The few plays that we have in Sanskrit of political intrigue and diplomacy should be treated in one category. In Bhasa's *Svapnavasavadatta* the political motive works in the background; but it is the principal concern in his *Pratijnayaugandharayana*, which deals with Udayana's capture and imprisonment by Mahasena of Ujjayini, Udayana's love for the emperor's daughter Vasavadatta and their successful elopement, vowed for, planned and achieved by minister Yaugandharayana. Tradition-minded critics regard this play as a samavakara; any way, its heroic character seems to be beyond doubt. Bhasa's *Pancharatra* in 3 Acts and *Pratima* in 6 Acts will have to be treated as politically motivated plays of heroic nature.

A remarkable specimen of a full-length political play is *Mudrarakshasa* (Rakhasa won over by means of signet ring) by Vishakhadatta. Kautilya or Chanakya, the celebrated author of the *Arthashastra*, a work on polity, destroyed the Nanda dynasty and installed Chandragupta Maurya (Vrishala, son of a king's maid, named Mura) on the throne of Magadha. His aim now is to thwart all efforts of Rakshasa, the Nanda minister, to restore the old rule, to win over Rakashasa to his side as a minister for Chandragupta and thus consolidate his empire and political power. This he achieves by various political designs, and mainly through the use of Rakshasa's mudra (signet-ring, seal) which Chanakya's spy secures for him and which he uses to seal a forged letter got written from Rakshasa's own faithful scribe. The play presents a world of spies, deception, political pressure and intrigue, murder, armed attack and thwarted war, mostly narrated or reported in the inevitable conventions of the stage. But the governing note of Chanakya's policy is exalted; war and diplomacy are the only means to achieve a stable and powerful government, which must finally ensure safety, prosperity and happiness to the governed subjects. This nobility of political aim is matched by noble qualities of art in this play. The disciplined construction of the whole play like the planned moves of a military commander or the carefully marshalled arguments of a logician, its solemn air of political diplomacy made solid by the discussion of the precepts of polity and exemplified in Chanakya's own actions, its typical characters, among which the personalities of Chanakya and Rakshasa stand out by their intellectual brilliance and emotional softness, its world of men and action in which there is no place for a heroine, nor a woman except an attendant and a nameless female, the merchant's wife, in the last scene of execution, make the *Mudrarakshasa* a unique play and a pride of Sanskrit drama.

Sanskrit comedy uses laughter (hasya) generally as a side current to the theme of love and symbolises it through the character of the vidushaka. This jester or clown is a companion of the king-hero and pokes fun at one and all, including the king, his officers, his queens and the heroine. He is also a butt of ridicule himself and the palace maids, sometimes the vita and cheta, use him for fun. There is laughter also in the uncomfortable situations a polygamous hero is required to face in his pursuit of new love. Theoretically, hasya is supposed to rise from misplaced or perverted shringara, and that is how dramatists tackle it, as Shakara's overtures of love to Vasantasena in the *Mrichchhakatika* would show. It is in the prahasana type of drama, and to some extent in the bhana, that laughter is treated as the major sentiment of a play. There are no early examples of this type. The *Mattavilasaprahasana* of Mahendravikramavarman (Pallava king of Kanchi, about 620 A.D.) shows an amusing picture of drunkenness and the background of religious zeal. Perhaps the *Bhagavadajjukiya* of Bodhayana may be a very early example; Winternitz claims it to be nearer the times of Bhasa and Kalidasa. It is a delightful farce based on the idea of exchange of souls between a Yogi (Bhagavan) and a courtesan (Ajjuka); with the exchange, the Yogi talks and acts like a delicate female and the courtesan speaks the language of Shastra. The prahasana is usually a play of one Act, sometimes two. A common theme of these farces of the latter day is a situation in which a preceptor and his wayward pupil are shown together; or it is a picture of hypocritical men of religion or of half-baked votaries of knowledge; their so-called intellectual discussions are really funny. But a larger group of the farces use the courtesan and her decrepit greedy mother as central characters; round them are grouped a worthless king in pursuit of sensual pleasures, a boastful but cowardly soldier, a barber, a fraudulent preceptor or a pleasure-hunting pupil. These farces do not always keep up the level of satire and ridicule; they use obscene words and gestures, and refer to sex-act. Bharata

assigns a secondary place to laughter; and the prahasana as a literary pattern and stage play has remained, barring a few examples, on a low level in Sanskrit dramatic literature.

Of bhana also no early examples are available, but it seems to have become a favourite literary type in later days, particularly in South India. Bhana is a dramatic monologue played by a single character, the bohemian vita, dissipate but trained in arts and sciences. He describes to the audience, through word and mimetic acting, feigning conversation with characters off-stage (the mode of akashabhashita), his own wanderings in the city and adventures of love or those of his master, a young prince. The form affords scope for descriptive narration, heavy and ornamental prose, and ample suggestions for amusing and amorous actions. The bhanas look like laboured essays; but the stylized, mimetic acting mode which Sanskrit drama generally used could have turned them out as interesting one-man-shows.

Bharata conceived drama to be a popular entertainment which also had an instructive value for life. It is, of course, one thing to compose a play which possessed indirectly an educative value; it is quite another to use the dramatic form to propagate a doctrine or a philosophy. But religious teachers have used the media of art and literature for their purpose. If Ashvaghosa's epics were any indication, his fragmentary *Shariputraprakarana* may also have been a social drama with a religious purpose. However, in Yati Krishnamishra's *Prabodhachandrodaya* (second half of 11th century) we undoubtedly have an allegorical play in 6 Acts, which is composed to teach a profound philosophy of life. The plot is developed through allegorical incidents, with touches of erotic and comic relish. The action moves towards the union of king Viveka (discriminating wisdom) and Upanishad (sacred lore). It is predicted that king Moha (confusion, chaos) will be overthrown with the birth of Prabodha (true knowledge) and Vidya (spiritual learning). Minor characters are similarly given symbolical names of virtues and vices; and the Vedantic teaching is developed on the pattern of a love story with an element of conflict. Such doctrinaire plays bear an interesting similarity to the Morality plays of the Middle Ages of Europe. This is a late trend in Sanskrit dramatic literature. Its success would obviously depend on the capability of a writer as an artist and in keeping art and instruction in perfect balance. Fortunately, the author of the *Prabodhachandrodaya* had this sense of balance.

It appears that Sanskrit literary activity never came to a stop in India, although the glory of classical drama could never be recaptured after Bhavabhuti. In the successive centuries drama is, on the whole, on the decline. In the present century the study of Sanskrit language and literature has also waned. Yet there are some votaries of Sanskrit; and there are writers with perfect command of Sanskrit and some of them possess a remarkable poetic ability too. However, the Sanskrit writing appears to be inspired more by devotion to Sanskrit and respect for traditional norms rather than by a genuine creative urge.

Following the traditional patterns we have, in the 17th and 18th centuries, such plays as *Vasumatichitrasena* by the grandson of Appaya Dikshita, *Bhavanapurushottama* on the life of king of Jinji by Ratnakheta Dikshita, *Anandaraghava* and *Kamalinikalahamsa* by his son Rajachudamani Dikshita. Teachers of Sanskrit and curators of manuscript libraries have utilized their leisure for composing plays. Narayana Shastri (1860-1918), particularly, is an author of 92 plays, which range from one-act to ten-act compositions. His *Maithiliya* dramatises the whole *Ramayana* and *Kalividhunana*, the Nala story in ten Acts. S.V. Ramanujacharya from Madras composed ten plays to illustrate the dasharupaka or the ten compositional patterns orginally conceived by Bharata.

A tendency of the present time is to translate into Sanskrit plays from other languages. Some plays of Shakespeare, Goethe's *Faust*, some noteworthy plays of the modern provincial stage have been, thus, brought into Sanskrit.

Exploring old history or legends for dramatic themes continues still to fascinate the playwrights. Mulashankara Yajnika from Baroda and S.B. Velankar from Bombay composed plays on Shivaji. Velankar also wrote *Kalidasacharita*, and Gangal composed *Bhartrihariya*. K.M. Munshi's famous Gujarati novel on Munja, *Prithvivallabha*, has been turned into a Sanskrit play by Limaye.

Recent political history has engaged the attention of a very capable modern writer, Shrimati Kshamadevi Rao, whose *Katuvipaka* dramatizes the action of young men throwing themselves into a political movement and the dire effect of such action on their family; her *Mahashmashana* shows the destructive consequences of political partition in a city like Calcutta and the sway of death that follows.

The older allegorical and farcical trends seem to reappear in some modern writing. Ramadeva (or Vamadeva, 18th century) wrote *Vidvanmodatarangini* to state important religious doctrines through the dialogue of different religious men. Krishnananda Vachaspati (19th century) composed *Natyaparishishta* to teach rules of Sanskrit grammar. Prabhudatta Shastri of Delhi wrote *Sanskritavagvijaya* in 5 Acts to sing the glory of Sanskrit, using modern Indian languages like Hindi, in place of Prakrit, for low and minor characters.

The farcial trend is seen in Sahasrabuddhe Shastri's *Abdullamardana*, a political satire. Surendra Mohan Sharma's *Kanchanamala* shows the greed of a woman for jewellery and ornaments. Sundaresh Sharma's *Shringarashekharabhana* shows a modern fashionable woman, her love of cinema and club life, with a discerning satire. K.P. Nayar's *Alabdhakarmiya* is a picture of modern

unemployment with a humorous twist. In the *Vaniksuta* by Surendramohan Panchatirtha we have a hypocrite Hindu and a Bauddha both soliciting a rich widow. The occasions of the 'Annual Social' in schools have prompted some suitable skits, humorous and inspiring.

Radio has opened up a new field for writers. In this regard S.B. Velankar has made a noteworthy contribution. His *Kailasakampa, Svatantryalakshmi, Hutatma Dadhichi, Rani Durgavati, Svatantryamani, Svatantryachinta* and *Madhyamapandava* have been broadcast and all of them have been published by the author himself. Velanakr writes in simple, undecorative Sanskrit, experiments with metrical and technical or formal aspects of dramatic writing, draws his themes from mythology, old and modern history, and suggests patriotism, love for Sanskrit and traditional virtues.

The lyrical element is seen to some extent in the plays of Roma Chaudhuri who has written about 20 Sanskrit dramas. Her *Pallikamala* (a play in nine scenes, 1969) is noteworthy for its love of nature and unspoiled life. Two souls sharing the same sentiments of simple love, are joined here after overcoming social and cultural impediments; past happenings are presented with a recollection, resembling a flashback.

The Sanskrit drama possesses some formal characteristics which relate it to its literary structure: (i) It opens with a verse of benediction, a prayer and a song of worship, seeking divine blessing and protection, called nandi. This is followed by an introduction of a play and the playwright, an appeal to the audience for attentive interest (prarochana) and a suggestion of the opening scene, all forming together the pastavana or prologue, conducted by the sutradhara and his wife, nati or an assistant, pariparashvika. This is a survival of the old purvaranga which was an elaborate preliminary performance of 19 items, religious, musical and preparatory. (ii)The end is marked by a verse or song, called Bharatavakya, which is a tribute to the founder of dramaturgy and prayer for prosperity and happiness for all. This is not directed by the *Natyashastra* but must have evolved in practice. (iii) The play is divided into a number of Acts, but not into scences. It looks like one-Act one-scene in script but several Acts in most of the plays are made up of many scenes and the action moves from one place to another with the simple acting device of parikramana, the actors turning round the stage and taking up positions in another zone of the stage. In this short one-Act structure the links of story development are given in short introductory or linking scenes using middling or minor characters; they are called vishkambhaka or praveshaka and are pre-fixed to an Act. (iv) The unity of action is generally observed for the organic unity of the plot; but the unities of time and place are not heeded. The action of a single Act is confined to happenings of one day, but a number of years may sometimes separate the action in two Acts. The scene of action is no bar to dramatic action, which may move from earth to heaven or vice versa. (v) The dialogue is written with a mixture of prose and verse. The verse is supposed to be used for emotional expression, but it is not always so; the predilection is more for poetry than for prose. (vi) Convention governs the use of language. The hero, Brahmins, ascetics and high-ranking characters will speak in Sanskrit; the heroine, queens and all women characters will use Prakrit; low and minor characters like the Brahmin vidushaka, maids and servants will also use Prakrit; sometimes the minor characters may use the particular dialect of their native place.

In theory the play is conceived as an achievement of some goal relating to dharma, artha or kama, the purusharthas of human life by the hero, either by his own efforts or, particularly in the matter of love, through the work of his helpmates. This precludes the possibility of a formal tragedy, because no leading character can be imagined as seeking his own death by his action. The achievement is naturally made by overcoming opposition and obstacles, both external and internal. The element of conflict, thus, enters the construction of dramatic plot and its development through gradual well planned stages. But Sanskrit drama does not treat conflict as the essence of drama as the western drama does. On the contrary, the entire dramatic action centres on, revolves around and is permeated by some human emotion like love or heroism. To delineate such emotion (sthayibhava), to carry it to the spectators through the acting modes (abhinaya), and to evoke appropriate response from them resulting in relish (rasa) and aesthetic delight, is the aim and purpose of dramatic art, according to Bharata. Natya is conceived as beautiful visual and natural art-representation (drishyakavya) which compels aesthetic response and relish.

Working though within the literary and conventional framework, the great dramatists like Bhasa, Kalidasa, Shudraka, Vishakhadatta and Bhavabhuti fostered the art of drama, nourishing and enriching its qualities as great literature and as theatric art. On the literary side there is a full range from one-act to a ten-act plays, the dasharupaka or the ten compositional patterns; the poetic and lyrical element in the descriptions of nature and the atmosphere of a situation created by the dramatists; a judicious proportion of verse and spoken prose not undermining the quality of dramatic dialogue; and a style that preserved the conversational character of language. The great dramatists did not neglect the construction of a fine dramatic plot and distinctive characterization, though the stories were borrowed from old established sources and the characters were treated as ideal types admired and respected by hallowed tradition.

On the theatric side, Bhasa proved to be a great innovator in stage technique. In his *Svapnavasavadatta*

and the incomplete *Charaudatta*, for example, there are two scenes within an Act being simultaneously played; sometimes they mix with each other or one scene merged into the other towards the end. For playing such scenes the open stage will have to be imaginatively divided into separate zones, following Bharata's directions about kakshya in the *Natyashastra*. Later, such bifocal or even tri-focal scenes appear more frequently, and Kalidasa, Shudraka, Vishakhadatta and Bhavabhuti use the technique in building their dramatic Acts. In Bhasa's *Dutavakya* there is another kind of experiment. The scene of Kaurava assembly is played either by the use of supers or non-speaking actors or by a single character Duryodhana using mimetic acting. Similar technique will be necessary for showing the All-Universe-Form (Vishvarupa) assumed by Shri Krishna. Incidentally this play has all Sanskrit-speaking characters and is, therefore, entirely in Sanskrit.Bhasa also shows in his *Dutavakya* and *Balacharita* the appearance of Vishnu's weapons in human form, and a material representation of curse and Kamsa's dream. Later dramatists use garbhanataka or play-within-play as a flashback or for some dramatic purpose. Kalidasa is usually a sophisticated writer. But his representation of the prolonged sorrow of Pururavas as a ballet, a sad scene of song and dance, is a marvellous spectacle adapted to the requirements of a theatre-stage.

Surveying the panorama of Sanskrit drama, one, however, feels that the great classical age was coming to an end in the 7th century A.D. and the signs of decadence had started showing themselves with Bhattanarayana and even Bhavabhuti. The causes may not be far to seek. Obviously, the succeeding centuries did not produce an artist of the calibre of Kalidasa or Bhasa. The drama also had started running into well marked grooves, the developing rules of dramaturgy reinforced the formal requirements; lesseer writers vied with each other in toeing the line and claiming success for themselves in achieving technical perfection. The theory of rasa was a true aesthetic principle, because it laid emphasis on emotion in life's experience and demanded an artistic construction to elicit an appropriate aesthetic response and relish from readers and spectators. The principle was either misunderstood or misapplied. In practice it resulted in neglect of dramatic plot, true moving dialogue as the only means of its development and sharp individual characterization. For evoking sure emotional response the post-classical dramatists never stopped drawing on stories and characters fixed in myth, legend, history and tradition and even attempted subjects which were fit only for epic poetry. In addition they overlaid the dialogue in prose and verse with all the embellishments of poetry, treating the drama form more as a literary adventure rather than as a stage venture. These tendencies are more prominent in the later dramatic writing. Perhaps, the fact that the Sanskrit drama was, from the beginning, an art cultivated by the cultured and aristocratic class, may also have led to its stereotyped, mechanical and stylized form. Poets and dramatists were patronised by ruling kings. Dramatic performances were held for the pleasure of the rich patrons, to mark the occasions of a royal coronation or a wedding. The common populace was invited to attend open and public performances on festive occasions. But the dramatists' concern was with vidvas, the erudite and the cultured, whose approval even Kalidasa cared for. Barring an occasional scene of low life realism, like the fisherman's scene in *Shakuntala*, the drama generally moved in the deified atmosphere of mythology and puranic legend or in the dignified precincts of royal palace. Shudraka's real-life picture did not evoke much response and had no successors. Bhavabhuti turned in his prakarana or social drama to high-flown poetry and romantic adventure. The prahasana and bhana were the real types for masses; but they were never developed to rise to a cultured level, like the western comedy of manners. They remained condemned, fit only for women, children, the low and the fools. In this sense Sanskrit drama did not reach the masses.

The study of Sanskrit is now on decline in India. There are a few thousand who still study Sanskrit, use it as their mother-tongue, and write in it. There are some modern playwrights who use contemporary themes, current politics and social events, and try modernising the drama. But the fact is that a modern Sanskrit writer, in spite of his use of modern themes, ideas and values, accommodation of new words and grammatical forms in his Sanskrit, and occasional disregard for the formal requirements like nandi, prastavana and praveshaka, is still unable to throw away the classical norms used and enriched by classical Sanskrit poets and approved by Sanskrit theorists. The modernizing is, therefore, limited to theme and subject, occasional use of current metrical pattern, words and phrases. A revolutionary or a new-wave writing in Sanskrit appears to be either impossible or absurd.

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G.K.B.

DRAMA (Sindhi). Sindhi drama is only a hundred years old. The year 1980 was celebrated as the centenary year of

Sindhi drama when seminars and drama festivals were organised all over India and Pakistan.

Mirza Qalich Beg's *Laila Majnu*, written in 1880 is acknowledged to be the first Sindhi play. Interestingly enough, in the detailed list of his complete works appended to his posthumously published autobiography, *Sao pano karo pano* (1965), Mirza does not mention *Laila Majnu* under the heading of drama but mentions it among his poetical works for the obvious reason that the entire play is in verse. In all he has written thirty-six dramas. He is very rightly acclaimed as the father of Sindhi drama. His first play could not be staged at that time as there were no dramatic groups in Sindh. It was staged for the first time in Hyderabad (Sindh) in 1980 during the centenary celebrations.

There is no trace of an earlier tradition of drama in Sindhi. Even if there were one, it could not have survived after Muhammad bin Qasim's army overran Sindh and defeated Daharsen in 712 A.D. Modern Indian drama blossomed under the secular and liberal influence of the West. At this stage Sindhi did not lag behind; Parsi and Gujarati theatre companies visited Sindh and sowed the seeds of Sindhi drama.

The first performing Sindhi drama group, Dayaram Jethmal Sindh College Amateur Dramatic Society, was founded in 1894. The first play staged the same year was *Nala Damayanti* written by Jethanand Khilandas. Meanwhile, Qalich Beg had published in 1887, a social play *Khurshid* and in 1894 a romantic play *Gul Bakavali*. Kauromal Chandanmal brought out in 1888 a translation of Shri Harsha's *Ratnavali*.

The D.J. Sindh College Amateur Dramatic Society presented both mythological and social plays. Lilaramsing Watanmal wrote for them *Harishchandra*, *Ramayan* and *Draupadi* or *Pandav charitra*, as also *Mohan Tarika* (1896), relating to the problem of widow re-marriage and *Surjan Radha* (1897), concerning the problem of religious conversion. In between, Qalich Beg translated Kalidasa's immortal classic *Abhijnanashakuntala* for the same society in 1896. Two years later the Dharam Upkar Amateur Dramatic Society, established in Shikarpur in north Sindh by Diwan Thakurdas Nagrani, staged another version of the same classic translated by Gagansing Atmasing Advani under the title *Shakuntala Dushyant*. Yet another translation of the classic by Kalyan Advani appeared in the year 1946. Same is the case with Shakespeare who at one time was a great favourite of Sindhi dramatists. Here also Mirza Qalich Beg paved the way by first translating *Merchant of Venice* under the title *Hasna Dildar* in the year 1897. Next came *King Lear* as *Shah Eliya* followed by *Cymbeline* as *Shamshad Marjana*, *Two Gentlemen of Verona* as *Aziz ain Sharif*, *Romeo and Juliet* as *Gulzar Gulnar* and *Hamlet* as *Shahzado Behram*. Other writers who translated Shakespeare were Jethmal Parsram *(Hamlet)*, Bhagsing Advani *(Othello)*, Bherumal Maherchand *(King John)* and Usman Ali Ansari *(Cymbeline* and *Two Gentlemen of Verona)*. European authors whose works were translated or adapted into Sindhi were: Sheridan *(Pizzaro)*, Lord Lytton *(Night and Morning* from its Urdu translation *Lail-o-Nihar*), Marie Corelli (*Vendetta*, *Sorrows of Satan)*, Ibsen *(Pillars of Society*, *Ghosts*, *Enemy of the People*), Ellen Wood (*East Lynee*), Materlinck *(Monna Vanna)*, Zangwill *(Melting Pot)*, Dr. Cousins *(The king's wife)*, Moliere *(Miser*, *Impostures of Escapin)*, etc. Similarly, a number of plays of all categories, i.e. mythological, historical, romantic and social were translated from Urdu and Gujarati. Agha Hashr used to be a great favourite. Besides the writers mentioned earlier, some more important names of this period were Nanikram Dharamdas, Kishinchand 'Bewas', Shewasing Ajwani, Chandumal Khatri, Lilaram Makhijani and Motumal Gidwani. It is said that during that period the catalogue of Munshi Pokardas Kutub Farosh of Shikarpur (Sindh) listed over 300 titles of drama. Most of these were translations. All were uniformly melodramatic, employed flamboyant rhyming prose and had plethora of songs.

Happily, the short plays were mostly original. These were rooted in the soil, dealt with local problems and were based on characters who could easily be identified. M.U. Malkani tells us in his *Sindhi nasra ji tarikha* that unlike other places where the short comedy was presented as a curtain raiser, the Sindhi farce followed the main play. He gives an interesting explanation. The main play would more often than not be a tragedy which moved the highly emotional spectators to tears. At this stage the short farce would be presented to send them home in good cheer. These rib-tickling farces were not altogether devoid of social purpose. Many of these tried to expose the prevalent evils of society such as dowry, drinking, misdeeds of officials and landlords, etc. As the freedom movement gathered momentum the short play came to be used as a means of socio-political awakening. Many a play was written for propaganda purposes and staged in the streets of the bigger towns. It was in this process that the Sindhi one-act play came to estabilish its separate identity.

In his search for original themes for full length plays, the Sindhi dramatist turned to the vast treasure house of his folklore. The first such play *Mumal Mendharo* by Khanchand Daryani was published in 1922. The first to be staged in 1925 was Lalchand Amardinomal's *Umar Marui*. He also dramatized *Suhini Mehar* and *Sasui Punhun*. Lilaram Pherwani dramatized *Lila Chanesar* under the title *Hikri raat*. Ram Panjwani came out with *Mumal Rano* in 1941 and *Pakhe mein Padmini* in 1943. He later came out with capsule versions of the seven popular folk romances of Sindh under the title *Sindh ja sat natak*. Nanikram Dharamdas's posthumously published *Suhini Mehar* (1946) was the last play of this genre before Independence.

The full-length Sindhi play could not forever shut its eye on social realities. The path had already been paved by the short plays. Khanchand Daryani's personal experiences inspired him to use the form of drama for exposing social evils. He wrote and presented in 1920, under the auspices of the Detileti Committee (Anti-dowry Committee) founded by him, the play *Gulab jo gul* (Rose flower), which was the first full-length play dealing with the problem of dowry. Within a span of less than fifteen years he turned out about 25 plays. Besides dowry and domestic conflicts, his plays dealt with the problems of unemployment and hunger, tyranny of the landlords and the moneyed class, and the travails of the farmers and mill workers.

A landmark in the development of Sindhi drama was the founding in 1923 of the Rabindranath Literary and Dramatic Club. One of its objectives was to promote socially relevant drama. Its first play was *Mulka ja muddabar* adapted by Daryani from Ibsen's *Pillars of Society*. By doing away with the hitherto usual plethora of characters, scenes and songs, it became an example for others to follow. His other notable plays are: *Ratna* (1924), *Maya jo andh* (The greed for money, 1930) and *Bukha jo shikar* (Victim of hunger, 1932). M.U. Malkani was the other active playwright of this club. He wrote four full-length plays, *Kismet* (The destiny), *Ekta jo alap* (Music of unity), *Khina ji khata* and *Anarkali*. The more important of these, *Ekta jo alap*, an adaptation of Zangwill's *Melting pot*, dealt with the problem of national integration. Malkani is, however, better known as the father of the modern Sindhi one-act plays of which he gave us half a dozen collections. He is noted for what he himself described as 'ugra nataka' (Unpleasant plays). These deal with pre-marital and extra-marital relations, marital incompatibility and the consequences thereof. He was often accused of obscenity. Malkani is not obscene. He is not even indelicate. In the changed scenario of today, one wonders why at all he was accused of obscenity. One can only say that he was ahead of his time.

During the late twenties, Kishinchand 'Bewas' continued to bring out socially relevant one-act plays seven of which were compiled under the title *Indalathi* (Rainbow, 1931). During the forties, Jethanand Nagrani introduced the fast moving slick comedy in a series of 'Gamtu' plays, e.g. *Gamtu doctor* (Quack), etc. During the last few years before Independence, Usman Diplai had started coming up as a noteworthy writer of one-act plays.

Coming back to full-length plays, one of the more prominent names was Lekhraj 'Aziz' who wrote three plays, viz. *Kumar Ajitsingh*, *Mr. Majnu* and *Ghariban mar*. The last one is an eloquent expose of the tyrannies of landlords penned by one who himself was a landlord. Thakurdas Verma's *Maharaja Daharsen* (1936) was a well researched effort. Muhammad Ismail Ursani's *Badnasib thari* (1939) depicted what a poor Thari (Resident of the Thar desert) has to suffer at the hands of corrupt officials. It also made the innovation of using the local Thari dialect. Written and put on boards to please certain educational authorities, the play succeeded in pleasing a far more extensive audience. The last full-length play to come out before Independence was Dwarkaprasad Sharma's *Vir Abhimanyu* (1947).

In India the Sindhi stage, inspite of many odds, put up a valiant fight and made strenuous efforts to revitalise the stage in all those places where Sindhi speaking people were settled in sizeable numbers. A beginning was made with one-act Sindhi plays. The first Sindhi one-act play was titled *Detileti* (Dowry). Match-making, dowry and social pretence have provided the grist for hundreds of plays written since then. Credit must be given to those who have through their one-act plays depicted the struggle of their brethren in coming to terms with the changed cirumstances. These plays speak of school-going children hawking goods on the pavements and doing odd jobs to augment the family income, of youngmen waking out of their dreams of whitecollar jobs and taking up professions involving manual labour, and of women moving out of the four walls of their less-than-one-room tenements to join their menfolk in facing the economic crisis.

Two most notable playwrights of those early days are Gobind Malhi and Das Talib. The former is a versatile genius who entered the field with missionary zeal and has written and produced nearly fifty plays, many of which still remain unpublished. In 1958, he dramatized in Sindhi Munshi Premchand's classic short story *Kafan*.

After the first general elections in the country, A.B. Sugumal wrote and staged the first political satire *M.P.* The play was, however, not brought into book form. Recently M. Kamal has, in a similar vein, written *Municipal councillor*. In between came Mohan Kalpana's *Ad'i roshni* (Slanting light) and Ram Panjwani's play *Samaj shewak* (Social worker), the latter being a social satire depicting the life of blackmailing journalist and self-styled social worker.

In the wake of the Chinese attack on India in 1962, Harikant wrote *Akhir jit asanji* (We win in the end), a play full of patriotic fervour. The same incident moved Gobind Malhi to write an allegorical play *Tunhinjo so munhinjo* (Yours is mine). Kirat Babani has dramatized the martyrdom of Hemu Kalani who was hanged during the Quit India movement of 1942, under the apt title *Suria-Sadu kayo* (The call of the gallows.)

Vasdev Nirmal, the most prolific playwright of our times, has given us, besides delectable comedies, a collection of monologues of a child, entitled *Amma tokhe khabar ahe* (Do you know, Mummy). Veteran writer Manohardas Kauromal's *Chahchita* is a collection of skits for children. Hundraj Balwani's *Dahen jo note* (Ten-rupee tender) is a collection of children's plays. Goverdhan Bharati has also written some plays for children.

He has also made a distinctive mark in the field of radio plays.

Since 1974, a band of young writers has emerged as a new force in the field of Sindhi one-act play. Most of them were already associated with the movement of 'Nai kahani' (New short story) and 'Nai kavita' (New poetry). Their plays are in tune with the changed mores and attitudes of the present day world and reflect a new sensibility. They seek to portray and probe the complexities of the modern urban life. They use a new idiom and a new manner of presentation and also make ingenious use of the folk-tales and mythology. Thus, as in pre-Independence period, in the post-Independence period also Sindhi drama shows more self-reliance in the field of one-act plays. Contrary is the position in the field of full-length plays.

Laxman 'Komal's three operas *Sur Sorath, Mumal Rano* and *Suhini Mehar* were staged but remain unpublished. The operas, no doubt have definite literary merit. Harikant's *Mukhe kunwar khape* (I want a bride) was the second original Sindhi play that was staged subsequently. Gopal Panjwani's *Ammi ya mummy* written in homely language, lacks literary flavour but gives a call for preserving the Sindhi language and heritage. Madan Jumani's *Kako Kalumal* is a unique play having just one character, and his *Ghar Guruajo daru* (1982) is a full-length play on the problems of old people.

Goverdhan Bharati's *Bigriyal ghar* (The house in disarray), Moti Prakash's *Raat hika tufan ji* (A stormy night), Ram Panjwani's *Ayo naon zamano* (The new age) and Prem Prakash's *Morchabandi* are the four published plays which have also been staged with varying success.

Bigriyal ghar was the first full-length Sindhi play staged in India (1960). It is an amalgam of the old and the new with high-sounding dialogues, songs, dances and fire-works, and is good only as far as it goes. *Raat hika tufan ji* has the distinction of being the only Sindhi play which has also been turned into a film. *Ayo naon zamano* has received commendable audience response. Crisply written, it depicts the conflicts between the generations.

It may be mentioned here that *Picnic* written by Prem Prakash has the distinction of being the only 'absurd' play in Sindhi and remains unstaged. Another absurd drama *Paltu* (1983) by Bhagwan Atlani was published by Komal Prakashan in 1983.

Among other published but unstaged plays are Krishin Khatwani's *Ashiano* and Moti Prakash's *Parde agyan parde puthiyan* (Front of curtain, back of curtain) which were award winners in a competition organised by the Akhil Bharat Boli and Sahit Sabha to encourage writing of full-length plays. Both seek to expose the hollowness of the neorich. The former adopts an idealistic approach while the latter adopts a satirical one. Murlidhar Sukhwani's *Ammi Mummy* has also bagged an award. Gobindram Raisinghani's *Nirvasi* published but unstaged is the only Sindhi play to have been translated and staged in Marathi. Ram Panjwani's *Tyag ain mukti* based on the life of Lord Buddha and Tirath Basant's *Mira* (1980) based on the life of the saint-poetess and *Jiwan jwala* (1981) are three noteworthy plays written in exquisite prose and classical style.

To meet the demands of the theatre and often at the instance of the performing groups, Sindhi writers have frequently turned to successful plays of other languages. Moti Prakash started the vogue with his translation of Romesh Mehta's *Under Secretary*. Vasdev 'Nirmal' with a tally of 15 plays, is way ahead of anyone else in this field. He has without doubt rendered signal services to the Siindhi stage.

Presently, the efforts at writing Sindhi drama have slackened. Nothing can, however, be said with any amount of certainty about the future of drama in Sindhi in India.

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H.N.

DRAMA (Tamil). It is a very ancient practice to call Tamil, 'Three-fold Tamil' (Muttamil) with reference to 'iyal' (poetry), 'isai' (song) and 'natakam'. Natakam is dance and drama, the artistic expression of action. Tamil drama is as old as Tamil language itself. We find mention of Tamil dramas in the *Tolkappiyam*, which belongs to the 5th century B.C.

Tamil drama can be classified as drama of the Sangam Age, of the medieval age and of the modern age.

Tamil drama was in its peak period during the Sangam Age. *Silappadikaram*, the first epic in Tamil is called a dramatic epic. The books of the Sangam Age deal with different dramas and the directors and artists invloved in staging them. In those days drama meant only a dance sequence illustrating a story. Adiyarku Nallar, in his descriptive treatise on *Silappadikaram*, mentions a lot about the books *Kuttanul, Bharata senapatiyam, Indrakaliyam, Panchamarabu, Perunarai* and *Madhivanan nataka Tamil*, which deal with dramas and dramatic techniques. None of these except *Kuttanul* are available now. *Kuttanul* was discovered by S.D.S Yogiyar and later published in 1968. It is believed that the author of *Kuttanul* is Sathanar, a disciple of Agasthiyar and a contemporary of Tolkappiyar (5th century B.C.).

Kuttanul is a masterly treatise on the ancient art of dance and drama. One of its nine parts deals with the theatre architecture, lighting, curtains, dress, theatrical effects, make-up, green-room problems, etc.

During the Sangam Age drama was desired, patronised and encouraged by all people, the rich and the poor. Kothar, Porunar, Viraliyar, etc. were honoured and rewarded by kings and chieftains. Yet none of the dramas of this period is available now.

After the Sangam Age Tamil Nadu came under the rule of Kalappirars. They were Jains who discouraged music, dance and drama. So these did not flourish during that age. It was only during the Age of Pallavas, after 7th century A.D. that these three fine arts began to blossom once again. But in this period, the rich and the intelligent in society failed to patronise these three arts which were in a state of degradation, patronised only by the working class. Even during the medieval period drama was only dance-sequence illustrating stories. These dramas were enacted mostly in temples during the festival seasons. The inscription of Raja I (10th century A.D) gives us evidence of the fact that the dramas *Thirumo-la Nayanar* and *Ariyakothu* were enacted in temples. Another inscription of the year 968 A.D. of Rajendra II gives evidence to the fact that the drama *Raja Rajeshwara* was enacted in Brihadiswara temple of Tanjore. In a later age (18th century) in this very same temple a drama entitled *Sarabendra Bhopala kuravanji* was enacted. Such dramas as *Kuravanji, Nondi natakam pallu*, etc. enacted during this period, are called musical dramas. The dialogues of the characters in these dramas are in song and not in prose words. *Kurralakuravanji* of Thirikoda Rasappar, *Nondi natakam* of Arunchala Kavirayar, etc. were the most famous musical dramas of the 18th century.

At the turn of the 19th century drama was at its lowest ebb. The term Kothadi (actor) was considered to be a term of abuse. Bereft of stage, dramas came to be enacted in street corners and open fields. Hence drama come to be called terukotu (street-plays). Terukotu was mostly song-oriented with very little of dialogue in prose.

At the end of the 19th century, Pammal Sambandha Mudaliar came into limelight in the field of drama. In 1891 Sambandha Mudaliar started a Sabha called Suguna Vilasa Sabha to patronise drama. This great dramatist wrote plays called *Manohara, Vetala ulagam, Sabhapati*, etc., staged them and acted in them. Lawyers, teachers and other respectable members of the society were members of the Sabha. The unique feature of the Sabha was that many of them took active part by playing roles and staging the plays. This Sabha naturally became the pioneer in Amateur Dramatic Troupe. Hence, the vulgar term 'kothadi' by which the actor was called came to be abandoned and in its place came the honorific term 'kalaignan' (artist). Sambandha Mudaliar who was responsible for this change in the field of drama is hence called the father of the Tamil dramatic movement. From this time onwards came the plays in which act and scene divisions were made and more importance was given to dialogues and less to songs.

In the same year (1891), Sundaram Pillai wrote a play called *Manonmaniam* in the Shakespearean manner and published it. It was in this period that Suriyanarayana Sastri (Parithimal Kalaignar) wrote plays entitled *Rupavati, Kalavati* and *Mana vijayam* and enacted them. He also wrote a book called *Nataka iyal* which deals with the stage techniques. Vipualnanda Adigal wrote a similar book called *Matanga chudamani*. It was only in the 19th century that plays were printed and published for the first time and more than a hundred plays were published.

In the beginning of the 20th century Sankaradasa Swami not only wrote plays dealing with religious epics and myths but also directed all of them. In the same period C. Kannaiah staged plays like *Dashavataram* which displayed eye-catching scenes of enormous magnitude. In the same way Nawab Raja Manickam enacted plays of a glorious kind. In 1934 Mahatma Gandhi saw the play *Nandanar* enacted by Nawab Raja Manickam's troupe and appreciated it immensly. In this period many troupes called 'Boys Company' in which children took active part began to spring up. As these plays came to be staged during the period of India's struggle for freedom, many of them took up 'Freedom-struggle' as the theme. To this variety belong the plays entitled *Katarin vetri, Techiyakkodi panapurttu viran*, etc.

T.K.S. Brothers' Dramatic Troupe founded in 1925 ran successfully and continuously in all glory for half a century. This troupe set the trend for plays on social reform (like *Uyiroviyam)*, historical plays (like *Rajaraja Cholan)* and purely literary ones (like *Avvaiyar)*.

M.R. Radha enacted plays highlighting the ideals of the Dravida Kazhagam movement. The three Chief Ministers of Tamil Nadu, C.N. Annadurai, M. Karunanidhi and M.G. Ramachandran had not only served the cause of the dramatic movement but also took prominent roles in the plays.

R.S. Manohar, the great actor and director, has served greatly the cause of histrionics introducing breathtaking pyro-techniques in which all modern technical devices are used in abundance with good effect. The sets and scenes are of an enormous nature and are changed so quickly that one finds the tricks to be almost magical. He has staged plays entitled *Viswamitra, Duryodhanan, Suprapadman*, etc. based on puranic and hostroical themes.

K. Balachander has introduced into the dramatic field many novel stage techniques like single scene plays.

Cho Ramaswamy has made successful experiments in the field of drama by using themes of political satire in plays like *Mohammad bin Tughlak*. Of late we see many playwrights like Vishnu, Mouli and Mohan choosing to write dramatic farces. *Thanneer*, thanneer, a drama by Komal Swaminathan, has gained prominence by dramatising the plight of the common people.

Mention must be made here that magazines like *Natakam* and *Nataka kalai* have greatly served the cause of the drama for the last few years.

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Pu.

DRAMA (Telugu). There are many reasons why drama had not entered the literary arena of Telugu in its earlier phases. One of the reasons is that the dramatic form in the hands of Bhasa and Kalidasa failed to capture the imagination of the Telugus. And by the 12th century, starting with Nannaya, the poetic form established itself. There were of course writers who translated Sanskrit dramas into poetry. *Keyura bahu charitra* of Manchana of 1350 is one such example. Phillalamarri Bina Virabhadrudu translated Shakuntala episode from *Bharata* into a poetic work called *Shringara Shakuntalam*, though he closely followed Kalidasa's work. Even by the times of Nannayya, there were theatres and public platforms where dance-dramas, Yaksha-ganas and musical plays were enacted and enjoyed. But the drama proper had to wait for decades before it emerged as a literary form. There must have been some sociological or literary hindrances for which Telugu drama could not come into its own until the modern times.

It started with translations from Sanskrit. *Kridabhiramam* by Vallabharaya of Srinadha times is one of the earliest examples. Drama did not take shape during Vijayanagara times; during the Nayaka times Yaksha-ganas and Veedhi natakas came up. But the Muslim and early British periods were more or less barren in dramatic literature.

In 1857, Madras and Calcutta Universities were established and the educated were exposed to the English influence. Thus took birth the modern Telugu drama. Korada Ramachandra Sastry, Kokkonda Venkata Ratnam Panthulu, Paravasthy Venkata Rangacharyulu are the first and foremost dramatists; *Manjari madhukariyam*, *Narakasura vijayam* and *Abhijnanashakuntalam* by the three dramatists respectively, are translations from Sanskrit. Vavilala Vasudeva Sastry, a disciple of Korada, made a translation of Shakespeare's tragedy, *Julius Caesar*. He wrote a social drama, too, by name *Nandakarajyamu*. Though none of these were put on boards, they paved the way for the modern Telugu drama.

Kandukuri wrote sixteen plays with social reform and literary progress in view. Though he was not the first dramatist, he was the first to exhibit them. *Viveka dipika* was based on freedom movement; *Brahma vivahamu*, *Vyavahara dharma boddhini*, *Tiryagvidvan mahasabha* were satires; *Ratnavali*, *Abhijnanashakuntalam*, *Malavikagnimitramu* and *Prabodha chandrodayamu* were free translations from Sanskrit; *Prahakada*, *Satya Harishchandra*, *Dakshina gograhanamu* were mythological dramas; *Chamatkara ratnavali*, *Venice verthaka charitramu*, *Ragamanjari* and *Kalyana kalpa valli* were translations from English. All these sixteen dramas sought to comment on some of the social evils of the time and held out a message. Thus Kandukuri was an epoch maker and with him started many drama companies. Kondubhotla Subrahmanya Sastry, Gurujada Shrirama Murthy, Madendla Purushottam and others advanced the cause of Telugu drama under the influence of English.

Later came better days for Telugu drama when the writers either acted or directed their plays. Outstanding among them were Dharmavaram Ramakrishnamacharyulu and Kolachalam Srinivasa Rao. He wrote and put on boards *Vishada Sarngadhara* in 1889 and *Chitra naliniyam* in 1894 in Bellari. He richly deserved his title of 'Andhra Nataka Pitamaha'. He wrote twenty-five more dramas like *Varudhini*, *Paduka pattabhishekamu* and *Brihannala* all his own. His work has four characteristics: tragic end, use of both prose and poetry, division of drama into acts and scenes following the pattern of the English drama; and taking liberties with mythological themes with an eye on the audience.

Next came Kotachalam Srinivasarao who earned world-wide fame for his book *Prancha nataka charitra;* between 1912 and 1919 he wrote thirty dramas with an eye on social conditions and put them on boards. We have no proof that he acted in any one of them. He cared for moralisation rather than literary value. Though his themes ranged from mythological to social, his fame rested on historical plays. *Sunandini parinayam*, *Sukhamanjari parinayam*, *Ramaraju charitra*, *Sultana Chand Bibi*, *Siladitya* and *Mysore rajyabhivriddhi* were some of his historical plays. Like his predecessor, he too wrote tragedies.

Coming to the recent times, Chilakamarti Lakshmi Narasimham, author of famous *Gayopakhyanam*, wrote many dramas and was a noted actor too. 'Kalaprapurna' Vedam Venkata Raya Sastry wrote *Bobbili yuddham* and *Prataparudriyam*. Panuganti Lakshmi Narasimham, famous for his *Sakshi*, a prose volume satiring social weaknesses, wrote *Radhakrishna*, *Kanthabharanam* and *Vipranarayana*. Last comes the best of all, Gurujada Apparao. Encouraged by the reformatory zeal of Anandagajapati Raju of Vijayanagaram, in 1892, he had penned *Kanyashulkam*, a drama which has stood the test of time. This drama has become immortal for its true-to-life characterisation, mirroring of the times, realism, use of the spoken language and above all for its aim of social reform.

Thus from Bellari of Dharmavaram to Vijayanagaram of Gurujada, drama has advanced gloriously. Each town had its own dramatic company. Competitions arose

and several versions of the same drama were written and staged throughout Andhra Desha. Thanks to Dharmavaram, acting became an honourable profession and the theatre became a stage for poetry and song.

Kavi Sarvabhouma Kalaprapurna Sripada Krishnamurty Sastry wrote *Bobbili yuddham*, *Talik* and *Venisamharam*. He translated Shakespeare's *Twelfth Night* under the name *Mohini Manorama*. Tirupati Venkata Kavulu also needs a special mention here. With their impromptu poetry (Asu kavita), Diwakarla Tirupati Sastry and Chellapilla Venkata Sastry, the inseparable pair, have thrilled the entire length and breadth of Andhra with their *Pandavodyoga vijayamulu*. It is rare to come across an Andhra who cannot recite two or three poems from this drama. This drama is one of the few which cared for characterisation, literary values and poetisation. Jayanti Bhavanarayana with his *Kumudvati sarangadhara*, Setti Lakshmi Narasimham with his *Chitra Harishchandriyam*, Dharmavaram Gopalacharyulu with his *Chitra Harishchandriyam* and other dramas, and the poet-cum-actor Balijepalli Lakshmi Kantham with his *Satya Harishchandriyam* are the later-day dramatists. Sripada Kameswararao had a special qualification among the rest, namely he was a scholar in English and many Indian languages and rendered many a drama into Telugu. Omar Ali Shah (1885-1945) of Pithapuram with his *Vichitra Bilhaniyam*, *Chandragupta* and *College girl* made a name for himself as one striving for the unity among religions and languages.

In course of time competitions among the writers, actors and dramatic companies led to unhealthy results. Changes, social, political and literary, were imminent. In form, technique and theme, literature was undergoing rapid changes. Patriotism, social reform, traditionalism, anti-traditionalism were the predominant influence. Telugu literature was becoming wider, more variegated and richer.

At the end of the First World War our leaders were trying for the freedom of India, while writers were trying to rouse the nation through their works. Chilakamarthi and Tirupati Venkata Kavulu through their mythological dramas and Damaraju Pundarikakshudu and others through their historical dramas like *Gandhi mahodayam* and *Gandhi vijayam* propagated patriotism and national unity. Others felt that social reform was the first step to national freedom. Dharmavaram Ramakrishnamacharyulu with his *Ajamila* and other plays, Kandukuri with his *Brahma vivahamu* and other plays, Panuganti with his *Kanthabharanam* and other plays and Kalakuri Narayana Rao with his *Chintamani* and *Vara vikrayam* are famous among such dramatists.

Whether it is mythological, historical or social, a drama should uphold some literary, human and universal values. We see this reflected in Duvvuri Ramareddy and Viswanatha Satyanarayana. The former's *Sita vanavasam*, *Humbha rana*, *Madhava vijayam* and other plays uphold literary and Indian values. The latter's mythological plays like *Nartana Shala*, *Venaraju*, *Kavya Harishchandra* and *Veda Harishchandra;* historical plays like *Trishulam* and *Anarkali;* social dramas like *Thallileni pilla*, *Dhanya kailasam*, *Anta natakame* abound in poetic values, patriotism and human values. We have writers like Chintha Dikshithulu, too, who wrote his *Shabari* in pure devotion.

Telugu drama has generated a spirit of rationalism, anti-traditionalism and iconoclasm. Thripuraneni Ramaswamy Choudary wrote *Kurukshetra sangramam*, *Sambukavadha*, *Khuni* and other dramas. Muddu Krishna wrote his *Ashokam* with a view to distinguishing the Aryans from the non-Aryans. The champion of women's total social emancipation, Gudipati Venkatachalam wrote *Sarangadhara*, *Shashanka*, *Jayadeva* and *Vidakulu* among others. Starting with the sensual, Venkatachalam had traversed the whole length from Platonic love to self-realisation.

Around 1910 attempts were made for a separate Andhra State. This gave a spurt to lyrical and patriotic poetry and dramas. *Andhra mata* by Grandhi Venkata Subbarao, *Andhra pataka* by Dronamraju Sitaramarao, *Andhra jyoti* by Gullipalli Narayana Murthy, *Andhra teja* by Nanduri Bangarayya and *Andhra viralakshmi vijayam* by Raja Venkatadri Apparao are famous among them.

In recent years, Telugu drama has suffered some reverses and it seems to be a bit on the wane; yet a few dramas still enjoy immense popularity.

K.N.R.

DRAMA (Urdu). Drama in Urdu did not emerge as a genre earlier than the mid-19th century. Abdul Alim Nami however traces the origin of Urdu drama with the entry of the Portuguese in India and advances the date of staging the first Urdu play to 1550. He also talks of Urdu plays in the 17th and 18th centuries on the basis of some entries in *The Bombay Green-Church and Theatre* (about 1750) and *Bombay Gazette*. He describes *Safar-e-Bengal* (1802) as the first Urdu play though another critic describes it as an English play. Khwaja Ahmed Faruqi introduced an extract from an Urdu play now in possession of Simon Digby (London) stated to be composed in Lucknow between 1816-1818. There is, however, no evidence of its having ever been staged.

The tiny kingdom of Awadh with its capital at Lucknow (under its last king Wajid Ali Shah and his immediate predecessors) had become the seat of cultural synthesis between French, British and various regional influences on the one hand, and the Turko-Iranian elements on the other. This was a period marked by a rejuvenation of various arts particularly music and dancing and, of course, Urdu poetry. These factors combined with the personal interest of the royalty as patrons of arts, gave

birth to many a new art form. Masud Hasan Rizvi deems Wajid Ali Shah's *Radha Kanhaiyya ka qissa* as the first Urdu drama staged in 1854 followed by Agha Hasan Amanat's *Inder sabha*. Another contender to this privilege is *Bulbul-e-bimar* composed by Ahmed Hussain Wafir staged in the beginning of 1856 in Dacca (now in Bangla Desh). As Bengali Theatre had made its debut in Calcutta in 1831, its impact on the Urdu-speaking people of Bengal cannot be ruled out.

It has been a moot point whether the early Urdu stage plays were the result of any western impact or were the product of Urdu's own literary tradition. Muhammad Umar and Noor Ilahi traced the style of *Inder sabha* to French influence in the Court of Awadh but Masud Hasan Rizvi has categorically rejected this conjecture. *Radha Kanhaiyya ka quissa*, patterned on old Sanskrit plays, combined music, dance and poetry with acting to make the semi-mythological episode highly entertaining.

Agha Hasan Amanat's *Inter sabha* proved to be a precursor of great dramatic activity and created a brilliantly contrived synthesis of folk and elite literature to provide a bridge between major art forms. The adaptation of Urdu masnavis into *Inder Sabha* type of plays soon came into vogue.

Soon thereafter flourished the commercial theatre in the metropolitan cities of Bombay and Calcutta which often visited other far off cities also. The shows of a touring theatrical company (The Imperial Troupe) at Patna in 1884 resulted in the formation of the Bihar Theatrical Troupe which staged plays like *Inder sabha*, *Benazir*, *Badr-i-Munir*, *Laila Majnu*, *Shirin Farhad*, *Zahr-i-ishq*, etc. During the last quarter of the 19th century, we find some important plays like *Marzban Khurshid* (1871), Wafir's *Bulbul-e-bimar* (1880), Keshoram Bhat's *Sajjad Sumbul* (1874) and *Shamshad Sausan* (1874) and Syed Muhammad Nawab's *Jawan Bakht wa Shamsun nahar* (1884).

Though the earliest play staged in Urdu is said to be Bhodaji Lad's *Raja Gopi Chand aur Julundhur* in 1853, its text is not available. Maimuna Dalvi has mentioned the titles of several Urdu plays like *Burhe Khushal Khan ki da'wat*, *Waqiyat-i-Nana Saheb*, *Inder Sabha* and *Gulru Zarina* which were staged in Bombay between 1856 and 1871. In 1870, Victoria Natak Mandli of Dadabhai Soharabji, Dadabhai Patel's Alfred Natak Mandali and the new Alfred Theatrical Company took to staging Urdu plays in a big way. Most Urdu plays so produced were commercial hits and soon attracted writers of literary standing, like Ahsan and Hashr.

These playwrights with moorings in literature, gave idiomatic and grammatically correct language to these plays. Among these writers the most distinguished names are those of Munshi Karim-ud-Din, Husaini Miyan Zarif, Ahsan Lucknavi, Talib Banarsi, Narayan Prasad 'Betab', Raunaq, and most important of them all Agha Hashr Kashmiri, who gave a new dimension to Urdu drama and stage.

The impact and the extent of popularity of the commercial theatre is difficult to imagine. Touring different parts of India which at that time included Burma and Ceylon also, they attracted huge crowds everywhere so much so that vernacular papers of these cities were full of editorials and complaints that the touring theatrical companies had adversely affected the studies of school and college students and were a drain on the house of the common man. Even memoranda were submitted to the authorities to this effect. Urdu playwrights, despite these odds, were able to produce plays which left their mark on the stage. Perhaps the first among these writers was Alif Khan Habab of Rampur (U.P.). He wrote at least four plays: *Sharar-i-ishq*, *Afsana-i-Arzang-i-Hairat*, or *Tanbihul Ghurur*, *Jashn-i-Kunwar Sen* and *Nairang-i-Qaf* alias *Ghazala Mahru* all replete with pithy dialogues and lucidity of expression. Mehdi Hasan Ahsan's *Khun-e-nahaq* was the first adaptation of a Shakespearean play which set the new trend. Though even before him, Shakespeare's plays were translated into Urdu by writers like Muhammad Husain Azad, Jafar Husain Jafar (*Othello*), Babu Baleshwar Prasad (*Romeo and Juliet*, *Othello* and *Merchant of Venice*), his adaptations were commercially more successful. This was the inauguration of a new trend in theatre which rendered many western masterpieces into idiomatic Urdu with commercially acceptable nuances. Ahsan who had a firm grasp over Indian music, also laid stress on the composition of songs set to the lilting tunes of classical and light Indian music, in which he made free use of Braj Bhasha and Awadhi words. Other important plays of this period were: *Khandan-i-Haman* by Munshi Karim-ud-Din of Banaras; *Gul Bakawali* (based on celebrated Urdu Masnavi *Gulzar-i-Nasim* of Pandit Dayashankar Nasim) by Khudadad; *Natija-i-Ismat*, *Gulzar-i-Ismat*, *Khwar ka Khuda yar*, *Shirin Farhad* and *Gulshan-i-Bedad* by Husaini Miyan Zarif; *Ashiq ka khun* (in verse), *Laila Majnu*, *Puran Bhagat*, *Insaf Mahmood Shah*, *Naqsh-i-Sulemani*, *Tilism-i-Zehra*, *Ajaibat-i-Parastan* by Mian Raunaq, *Chadawali*, *Khun-e-nahaq*, *Bazm-e-Fani*, *Dilfarosh*, *Bhul Bhulayyan* and *Al-Hilal* by Syed Muhammad Ahsan; *Nal Damyanti*, *Parda-i-Ghaflat*, *Gopi Chand*, *Sangin Baoli*, *Aladin*, *Ashiq ka Khun*, *Harishchandra*, *Khurshid-i-Alam* and *Lail-o-Nahar* by Vinayak Prasad Talib Banarsi; *Husn-i-Faranq*, *Qatl-i-Nazir*, *Kasauti*, *Mitha zahr*, *Zahri sanp*, *Amrit*, *Gorakh Dhandha*, *Mahabharat*, *Ramayan*, *Mother India*, *Samaj*, *Ganesh janam*, and *Shakuntala* by Narai Prasad Betab Banarsi.

The most important and truly epoch making name was that of Agha Hashr Kashmiri (1879-1935) who not only introduced a new style of acting and delivery of dialogue but changed the entire idiom of the stage of his times. Hashr, in his life-time, was styled as the Indian

Shakespeare perhaps for his remarkable feat of adapting practically all important Shakespearean plays into Urdu. But his real contribution was the gusto and grandeur of dialogues. His celebrated plays were *Asir-i-Hirs*, *Turki Hur*, *Safed khun*, *Khubsurat bala*, *Surdas*, *Sita banvas*, *Ganga utran*, *Yahudi ki larki*, *Silver king*, *Rustam Sohrab* and *Ankh ka nassha*. In those days when huge audiences witnessed nightlong plays without any loudspeakers and practically no mechanical devices, his dialogues served as the main stay of his play and lent new colour, dignity and power to his characters. Hashr's lines bore an unmistakable imprint of his powerful personality. Hashr also introduced social evils, political problems, patriotism and other aspects of contemporary consciousness in his plays. He brought commercial theatre closest to literature not only by his clever use of literary idiom combining it with the colloquial speech but also by giving his dialogues vibrations and verve of dramatic expression.

Hashr monopolised the stage so much so that the popular Parsi Theatre soon began to be indentified with the Hashr style of dialogue, delivery and his style of acting.

Agha Hashr in his last days witnessed the rise of the movies and had himself predicted the decline of the stage as a rival to the new medium. His worst fears came true and the movies soon eclipsed the professional and commercial theatre. But it was not without a silver lining. After being released from the commercial constraints, in later years, serious creative writers turned to this medium. Mirza Muhammad Hadi Ruswa, the author of the celebrated Urdu novel, *Umrao Jan Ada*, wrote his play *Laila Majnu* followed by Abdul Majid Daryabadi's *Zood-e-Pasheman* (on Shakespearean model), Zafar Ali Khan's *Jang-i-Roos-Japan* (a political play based on Russo-Japanese War of 1905) and Abid Hussain's *Parda-i-Ghaflat* with changing social values as its central theme.

While Zakir Husain, the late President of India, wrote several plays of great educational value for children and Muhammad Mujib's plays *Khana Jangi*, *Habba Khatun*, *Dusri sham*, *Heroine ki talash* and *Azmaish* were also refreshingly different, by far the best playwright of post-Hashr period was undoubtedly Imtiaz Ali Taj, whose play *Anarkali*, though not a commercial success, was a milestone in the annals of Urdu drama and has remained unsurpassed till date. The poignancy of feelings, the romantic tenderness of every line, the subtle symbolism of the situations, masterly charaterisation of all important players and the breath-taking atmosphere and aroma of the play make it a thing of beauty and a joy for ever.

With the advent of the radio and film, a new type of play came into vogue. Radio as a medium attracted many young writers and a whole new generation of young men and women started writing plays for this new medium. Noteworthy among them are Ishrat Rahmani, Ansar Nasri, Shaukat Thanvi, Sadat Hasan Manto, Upendranath 'Ashk', Reoti Saran Sharma, Rajinder Singh Bedi, Krishna Chander and Muhammad Hasan. Bedi's *Sat Kel* is the collection of his radio plays while Krishna Chandra's *Darwaza* and Sadat Hasan Manto's *Aao* and *Janaze* were exclusively written for this medium.

The most important development regarding the Hindustani-Hindi/Urdu stage movement was the founding of the Prithvi Theatres in pre-partition India. The famed stage and film artist, Prithviraj Kapoor, started it as a vehicle of bringing about a healthy change in the perverse atmosphere of the country then ridden with communal hatred and sectarian, divisive tendencies of various sorts. Inspired by high ideals, Prithvi Theatres also provided good theatre and clean and wholesome entertainment. Its plays *Shakuntala*, *Diwar*, *Pathan*, *Ghaddar* and *Paisa* attracted immediate response and were played before big audiences in various cities of India.

The IPTA, on the other hand, was trying to evolve a street corner theatre with minimum stage requirements. The next important theatre development was the founding of Begum Qudsia Zaidi's Hindustani Theatre which made its debut with Urdu version of Kalidasa's *Shakuntala*. It tried to give theatre both respectability and contemporary relevance. Most of its productions were translations, such as *Mitti ki gari*, *Khalid ki khala*, but these were put up with a deep awareness of theatre techniques and in the process threw up a number of talented playwrights and artists.

Habib Tanvir's *Agra Bazar*, though staged before the advent of the Hindustani Theatre, gave new dimensions to Urdu Stage. The play was biographical in character based on the life and times of the famous Urdu folk poet, Nazir Akbarabadi. Throughout the play, Nazir does not appear on the stage but this outline biography serves as a very authentic account of not only the poet but also of his times, passing through the turmoil of changing pattern of cultural values.

Reoti Saran Sharma successfully staged a number of plays like *Chiragh ki lau* and introduced a wide range of contemporary problems in them.

Manju Qamar Yadullahi's plays *Bahadur Shah*, *Neel ki nagan*, *Aurat ka dil* were written in the classical mould and were staged successfully. Others who made significant contribution to playwriting include Syed Muhammad Mehdi (*Ghalib ke urenge purzey*, and *Ghalib kaun hai*), Rifat Sarosh (Musical play *Jahan Ara)*, Ibrahim Yusuf, Kartar Singh Duggal and Iqbal Majid (*Kutte*). As a commercial success, Babban Khan's *Adrak ke punje* deserves special mention.

Most important contribution to contemporary Urdu drama was made by the National School of Drama, New Delhi who put up quite a large number of important foreign and regional Indian language plays in Urdu translation, including plays of Moliere, Lorca, Brecht, Sartre and Osborne. Its staging of *Kanjus* and *Danton ki*

maut, both Urdu translations of Moliere, were particularly successful.

Urdu drama is still to go far. Despite its rich heritage and past achievements, it has yet to make its mark in the contemporary theatre world. One of its weaknesses is the preponderance of poetry in the literary idiom of Urdu; the other is the lack of intimate knowledge of the technicalities of the modern stage play.

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M.H.

DRAVIDIAN LANGUAGES (Tamil). Caldwell used the word 'Dravidian' to denote a family of languages spoken mostly in South India. He chose it as the adjectival form of Dravida, used by Kumarilabhatta and Manu. According to Grierson, the word is probably derived from 'Dramila', 'Damila' and is identical with a term coined Tamil.

What Pliny refers to as 'Dardae', Periplus as 'Dimirica', Ptolemy as 'Limiricae' and Yuwan Chwang as 'Ta-lo-p'i-t'u' are all, according to some indologists, references to the Dravida, the land and its people.

The Dravidian languages are used in the whole of Southern India and the Northern half of Srilanka. Besides the four linguistic states of South India, Tamilnadu, Andhra Pradesh, Kerala and Karnataka, some aboriginal and hill areas in Madhya Pradesh, Orissa, Rajmahal hills on the banks of the Ganga and in Baluchistan, West Pakistan, also we have its speakers.

Though Caldwell was the first to go into a detailed survey and study of the Dravidian languages, he had predecessors. According to T.Burrow and M.B. Emeneau: 'The Dravidian family of languages was recognised at least as early as 1816 by Francis W. Ellis, and 'his material was in part published by R.E. Roberts'.

The number of languages in the Dravidian family was considered variously and differently by researchers. As 'the dialects' of South India, Ellis mentioned the high and low Tamil: the Telugu, grammatical and vulgar; Carnataka or 'Cannadi', ancient and modern; Malayalam or 'Malayalma'; Tuluva, Codugu and the language of the hill tribes of Rajmahal (i.e. Malto). In addition to these, Caldwell added some more languages to the Dravidian family, viz. 'Tota', 'Kota', 'Gondi', 'Kul', 'Kurukh' and 'Brahui'. Besides these, Grierson mentioned 'Parji' also. When Dravidic studies flourished and *A Dravidian Etymological Dictionary* came out, it had incorporated a few more languages like, 'Naiki', 'Gadaba', 'Konda' and 'Kuwi', and thus nineteen languages were identified in the family.

As a further step, when more languages were identified and there were a total of 23, they were classified into three groups as South Dravidian, North Dravidian and Central Dravidian according to their commonness in their nature and relationship. Eight languages fall under the South Dravidian group. They are 'Tamil', 'Malayalam', 'Kannada', 'Kodagu', 'Tulu', 'Toda', 'Kota' and 'Kora'. Twelve come under Central Dravidian as 'Telugu', 'Gondi', 'Koya', 'Kui', 'Kuwi', 'Kolami', 'Parji', 'Gadaba', 'Konda', 'Naiki', 'Pengo' and 'Manda'. Those of North Dravidian are three: 'Kurukh', 'Malto' and 'Brahui'.

Some of these languages have one or more dialects. Tamil has many dialects, while the Badaga dialects of Kannada, Ollari and Salur dialects of Gadaba, Fitzgerald and Schulze dialects of Kuwi are outstanding.

The Dravidian languages were classified by Caldwell as cultivated dialects and uncultivated dialects. Languages like Tamil, Malayalam, Telugu, Canarese (Kannada), Tulu and Kodagu come under the former while all others fall under the latter. Of the cultivated languges also only four, Tamil, Malayalam, Telugu and Kannada are literary languages with written material, while all others were of oral tradition.

Tamil literature begins at least as early as the beginning of the Christian era, the others somewhat later. While Tamil did not allow the admixture of Sanskrit in its alphabet, the other three languages incorporated Sanskrit roots. Of the four languages, Telugu has more Sanskrit words.

The Dravidian languages form an isolated group and no connection with any other family of languages has been established. The Dravidian languages in general are distinguished from those of most other families by the larger number of sounds formed in the front of the mouth. All of them have dentals contrasting with retroflexes. The Southernmost languages also have alveolars. This distinction extends to nasals, liquids and trills.

The Dravidian languages are agglutinative in nature. The roots or stems take up affixes to form other words. Such and many other similarities show that the languages are related.

But each language might have its own individuality and indigenous characteristics also. Along with number, person and gender formation, Tamil has human, non-human (Tinai) classifications also. It is unique in naming the vowels uyir(=life) and consonants mey(=body).

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S.V.S.

DRAVYASAMGRAHA/DAVVASAMGAHA (Prakrit) Davvasamgaha is a Digambara Jaina text on Jaina ontology and ethics, written by Nemichandra (10th century AD), consisting of 58 Prakrit verses. Verses 1-27 deal with the six substances, viz. jiva (soul), pudgala (matter), dharma (medium of motion), adharma (medium of rest), akasha (space) and kala (time). The first five substances are called astikaya as they have extension. Definition, divisions and spiritual stages (gunasthanas) of jiva are discussed and the points of investigation (marganasthanas) through which treatment of soul substance is conducted are expounded. In the discussion of the definition of jiva, the author takes recourse to vyavaharanaya (empirical standpoint) and nishchayanaya (absolute standpoint). After detailed description of jiva, nature and functions of the remaining substances are elucidated and definitions of ultimate indivisible space unit and time are given. Verses 28-38 are devoted to the exposition of seven ethical varieties, viz. asrava (karmic influx), nirjara (dissociation of karmas), moksha (salvation), punya (spiritual merit) and papa (spiritual demerit). Verses 40-58 describe the way to attain liberation. The means to attain liberation, viz. right faith (samyakshraddhana), right knowledge (samyakjnana) and right conduct (samyakcharitra) are stated and defined and the importance of meditation is emphasised. We are introduced to the prayers of the Jainas by which one should attempt to concentrate the mind upon Arhats (Jaina tirthankaras), Siddhas (liberated souls), Acharyas (spiritual leaders), Upadhyayas (spiritual preceptors) and Sadhus (mendicants). These five classes of adorable personages are known as the five parameshthins (the supreme divinities), and their characteristics are described. The work is significant for its ancient presentation of the Jaina theology in lucid language.

N.J.S.

DRISHTIKUTA (Rajasthani). The literal meaning of this word is 'an object presenting a comprehensive problem to the eyes', i.e. an enigmatic composition. It is like a puzzle difficult to be solved by the mere outwardly denoting power of the words. The solution lies in the cultural references and literary traditions and motifs attached to the words used therein. It also requires an enquiring aptitude and grasping power of literature with a fair background of the knowledge of literary usages. The saint poets have their own 'Kuta padas' which are also known as 'Ulatabansi'. These 'Padas' can be understood and appreciated by only those who are well versed in the intricacies of such literature.

We may differentiate it from the common puzzles known as 'Paheli', 'Hiyali', 'Bujha', etc. There are many other forms of literature bordering on the 'Kuta'. The 'Mukarani, where the answer though already known, is to be found in 'Paduttara', the 'Guru-chela samvada', and the 'Gaha' exchanged between lovers are some such examples. The *Dhola Maru-ra-duha* (15th century), *Sadaya vatsa prabandha* of Bhim Kavi (15th century) and Sodhi Nathi (16th century) contain some 'Gudhas' of religious import. *Madhavanalakamakandala* of Kusalalabha (16th century) contain such exchanges of enigmatic verses between loving couples. Such compositions were also put up in literary gatherings as a test and the royal courts treated them as material for scholarly pastime. Many stories have been woven around such puzzling verses wherein beautiful learned princesses have defeated many a scholar, to be ultimately won over by some fortunate ones.

Raw.S.

DUARA, JATINDRANATH (Assamese; b. 1892, d. 1981), an outstanding lyric poet, was considered to be the greatest among the poets of the early decades of the century. After his graduation, he went to Calcutta and on his return though still a graduate, was allowed to teach Assamese in Kanoi college, Dibrugarh then affiliated to the University of Calcutta. He also presided over an annual session of the Asam Sahitya Sabha.

Jatindranath is essentially a poet of beauty and love. His poetry sings of the soul's agony of desire for the unattainable. He seeks unalloyed love that incarnates itself in perfect and divine beauty, but it is the longing for this love and beauty and the despair at the failure of this quest that give his poetry its characteristic glow and charm. Repulsed by unrequited love and pang of separation from this ideal love, he turns, sometimes to the objects of Nature which evoke in him fine poetic responses. Birds and bees, flowers and sunrise and sunset, murmuring brooks and moonlit islets and stately summer clouds sustain him in his quest for the ideal beauty in this world of flux, as if, nothing can deter this passionate search for the land of heart's desire. Jatindranath's poetry is basically romantic. He was, therefore, naturally attracted towards the romantic poets of England. The echoes of these English poets may be heard in his poetry as well, but all of it bears the unmistakable stamp of his poetic gift. His poetry is all along marked by spontaneity and an unerring sense of form. Two of the most remarkable collections of his poems are *Apon sur* (My own song) and *Banaphul* (Wild flowers) on the latter of which he was the first Assamese to receive the Sahitya Akademi annual award in 1955. He also brought out an exquisite translation of the Rubayats of Omar Khayyam in Assamese. Another poetic form he tried with great success is, what is called, 'Katha kavita' that is, poetry written in impassioned prose. These may remind one of Turgenev's prose poems, but these, too, are characterised by his racy style and the recurrent theme of quest and sorrow.

DUDH, LAHU TE ZAHAR (Dogri) is a collection of one

dozen short stories by Madanmohan Sharma, published in 1971. It got the Sahitya Akademi award for the year 1974. It contains some of the best and most powerful Dogri short stories like Patthari, Meri gali da paap, O and Ik lamakadi loth. In a simple unadorned style, the author builds up the atmosphere and portrays characters skillfully so that they linger in the memory of the reader and leave the desired impact on his mind. He probes deep into the dark recesses of the mind of the characters as is evident from the psycho-analysis of a character waiting for an operation of tumour, with anxiety and fear etched on his face, and hears a weird cry of the dying patient in the stillness of the night (Patthari); or the gnawing guilt in young man who has wronged a poor innocent girl, daughter of a neighbour (a widow), who hangs herself in shame because he refuses to own her (Meri gali da paap); or the thoughts of a lustful wicked man turned mahatma, planning to seduce a woman who has been compelled by circumstances to seek shelter in his 'ashrama' with her sick child on a stormy night; or the self pity of a spinster who has postponed her own marriage and happiness for the sake of her sister and brother, and is sometimes troubled by the questioning whether her sacrifice has been a right step (Char Thumm). Ik Lamakadi loth is a very beautiful, evocative and powerful story, describing with a certain force and understanding a poignant situation in which a young widow commits suicide, and the impact of the situation on a very young girl whose father was instrumental in the injustice done to the widow and her tragedy. The story has been published in English translation as 'Maggo Masi' in *Indian Literature*.

These stories show Madanmohan Sharma as a mature and sensitive artist who takes up for comment contemporary problems of social reality with a deep sense of commitment. He attempts to lay bare the hypocrisies and foibles and double standards of behaviour. Social inequalities, social taboos, inhibitions and resultant misery also enter his vision. Complexities of life viewed with close observation and deep psychological insight characterise his vision.

Sh.

DUGGAL, KARTAR SINGH (Punjabi; b.1917) is a Punjabi short story writer who excels in the portrayal of libido, using Freudian phrases in a poetic manner. Sex and nudity were the subject-matters of his early writings. *Saver sar* (At the dawn, 1941), *Pipal patian* (Leaves of the pipal, 1942) and *Kudi kahani kardi gai* (She continued her tale, 1943) are his collections of short stories of the first phase. *Dangar* (The Animal, 1947), *Ag khan wale* (The fire eaters, 1948), and *Nawan ghar* (The new house, 1950) depict the barbarity of the partition days. *Phul torna manah hai* (Plucking of flower is prohibited, 1952), *Karamat* (The miracle, 1957), *Pare maire* (In yonder fields, 1961), *Ik chhit chanan di* (A sprinkling of light, 1963) show the maturity of his art. *Majah nahin moya* (Majah is not dead, 1970), *Sonar Bangla* (Bengal, the beautiful, 1972), *Dhoya hoya buha* (1976), *Ikraran wali raat* (1979), *Tarkalen vele* (1983), and *Hansa admi* (1986) are his recent collections of short stories. He was honoured as the best litterateur by Punjab Government (1962), and the Sahitya Akademi awarded its annual prize on the collection of his short stories, *Ik chhit chanan di* in 1965. In 1981 he was honoured with the Soviet Land Nehru award. His characters are generally sex starved and abnormal souls. He portrays his feminine characters vividly but delicately, delving deep into the very dark recesses of their minds. Like Sadat Hassan Manto and D.H. Lawrence, breaking all the barriers, he portrays women in their periods, pregnancy and hitherto untalked of naked absurdities of their being. His locale is Punjab and with Pothohari dialect he gives it unrivalled local colouring. Besides stories, he has to his credit some radio-plays too. In *Ik sifar sifar* (One zero zero,1941) his dramatic persons have no names whereas in *Auh gaye sajan auh gaye* (Lo, there goes the beloved, 1942), a solitary character bears three forms; and *Puranian botlan* (The old Bottles, 1954) is a pungent social satire. *Mitha pani* (1951), *Koh kun* (1952) and *Ik akh ik nazar* (1982) are his other dramatic works. His dialogues take the poetic rhythm for unfolding the psyche of his protagonists. His novel *Andran* (The entrails, 1949) is a naturalistic portrayal of life, but *Naunh te mas* (The nails and the flesh, 1957) is a depiction of shattered visions and relations of the shadows of partition in 1947, whereas *Ik dil vikau hai* (A heart for sale, 1957) is a story of those who deal in flesh. *Hal muridan da* (Plight of the aspirants, 1968), a triology and an autobiographical novel also gives a good reading. *Ma pio jaye* in epic style portrays the terible days of partition. His other novels are *Sard punian di raat* (1981), *Mun pardesi* (1982) and *Jal ki pias na jaye* (1984). He is the leading Punjabi aestheic fictioneer who has the largest number of short stories to his credit. He has also written a few works of criticism. *Kis peh khohlan gauthri* is his autobiography.

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S.S.So.

DUNGARU BAWANI (Rajasthani) is an important 15th

century work which contains moral teachings in 52 verses in 'Chappaya' metre. Like other didactic poems, this also contains reflections on devotion, popular maxims, problems of social life, etc. Some of the verses show an insight into human psychology and also provide examples of good poetry.

Raw.S.

DURDAIVI RANGU, ATHAVA, PANIPATCHA SHEVATCHA RANASANGRAM (Marathi) is a significant historical novel which forms a part of 19th century awakening in India in which English educated Indians tried to trace the roots of their newly awakened national consciousness by probing its historical origins. It depicts the misfortunes that befell a young and beautiful Brahmin child-widow, who is caught up in the 'Third battle of Panipat' (1761). In this battle, the Maratha armies led by Sadashivrao Bhau, brother of their Peshwa Nanasahib, suffered a heavy defeat at the hands of Ahmadshah Abdali, an Afghan nobleman, who was an ally of the Mughal Emperor.

The author, C.V. Vaidya, who was a noted scholar, historian and indologist, began this only novel of his about the year 1892 and completed it in 1914. The idea of the novel came from an earlier novel on the same subject by Nageshrao Bapat. This novel contained a number of historical inaccuracies which Vaidya's novel seeks to correct. Vaidya also tries to plug a number of loopholes regarding motivations of action and character with the help of imaginary yet plausible characters, their role in intrigues based on secret information in the battle. Rangu, the heroine of the novel, is herself an imaginary character.

The novel is made up of two strains, the social and the historical. The misfortunes of Rangubai, the harassments she suffers from her tyrannical mother-in-law, forms the first strain of the novel. The second one relates to public and political events, culminating in the battle of Panipat. Sadashivrao, alias Bhausahib Peshwa, plays a dominant role in this part. Rangubai, who accompanies other noble Maratha ladies to the battlefield, plays a comparatively minor part here though her misfortunes are of a more serious character. The artistic success of the novel depends upon the suceessful blending of these two strains, the private and the public.

The major source of the novel is the Bakhar or chronicle of Sadashivrao Bhau, supplemented by contemporary collections of letters, accounts by Muslim chroniclers and English historians. Rangubai belongs to a middle class Brahmin family of Poona, then the capital of the Peshwas. Her mother-in-law's sister Laxmibai (Taisahib) is the wife of one of the noblemen of the Peshwas, Balvantrao Mehendale. Married at ten, Rangubai is widowed at the age of twelve, and by the time the novel opens, she has attained puberty. She is endowed by nature with extraordinary physical beauty and charm, and has also the rare accomplishment of being literate. She was taught reading and writing by her loving father. These qualities make her an extremely appealing yet pathetic figure, since widows were supposed either to commit 'Sati' by burning themselves on the funeral pyres of their dead husbands or lead a chaste, ascetic life, subduing all carnal passions. This part of the novel gives a realistic account of the Brahmin household and the Brahmin society of Poona, its conventions, beliefs and religious practices. To this are added descriptions of the splendours of the Peshwa court. The tortures to which Rangubai is subjected to by her tyrannical mother-in-law is the main focus, for the popular belief is that Rangubai is a person of evil omen, who brought about the early death of her husband and would also bring in many other disasters.

This stigma sticks to her throughout her short yet eventful life. Her husband's cousin Narayanrao, a strong, atheletic young man with a sickly wife and two children gives Rangubai some consolation, but she violently rejects his advances. It is this strain of temptation and its repression which happens to be the most attractive part of the novel. Relief from her mother-in-law's harassment comes to Rangubai when she goes to live with her mother-in-law's sister, Laxmibai Mehendale, wife of Balvantrao Mehendale and later joins them at the field of battle.

Rangubai's story now mingles with the political events of the day, particularly the battle of Panipat. The superstitious belief of the evil omen caused by the sight of Rangubai by Sadashivrao Bhau, who is starting on his invasion of the North, is the link that binds the two strains, the public and the private and the blending of the two appears both natural and attractive. The ups and downs of the battle coincide with the misfortunes of Rangubai, which appear to be a legion. Intrigues by spies and traitors, masquerading as priests and worshippers of Hindu and Muslim evil spirits, who deal in black magic and charms are brought in to make up an authentic picture of the times. They help to plug many a loophole in plot construction and motivation of action also. An important feature of the first part of the novel is the psychological insight shown by the novelist. He is bold and realistic enough to hint at the furtive, erotic emotions that enter the chaste mind of the heroine, first on her contact with Narayanrao and later, on seeing Vishvasrao, the Peshwas's son, an extremely handsome and accomplished young man. She keeps her emotions under strict control and yet they create a violent storm in her mind.

As compared to this, the historical narrative of the fortunes of the battle appears a little prolix and comparatively uninteresting. It is relieved by the vivid character sketches of historical persons like Sadashivrao Bhau, Vishvasrao and others. It is interesting to note that inspite of his bold approach to the theme, the novelist, who wrote

a treatise on the amelioration of women, is highly appreciative of 'Sati' and describes the ceremony with accuracy and great appreciation for the victim. Rangubai's misfortunes dog her to the end. She is rescued more than once by Narayanrao and also by Vishvasrao who appear on the scene by coincidence. Ranghubai returns home from the battlefield, only to die of an illness, with the name of Narayan (God) or Narayanrao (her husband's cousin) on her lips.

A.K.B.

DURGASIMHA (Kannada) is the author of the Kannada version of the world-famous collection of stories, *Panchatantra* (The five stratagems). From the brief bio-data given by the author himself in the introductory chapter of the book, we learn that he was a resident of 'Sayyadi Agrahara' (Village called Sayyadi donated to the Brahmin community) in 'Kisukadu Nadu' or Karnataka; his parents were Ishvararya (father) and Revakabbe (mother); he belonged to Gautama 'Gotra' (Lineage) and the 'Kamme' sect of the Brahmin community. His 'Guru' Shankara Bhatta was a great 'yogi' (saint). Though his grand-father, Durgamayya, was a devotee of Lord Narayana, Durgasimha was a devotee of 'Bhavani Vallabha' (Shiva); he also got built 'Hari-Hara Bhavanas' (Vishnu-Shiva temples) at the behest of his patron-king. This fact suggests that Durgasimha followed the 'Smarta Bhagavata Sampradaya' (A faith having equal devotion to both Vishnu and Shiva). Kumaraswamy, Commander of the army under Jayasimha Jagadekamalla I of the Chalukya dynasty, was instrumental in gettng the post of 'Sandhi-Vigrahi' (Minister for war and peace) to Durgasimha. It is not surprising, therefore, that he chose to write a work dealing with 'Rajaniti' (Political science).

The patron of the poet, Jagadekamalla I, ruled from 1015 to 1042. So R. Narasimhachar fixed the date of the work to be 1025. Govinda Pai on the other hand, calculated the correct date to be March 8, 1031 on the basis of the concluding stanza in the manuscript of the work found in the manuscripts library of Jaina Siddhanta Bhavan at Arrah, Bihar.

The most interesting fact regarding the *Panchatantra* of Durgasimha is his statement about the original in Sanskrit which he has rendered into Kannada. He states that Puspadatta, a 'Ganapradhana' (Chief attendant), listened to a very rare story told by Shiva to his consort Parvati in their abode on 'Rajatagiri' (Silver-mountain). Puspadatta, for some reason, took birth on earth as 'Gunadhya' and when he became the court-poet of Shalivahana, he wrote out the story he had listened to in his previous birth in Paishachi language. The story came to be known as *Brihatkatha*. Vasubhaga Bhatta selected 'five story-gems' from that 'Ocean of stories' and called it *Panchatantra*. Durgasimha says: 'This work of Vasubhaga Bhatta which is extolled by the learned and which would have had beneficial influence on monarchs, I shall relate anew in Kannada and name it *Panchatantra*.'

Until A. Venkatasubbiah of Mysore (*Vasubhagana panchatantra* in *Abhivandana*, Mysore 1956), and some western scholars undertook extensive and comparative studies of all the published and unpublished texts of the *Panchatantra*, it was the common belief that there was only one original text of *Panchatantra* and that was by Vishnu Sharma. It is now possible to state with certainty that there are two recensions of the *Panchatantra*—one of Vishnu Sharma and the other of Vasubhaga Bhatta. The former is the North-Indian version which made its way through innumerable 'Variant Carriers' to several countries of north-west Asia and Europe in different versions and languages. Similarly, the latter recension prevailed in South India and travelled over to countries of south-east Asia, viz. Thailand, Laos and Java.

All the texts in South India and the Far Eastern countries mention the name of Vasubhaga in some form or the other. Thus, it is clear that all the texts of South India belong to one and the same recension of which the author is Vasubhaga. The importance of the Kannada version of Durgasimha lies in that it is the only available source to reconstruct the original text of Vasubhaga which in turn would be of immense value in studying the history of Panchatantra literature.

Another noteworthy feature of the Kannada *Panchatantra* of Durgasimha is the prominent Jaina element introduced into the main story. Durgasimha being a Brahmin, we have to conclude that the original text of Vasubhaga itself was pro-Jaina in its attitude to life. It is to the credit of Durgasimha that he was catholic enough not to eschew the Jaina element of the original. Maybe, Vasubhaga Bhatta was a Jain. But to hazard a guess that Vasubhaga might have been a 'Kannadiga' (person belonging to Kannada country) is untenable.

Important editions of the *Karnataka panchatantra* are: (i) Edited by S.G. Narasimhachar and M.A. Ramanuja Iyengar (Mysore, (1898), (ii) Gundmi Bhandraskehara Aital (Bangalore, 1977).

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M.V.S.

DURGESHNANDINI (Bengali) is the first novel proper in Bengali, and also the first novel written by Bankimchandra Chatterji (1838-1894). It was first published in 1865. The novel underwent thirteen editions in the author's life time, the thirteenth edition being current now. In 1881, J.F. Brown and Haraprasad Sastri transcribed the whole book into

Roman script and it was published by Thacker, Spink and Company. The story of *Durgeshnandini* is as follows: Jagat Singh, son of Man Singh, general in Akbar's army, comes on horseback from the imperial capital to distant Bengal to subdue the Pathan chief Kotlu Khan and recover Bengal from Pathan usurpers. Here, on a stormy night, he takes shelter inside a temple of Shiva and meets Tilottama, daughter of a Bengal chieftain Birendra Singh and Bimala (who though in reality is Birendra Singh's wife, is known to all as an elderly companion to Tilottama). Tilottama and Jagat Singh fall in love with each other. Bimala arranges a meeting of Jagat Singh and Tilottama a fortnight later. Meanwhile, Birendra Singh has also been threatened by Kotlu Khan, who demanded a large sum of money from him, adding that his failure to pay would lead to the seige and capture of his fort. When a fortnight later Bimala brings Jagat Singh to the fort to meet Tilottama secretly, as Tilottama's father is a sworn enemy of Man Singh, the Pathans were hiding near the fort waiting for an opportunity to capture it. They stormed the fort and Birendra Singh, Bimala, Tilottama and Jagat Singh were taken prisoners. Here ends the first part of the story.

The main setting of the second part is the fort of Kotlu Khan. The story opens with the wounded Jagat Singh under the care of the ministering angel Ayesha, daughter of Kotlu Khan. She nurses Jagat Singh back to health, and falls in love with him though he does not know it. The story is further complicated by the presence of Osman, a distant cousin of Ayesha and a general in her father's army. Osman loves Ayesha. In the meanwhile Birendra Singh is charged with treason and is beheaded by Kotlu Khan. Bimala avenges her husband's death by killing Kotlu Khan on the occasion of his birthday celebrations. Jagat Singh, who is now free, arranges a treaty between his father Man Singh and Khwaja Isa, diwan of Kotlu Khan. He then marries Tilottama. The historical fact used in *Durgeshnandini* (The chieftain's daughter) is very little. It has been recorded in the history that Jagat Singh, after vanquishing a large number of Pathans, took shelter in a fort. Shortly after that Kotlu Khan had died, and his diwan, in order to save Kotlu Khan's minor sons, made a truce with Man Singh. Man Singh, Jagat Singh, Kotlu Khan, Khwaja Isa and Osman, all appear in history. But everything else in the story is imaginary. The characters of historical persons, Man Singh or Kotlu Khan have not been portrayed vividly. Bankim was not very keen to describe the peculiarities of that age. His main aim was not to create a historical atmosphere but to show how history invades the family life of an ordinary chieftain. The movement which was set into motion in the opening chapters of the book, has never been suspended. Incidents follow in quick succession and the force of events creates a structure of romance. *Durgeshnandini* has a complex plot. It is divided into two parts, each is built up on a love episode around the hero Jagat Singh. Tilottama-Jagat Singh-Ayesha form a triangle; the story is further complicated by the introduction of Osman as a suitor to Ayesha. The plot can be described as a triangle upon triangle, a favourite device of Bankim, and he has used this in many of his later novels. The main attractions of *Durgeshnandini* are its colourful narratives and exciting incidents. There was not much scope for dialogue or analysis of character in the whirlwind of incidents. Still, some points of its characterisation are worth mentioning. History records Jagat Singh as a profligate, dying at an early age. Bankim has made of him the epitome of heroism and chivalry. With the utmost economy of expression, Bankim has skilfully portrayed the unyielding pride of Birendra Singh and the burning jealousy of Osman. The difference in the personalities of three main women characters has been unfolded with the use of highly poetic diction.

Durgeshnandini suffers from many defects. The two parts of the story are not blended harmoniously. Part II relates practically to the story of Ayesha; Tilottama has almost faded away into the background. The characters of Abhiram Swami and Bimala and their roles in the story are also questionable. The Gajapati Asmani incident has been given too much importance, and it has sidetracked the main story for a longer period than is desirable. Nevertheless, the appearance of *Durgeshnandini* was an epochmaking event in Bengali literature. It was the first Bengali novel on the modern European model and the first work of creative imagination in Bengali prose. The entire stock of fiction till then consisted of a few medieval tales, mostly derived from Sanskrit or Persian. *Durgeshnandini* opened a new world of beauty to Bengali. Tagore, whose adolescence was lit up by Bankim's genius, has compared *Durgeshnandini's* appearance in Bengali literature to the coming of dawn after night. The following are some of the translated versions of *Durgeshnandini:*
English: *The Chieftain's daughter* by Charuchandra Mukherji (1880); Hindi: *Durgeshnandini* by G. Sinha (1882).

Ja.C.

DUSHYANTKUMAR (Hindi; b. 1935, d. 1975) was a poet and playwright. He represents 'New Poetry' and is well-known in Hindi as a 'Ghazal' writer.

Dushyantkumar has displayed his consciousness by liberating poetry from the emotional stresses and the 'Chhayavad' style and enabling it to grasp modern sensibility. He uses a touching word or a phrase and gives expression to his personality and the total experience in a poem like, Abhivyakti ka prashna (On expression). His style of expression demands that a new meaning or an emotive content be imparted to words *(Shabdon ki pukar*—Call of the words). He also makes a sincere effort to get at the truth in its open form. In Dushyant's poetry, the romantic love and desires have acquired a responsible

form of expression, thanks to the social contexts and the present day compulsions.

Among the poems based on myths and written in the 'Nai Kavita' (New Poetry) style *Ek kanth vishpayi* (A throat that swallows poison, 1963) deserves special mention. In the main, he has written lyrical plays in which he repudiates the old tradition and highlights the modern problems such as war, lust for power, etc.

Dushyant has chosen ghazal, a Persian poetic genre, for the expression of changed sensibilities. He has developed the spoken language for his expression. He has also introduced in his ghazals a kind of parallelism based on different levels of language i.e. those of the word, meaning and syntax. *Saye mein dhup* (Sunlight in the shade, 1975) is an acclaimed collection of his ghazals. His major compositions are *Surya ka swagat* (1957), *Awazon ke ghere* (1963), *Chhote. chhote saval* (1964), *Jalte hue van ka vasant* (1972), *Angan mein ek vriksha* (reprint, 1978).

Gov.R.

DUTAKAVYAS (Sanskrit). Sanskrit literature is very rich in the type of poems called 'dutakavyas' or 'sandeshakavyas'. The earliest poem is *Ghatakarparakavya* by the poet Ghatakapara who describes the sad plight of a love-lorn lady and her appeal to the morning cloud to convey her message to her lover. Some Madanakavi wrote a *Samasyapurti kavya* in 1623 called *Krishnalila* in which he took one quarter from *Ghatakarpara* and added three quarters of his own to complete the verse.

Though this poem is believed to be the first in borrowing this idea, and though its later imitation speaks of its popularity, the credit of giving impetus to the genre of this class of poems is unanimously given to Kalidasa's *Meghaduta* which has remained unexcelled in this field for its poetry as is evident from its many later imitations.

A short survey of such poems is given centurywise here below:

Bhamaha in his *Kavyalamkara* criticises the motif of employing insentient objects such as cloud etc., and sentient beings such as birds etc., which are unable to express the message bereft as they are of speech. He restricts such use in case of persons who are mentally deranged due to the pangs of separation in love. This, however, suggests the composition of many such dutakavyas written before Bhamaha, i.e 7th-8th century A.D. But unfortunately they seem to have been lost. The earliest available poem of this class is the *Parshvabhyudaya* of a Jaina poet Jinasena (9th century A.D.) who presents a biography of Parshvanatha and describes the course of travel from Ramagiri to Alaka of Parshvanatha who is believed to have assumed the form of a cloud after his death.

The earlier regular imitation of the *Meghaduta* is in the *Chandraduta* of Jambu Kavi alias Jambunaga (end of the 9th and beginning of the 10th century A.D.). This poem being earlier than the *Pavanaduta* of Dhoyi, disproves its claim to be the earliest imitation of the *Meghaduta*. It also illustrates various forms of the figure Yamaka. It is thus, called a Yamakakavya. There are many other imitations and extensions of the *Meghaduta* from 12th century onwards. Some selective ones are given below:

12th century: *Pavanaduta* of Dhoyi.

13th century: *Chandraduta* of Vinayaprabha, written in 1286; *Hamsasandesha* of Purnasarasvata; *Hamsasandesha* by Venkatanatha alias Vedantadeshika (1269-1370).

14th century: *Harinasandesha* of Varadacharya; *Nemiduta* of Vikrama; *Jaina Meghaduta* of Merutunga (14th-15th century); *Siddhaduta* of Avadhutarama Yogi.

15th century: *Hamsaduta* of Vamanabhatta Bana; *Hamsasandesha* of an anonymous poet; *Shukasandesha* of Lakshmidasa; *Shiladuta* of Charitrasundaragani.

16th century: *Bhringa (Bhramara)-sandesha* of Vasudeva; *Kokilasandesha* of Uddanda, a protege of Zamorin King Manavikrama of Malabar; *Manoduta* of Vishnudasa, a maternal uncle of Chaitanya Mahaprabhu (1486-1527); *Uddhavasandesha* and *Hamsaduta* of Rupa Gosvami (1489-1564); a well known devotee of Chaitanya Mahaphrabhu; *Kokasandesha* of Vishnutrata; *Bhringaduta* of Gangananda, a protege of Bikaner King Karnasimha, *Subhagasandesha* of Narayana.

17th century: *Uddhavaduta* of Madhava Kavindra; *Bhramaraduta* and *Pikaduta* of Rudra Nyayapanchanana; *Bhringaduta* of Satavadhana poet Shrikrishnadeva; *Pavanaduta* of Vadichandrasuri; *Induduta* of Vinayavijayagani; *Meghadutasamasyalekha* of Meghavijaya.

18th century: *Padankaduta* of Krishnadeva Sarvabhauma (alias Krishnachandra Tarkalamkara); *Manoduta* of Tailanga Vrajanatha, written in Samvat 1814 (1758); *Kokiladuta* of Haridasa or Harimohana Pramanika, written in 1717, published in 1905 with Sanskrit and Bengali commentaries; *Chakorasandesha* of Perusuri son of Venkta.

19th century: *Vataduta* of Krishnanatha Nyayapanchanana (1833-1911), composed in 1865 (pub. 1900); *Bhringa (Bhramara) sandesha* by south Indian poetess Triveni (1817-1883), the daughter of Udayendrapuram Anantacharya and wife of Prativadibhayankara Venkatacharya of Perumbudura; *Viprasandesha* and *Manasasandesha* of Lakshmana Suri (1859-1919).

There are more than hundred imitations of the *Meghaduta*, but none of them comes up to the poetic level of the original which has remained unparalleled till to-day. However, most of the dutakavyas are faithful to the technique adopted by Kalidasa.

Even a parody is inspired by the *Meghaduta*. Thus, in an anonymous poem *Kakaduta*, a fallen Brahmin in

prison, sends a message to his beloved Kadambari (wine).

These dutakavyas are important from the point of sociology also. They are rich and varied in supplying the historical, geographical (especially the topography of places described) and cultural information about different parts of India from 56 B.C. to the 20th century.

Ar.J.

DUTTA (DATTA), SUDHINDRANATH (Bengali; b. 1901, d.1960) was a major poet of the post-Tagore era of Bengali poetry. Son of the eminent Bengali man of letters Hirendranath Datta and nephew of the famous Bengali actor Amarendranath, he studied in Banaras and Calcutta. In 1929 he accompanied Tagore on his trip to Canada-U.S.A. He worked at various times for the A.R.P., the Calcutta daily *The Statesman*, and the D.V.C. and also taught Comparative Literature at the Jadavpur University. He founded the magazine *Parichaya* which he edited for the first twelve years. He was twice married, the second time to the well-known exponent of Tagore songs, Rajeshvari Vasudeva. Like many other poets of his generation (the so-called 1930's) Sudhindranath bagan in part by imitating Tagore to whom his first book *Tanvi* (The lissom beauty, 1930) was dedicated, but from *Orchestra* (1935) he acquired a style of his own. These were a collection of love poems, remarkable for their intensity and candour, and also a sense of impermanence which gave them a dialectic, a characteristic feature of his poetry. *Krandasi* (The heavens, 1937) was more probing and contained another characteristic feature, despair, although the often anthologized first poem *Utpakhi* (Ostrich) ended on a hopeful note. *Uttarphalguni* (The name of a star, 1940) continued in the same vein with variations on love. The next *Samvarta* (Cyclone) was published in 1953. Its title poem, in a way his greatest, was set against the background of the War (the title referred to that), where he gave his dialectic a final shape, a 'reciprocal' link between events. In another poem, *Yayati*, he hinted at a further development of his perception, spelt out as Ksanavad (the view that only instants are true) and also of nihilism in the last book of poems *Dashami* (Ten poems,1956). He also brought out *Pratidhvani* (Echoes, 1955), a book of translations from Engilsh, German and French poetry. Besides verse, he wrote some prose essays mostly for *Parichya*, collected in two books: *Svagata* (Asides, 1938) and *Kulay o kalpurush* (Orion and the nest, 1957). A major poet of his generation and a major theoretician, Sudhindranath was a sparse and fastidious writer and aimed at an autonomy of words which made him consider the French Mallarme as his poetic ideal. The result was a terseness, not very common in Bengali poetry. At the same time by interweaving emotion and argument he tried to remove the wall between verse and prose. But he avoided the prose poem and free verse; his idea of form was rather classical. He is said to be 'obscure', but all that it means is an effort from the reader for his somewhat unfamiliar vocabulary, occasionlly complex syntax and demanding allusions.

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Am. D.

DWIJA, GOPALACHARANA (Assamese) was a famous Vaishnava poet and scholar of his time. He flourished at the time of Koch King Raghudeva (1584-1596). He maintained a 'Tol' (Sanskrit Pathshala) at Baranagarh (Kamrupa) and attracted distinguished scholars. He was a follower of Damodaradeva (1483-1598). He was a writer of considerabale ability and rendered *Harivamsha*, *Bhagavatapurana*, Book III and Book VIII into verse and Shankaradeva's *Bhaktiratnakara* into prose. In book III, Gopalacharana casually mentions that Shankaradeva translated the first four chapters of Book III before him and so he is purposefully brief in these chapters. He has also mentioned in this book that he wrote it at the request of the Vaishnavas of Vaikunthapura Satra, after the death of Damodaradeva.

He translated *Bhagavatapurana* Book III with the help of Shridhar Swami's commentary. Book III begins with a description of Sri Krishna's early life. It describes, besides cosmogonical matters, the meeting of Maitreya and Vidura and the former's religious instructions to the latter, the story of the Boar incarnation of Vishnu, Kapila's birth and his expositions of the Samkhya doctrine to his mother Devahuti. Gopalacharana's profound scholarship is best suited for translating the most abstruse and philosophical chapters of Book III. He also rendered into verse the *Graha-Gajendropakhyana* of the *Bhagavata purana*, Book III. In this version the poet, besides translating the first four chapters containing the accounts of 'four manvantaras' and the fight between the Graha (the alligator) and the Gajendra (the king of elephants) and their ultimate emancipation, also gives a rapid survey of the contents of the next ten chapters, viz. the 'Amritamanthana' episode and finally concludes with an account of different Manus narrated in the fourteenth chapter. There is also a reference to Shridhar Swami at places. His *Harivamsha* is a mixture of *Bhagavatapurana*, *Harivamsha* and *Vishnupurana*, the subject-matter of the book being the killing of Narakasura and the taking away of the Parijata tree by Sri Krishna from Indra for

presenting it to his beloved wife Satyabhama. In the colophon of the book Gopalacharana introduced himself as the disciple of Gopala Mishra, who in his turn was a disciple and colleague of Damodaradeva. He also refers to Baladeva, another close associate of Damodaradeva who succeeded the latter in the Vaikunthapura Satra. Gopalacharana rendered into prose Shankaradeva's Sanskrit work *Bhaktiratnakara* which gives a synopsis of Vaishnavism, i.e. the religion of love and devotion. Gopalacharana's translation is elegant and simple.

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J.N.G.

DWIJA, JANARDANPRASAD (Hindi; b. 1904) is known as belonging to the Chhayavad school of modern Hindi poetry. He was born in Rampurdih village of Bhagalpur district (in Bihar). He had his education at Central Hindu School, Kashi Vidyapith and Benaras University (from where he got his M.A. degree). In 1936, he was Registrar at Hindi Vidyapith, Devghar (Bihar); from 1938 to 1944, he was Head of the Hindi department at the Rajendra College, Chhapra; from 1944 to 1948, he acted as Principal of the Sachchidanand Sinha College at Aurangabad (Gaya). Thereafter, he came to the Purnea College as Principal. In 1935, he was made the President of the Bihar Sahitya Sammelan.

He began to write poetry in 1918. His first story appeared in 1925. One or other of his poems or stories was invariably published in *Chand*, a monthly, published from Allahabad. Anthologies of his poems are *Anubhuti* (1937) and *Antardhvani* (1941); collections of his short stories are *Kishalaya* (1931), *Mridudal Mallika* and *Madhumayi* (1936). Apart from these, *Premchand ki upanyas kala* is a work of criticism and *Charitrarekha* is a collection of pen portraits. His pen portraits of literatures published in *Jagaran* were delightful as well as analytical. Dwija is a skilful poet, a sympathetic critic, a forceful story-writer, a successful writer of pen-portraits and an essayist. He combines in himself the best of the narrative and the subjective trends in Hindi poetry and, above all, his writings have a personal human touch.

R.N.S.

DWIJADEV, MAHARAJA MANSINGH (Hindi; b. 1820, d. 1870) is a significant romantic poet of the last phase of the 'Ritikal'. He was adopted by his uncle Maharaja Bhakhatawar Singh of Ayodhya (U.P.), and he ruled the kingdom from 1855 to 1870, after the death of the Maharaja. He was given the best education possible at that time, and was well trained in military science and administration. He studied Sanskrit, Persian, Hindi and English. Baldev Singh is said to have been his teacher of poetic art. Besides his contribution to Hindi poetry, he gave a respectable place to a number of poets in his court such as, Lachhiram, Jagannath, Chandi Datt, Baldev, Thakurprasad, Ramdin, etc.

Dwijadev wrote two books, viz. *Shringarlatika* and *Shringarbatisi*. He is famous for his depiction of love and beauty in an unconventional way. He is in fact a significant poet of the romantic tradition of Hindi medieval poetry, of later medieval age generally called 'Ritikavya', and his poetry is notable for a number of distinctive features such as freshness of images, natural use of figurative language, love of nature, personification of nature, etc. He has rightly been described as a poet of nature, love and beauty. He may be called a precursor of modern trends in Brajbhasha poetry. He has been hailed by Acharya Vishwanath Prasad as one of the best poets of the tradition. Among the poets of this tradition he is unrivalled in portraying emotional scenes.

M.G.C.

DWIPADA (Telugu) or couplet is a variety of prosodic form in Telugu literature. It has its specific rhyme scheme. A stanza consists of only two relatively short lines, having less than fifteen letters each. The entire poem or 'kavya' runs in couplets and is highly musical.

The first poet to write kavya in this metric form is Palkuriki Somana. He has taken up as yet untouched metre like 'Ragada' and 'Dwipada'. In the latter 'chhandas' he wrote books like *Basava puranam* and *Panditaradhya charitra*. Shaivites treated Basaveshwara as an incarnation of Shiva, and hence held him sacred. The poet was here essentially propagandistic. So he used the language of the common man and the immensely singable chhandas, namely 'Dwipada', in both the books. Apart from propaganda, he included many stories of devotees of Shiva. He went to the level of common man's ungrammatical slang and gave it sanctity and literary honour.

In *Basava puranam*, narrating the story of Bezza Mahadevi, he harmoniously blends the natural description of Shiva and the tender affection of a mother. He says—'Oh Lord, you have no mother. How else could you become a hermit with matted hair, smearing yourself with ash, wearing serpents and residing in the burial ground, begging for food and drinking halahala.'

Taking cue from the Shaivite poets, both in the use of metre, and in propagating religious message, the poet of the *Ranganadha Ramayana*—both the authorship and the time of poet remain debatable—dished out Vaishnava philosophy. It became immensely popular because of its singability, the use of colloquial terminology and the inclusion of many incidents not found in Valmiki's version.

Next comes *Palnati vira charitra* popularly ascribed to Srinadha, though the grammatical mistakes in its structure make it difficult to fix the authorship. This is considered to be the second or modern *Bharatam*. The author took up a socio-historical incident and treated it outside the domain of religion, but didactically with vira as the main rasa. Though capable of weaving long-winding Sanskrit samasas, here the poet came down to the use of common man's language and gave it singability by the use of couplets.

Next in the list comes Madiki Singana. He found ample scope in the tenth canto of the *Bhagavatam* to propagate 'madhura bhakti' cult. His writing has all the components of bhakti rasa, melody and poetic fervour. Next come Gowrana's *Navanadha charitra* and *Harishchandropakhayanam* in 'dwipada'. In the latter book he created characters like Nakshatraka, Kalahakanthi and Kala Koushika which became immensely popular in later times. Humour permeating it, both the works have enduring human values, and especially the latter work has even some tragic grandeur. Thus Gowrana mixed up the two opposites, 'Karuna' and 'Hasya', an unusual feat.

Towards the end of Prabandha era, Tekumalla Ranga Sai translated the *Bhagavatam* into Telugu in couplets. In his foreword he mentioned the names of his predecessors, Thimmaya and Ranganadha who likewise translated the *Bharata* and the *Ramayana* in couplets. Thus the holy trinity in Sanskrit literature has been written in couplets in Telugu glorifying this particular literary form.

Next came decadence in Telugu literature. The king-poet Raghunadha Naika of Tanjore wrote *Ramayana*, *Achyutabhyudayam*, *Nayakabhyudayam* and *Nala charitra*. The latter three were in couplets. He who greatly encouraged 'Yaksha gana' used the couplet too with great facility. He was not only an author but an authority on music. With equal facility he treated all the 'nava rasas'. Especially in his *Nala charitra*, he touches the depths of karuna rasa and excels Srinadha in narration.

What was started by Palkuriki Somana and what has reached literary heights with Srinadha, has suffered after Raghunadha Naika of the Southern Telugu Era. The reason for this might be the cross winds in yakshagana of this period of decadence.

After King Vijaya Raghava, the seat of Tanjore was taken over by the Marathas. The few couplets that were written subsequently have not become popular. In the recent times many other literary forms have gained prominence. Only a few writers now use this form in their works out of a lingering respect for it.

D.V.

DWIVEDI, GANESHPRASAD (Hindi; b. 1901, d. 1949) was born in Harpur village in district Allahabad, Uttar Pradesh and was educated at Allahabad University and his field of activity also relates to that town. Though he tried his hand at various literary genres, his one-act plays in Hindi represent his major contribution which certainly is praiseworthy. His output is very small. Though his only book available is *Suhag bindi*, an anthology of six one-act plays published in 1935, yet his contribution to one-act plays in Hindi at the initial stage of playwriting has been regarded as important, next only to that of Ramkumar Varma and Bhuwaneshwar. His plays neither have felicity of Ramkumar Varma's language, nor the sharp wit and incisive sarcasm of Bhuwaneshwar. However, the realism which marks his writing is typically Indian. He portrays his characters in a natural style touching on scenes from life which appear to a reader or spectator all too familiar, and he completely identifies himself with the characters. His style and language not only conform to the subject but also look very natural. That is precisely why he could so successfully depict the most complex states of mind. The humanitarian aspect of life is the subject he chose. Because of these qualities the popularity of his one-act play *Suhag bindi* established his identity as a playwright.

Besides being the writer of one act plays, he is also famous as a first-rate critic and connoisseur. He has several books to his credit which were either written or edited by him. His major works include: *Kavi Kalidas*, *Hindi sahitya*, *Hindi sahitya ka gadyakal*, *Adhunik Hindi vyakaran aur rachna*, *Hindi ke kavi aur kavya*, *Hindi prem kavya-sangraha* and *Hindi satra kavya-sangrah*. The last two books were edited by him in collaboration with Gulab Rai and Parashuram Chaturvedi respectively.

He was the Assistant Secretary to the 'Hindustani Academy', a well-known literary institution of Allahabad,

V.P.

DWIVEDI, HAZARIPRASAD (Hindi; b. 1907, d. 1979) was born in village Dube Ka Chapra, district Ballia (U.P.) in a respectable Brahmin family. His great grandfather was a renowned scholar of astrology. His mother also came from a well-known family of Pandits. In keeping with his family tradition, Dwivedi got his early education in Sanskrit. In 1930, he passed the intermediate and Acharya examinations in astrology from Banaras Hindu University. He left for Shantiniketan the same year on a teaching assignment. From 1940 to 1950 he held the office of the Director of Hindi Bhavan in Vishvabharti (West Bengal). He came in close contact with Rabindranath Tagore during his stay in Shantiniketan. It is said that the deep faith in the human spirit which is developed and later manifested in his writings, took roots under the influence of Tagore. His close association with Kshitimohan Sen, Vidhuashekhar Bhattacharya and Banarsidas Chaturvedi also served as a stimulus to his literary activity.

He was invited by the Banaras Hindu University

to accept the post of professor and head of the department of Hindi. He was appointed a member of the first Official Language Commission in the year 1955 and was awarded 'Padma Bhushan' in 1957. In 1960, he was offered the post of professor and head of the department of Hindi by the Punjab University, Chandigarh, a post which he held almost till his retirement. However, a little before retirement, he came back to the Banaras Hindu University as its rector and ultimately chaired the U.P. Hindi Academy, a position, which he held till his death in Delhi.

Dwivedi was one of the most important literary figures of post-Acharya Shukla phase. He differed from Acharya Ramachandra Shukla as also from his contemporaries in his approach to literature. He did not accept literature as an expression of the poet's sensibility or as a consequence of political changes. He insisted on approaching literature in the wider cultural and social context. He, therefore, made an effort to analyse Hindi literature in the context of Sanskrit, Pali, Prakrit and Apabhransha literature and also as a natural development of a composite Indian thought which imbibed both Brahmanic and other than Brahmanic religious influences like those of Buddhism, Jainism and the Siddha and Natha sects. His most significant work *Hindi sahitya ki bhumika* (1940) is particularly important in order to understand this approach. His most noteworthy contribution to the study of Hindi literature is that he has seen it in the typical Indian tradition, inner growth and its renewal and not in the limited and particular context of foreign invasion and the resultant political interaction, and that is where he differs from Ramachandra Shukla, his predecessor and pioneer of Hindi criticism. He believed that the basic concern of great literature should be to uphold human values and this can only be achieved by keeping in mind the broad base of unified stream of humanity and not limit it to the elitist sensibility. Therefore, in all his writings whether on a particular period or a poet, Dwivedi based his conclusions primarily on this concern for human values. He wrote an essay on the theme "Human being is the goal of all human activity including literature". Dwivedi's humanist approach, though in close approximation to Acharya Shukla's concern for human good, is supposed to be closer to the progressive approach of the contemporary and later critics of that stream. He believed that no value system is static or permanent and that it should be a subject of constant discovery and enquiry as it is a growing consequence of a number of influences, both preceding and contemporary. Being a scholar of Sanskrit and Apabhransha literature, he very competently identifies the growing values in Hindi literature in the midst of living traditions.

Hindi sahitya ki bhumika is his most significant work as his basic principles and approach to literature are manifested in this work. He accepts literature as a continuous stream of tradition which is a cosequence of action and counteraction and interaction of all human activity. For example, when he evaluates Kabir, he does so after placing him in the tradition of Siddha and Nath poets, and so also he evaluates 'Riti' poetry in the tradition of *Kama sutra* and *Gatha saptashati*. He not only points to a developing unified sensibility in literary traditions but also makes an effort to understand literature in relation to fine arts like painting, music, dancing and also other channels of knowledge like sciences and history and other arts.

While he advocates an approach based on the continuous unified sensibility, he also suggests some modes and tools by which this continuity could be studied as manifested on the inner and more subtle level of literature. He talks of a study of literature through the poetic conventions, the motifs and myths accepted through the ages as representing the cultural heritage of a people and class. He, therefore, points to a totally new and different approach to literature. Among the medieval poets Kabir caught his attention most because of the qualities of his poetry that were in perfect consonance with this approach. Kabir's wantonness, his vagrance and carefree posture found favour with Dwivedi.

Dwivedi was also keenly conscious of the new researches in the field of literature. In his four lectures compiled under the heading *Hindi sahitya ka adikal*, he has reinterpreted the new discoveries and researches in a manner that necessitated a fresh enquiry into the history of Hindi literature. He has brought to surface the literary qualities and contributions of the so-called sectarian poetry like 'Siddha' and 'Nath' poetry which had hitherto been ignored as a religious propaganda literature. Dwivedi will also be remembered for a large number of critical essays compiled in a number of his collections on important authors and literary problems. In these essays he has unfolded and analysed quite a few serious literary problems. In a number of his creative essays, written on a wide variety of subjects, one encounters the paradoxical blending of qualities of scholarship, traditionalism, high seriousness with wit and irony, sensitive humour and modernity—a rare combination which makes his writings so serious and yet so acceptable. At the same time, his writings are allusive and, therefore, in order to enjoy and understand them fully, it is necessary to know the tradition of the cultural and historical references. There is an overflowing historical sense entwined with modern humanist values in his writings. He is very fond of traditions, but is equally enthusiastic about modernity.

This peculiar combination in his literary sensibility is manifested at best in his novels. In all his novels, the reader has an encounter with a writer who is a scholar, who has the capacity to portray a cultural scene on a broad canvas as an organic whole. He not only possesses the required historical sense and perception but also uses his

themes for unfolding the various aspects of the philosophy of life. The novels represent a queer combination of fact and fiction. Some incidents, characters and situations have a historical bearing whereas a whole lot of others are imaginary—but not without purpose. The author wants to establish new emerging human values. In all his novels, especially in the *Banabhatta ki atmakatha*, love, though not devoid of sex, has been placed on such a high pedestal that it becomes a value, a mode of fulfilment and meaningful living. His first novel *Banabhatta ki atmakatha* which was followed by *Punarnava* and others like *Charuchandralekh*, *Anamdas ka potha* also initiates a prose style, not commonly used even for historical themes. He offers lengthy descriptions in an ornate prose style, which evokes a historical panorama. He was awarded the Sahitya Akademi annual prize for his collection of essays *Alok Parva* in 1973. His important works are: *Sur sahitya* (1936), *Prachin Bharat mein kalatmak vinod* (1940), *Kabir* (1942), *Banabhatta ki atmakatha* (novel, 1947), *Ashoka ke phul* (Essays, 1948), *Nath sampradaya* (1950), *Kalpalata* (Essays, 1951), *Hindi sahitya* (1952), *Nath siddhon ki baniyan* (ed. 1957), *Meghdut: Ek purani kahani* (1957), *Vichar-pravaha* (Essays, 1959), *Charuchandralekh* (Novel, 1963), *Punarnava* (Novel, 1973) and *Anamdas ka potha* (Novel, 1976).

N.J.

DWIVEDI, MAHAVIRPRASAD (Hindi; b. 1864, d. 1938), an eminent author, was born in Daulatpur village of district Rai Bareilly, Uttar Pradesh. He had his early education in the village school and was sent to the district school in Rai Bareilly to study English, at the age of thirteen. After that he moved to Unnao and then to Fatehpur and ultimately joined his father in Bombay. In Bombay, he acquired proficiency in Sanskrit, Gujarati, Marathi and English. He joined Railway service. After serving for some time in Nagpur and Ajmer, he came back to Bombay. There he worked in a number of capacities, and ultimately became the chief clerk in the office of the District Traffic Superintendent. Five years later, he resigned on account of differences with his senior officers.

While serving under the government, he followed his literary pursuits and published a number of translations of Sanskrit works and some critical essays. In 1903, he accepted the responsibility of the editorship of the Hindi monthly *Saraswati*, which he shouldered till 1920. During his tenure as editor of the *Saraswati*, his role was that of a maker of language and literature. He translated and wrote more than eighty volumes. In prose alone, he translated as many as fourteen and wrote over fifty books. Poetry was not his forte. He himself termed his original verse compositions (nine volumes) as mere 'rhyming'. His verse translations are more significant as they enrich the contents and the expression of a growing language.

Mahavirprasad Dwivedi belonged to a period not that of literary excellence, but to an age when Hindi literature was taking shape and had to make-up for its rawness in many ways, particularly because it was a transitional phase from poetry to prose and from 'Braj Bhasha' to 'Khari Boli'. Mahavirprasad Dwivedi broadened the scope of Hindi developing it as a vehicle of thought, writing miscellaneous articles on History, Economics, Science, Archaeology, Politics, Medicine, etc. He devoted his entire literary career to standardizing Hindi prose and to giving directions to Hindi writing.

He pioneered a whole movement to establish 'Khari Boli' as the medium of Hindi poetry along with prose. He promoted a number of prose forms in Hindi and freely adopted the Indian models. Promotion of knowledge appears to have been the primary concern of Dwivedi. He widened the horizon of Hindi poetry by declaring that anything existing within the limits of this universe could be a suitable subject for poetry. That is precisely why he himself wrote essays on a variety of subjects in a simple and lucid, but forceful style.

As a critic of literature, he made two very significant contributions. On the one hand, he tried to mould and refine the taste of the readers, and on the other to create in them the capacity to discriminate between good and bad literature. Secondly, he advocated the humanistic approach to literature. He emphasized seriousness of purpose, utility, concern for human welfare, flawlessness and novelty of style as the norms of literature as against the formalist's concern for nuances of style or the hedonist's concern for pleasure in literary evaluation.

The most significant attribute of Dwivedi's criticism was his fearlessness. He kept aside all personal considerations when he assumed the role of a critic. He was never awed either by the stature, or any prevalent notions about an author. His criticism of Kalidasa is an ample proof of this fact. His criticism, however, though straightforward and genuine, was not predominantly destructive.

As an editor, the reader was his prime concern. He also discovered and encouraged new writers and poets. Maithilisharan Gupta, the pioneer of modern Hindi poetry, described his role as that of a teacher as far as the responsibility of revising and publishing the writings received for *Saraswati* was concerned. He gave the credit of encouraging him as a poet entirely to Dwivedi, who tried to establish a model in Hindi periodical journalism that was flawless, perfect, purposive, interesting and regular, in the form of *Saraswati*.

In his translated works his main concern was to preserve the content of the source language in a lucid and refined language i.e. Khari Boli. Along with his literary pursuits, his personality also considerably influenced the literary writings of his time. It was a reformist age when moral values were emphasized in all walks of life. In

literature also this approach entered as a result of widespread acceptance of moral values. The emphasis on the refinement of language was the inevitable consequence. Dwivedi had the dignity, strength and courage to advocate and propagate these values in literature. He respected the traditional, and encouraged and promoted the novel and the original. He never submitted to pressures of the conventional. He was the pioneer of a new era in literature. He was acutely conscious of the need of his times. His significance is more than evident from the fact that the contemporary Hindi authors constantly looked to Mahavirprasad Dwivedi and *Saraswati* for patronage. Dwivedi had voluntarily accepted the responsibility of directing and regulating the stream of literary activities, a task which he performed with utmost responsibility, integrity, devotion and meticulousness all his life. He took up cudgels against the stagnating conventions on behalf of the new literary entrepreneurs. He never felt shy of giving directions in a most intrepid, dauntless manner to his contemporaries.

His definition of poetry was totally unconventional and democratic which was inspired by the need of his time. He said "Only when the common people start reading the poems and also other verses written in spoken language, it should be understood that poetry and poet are popular". That it is more than a populist approach, is evident from the manner in which Dwivedi strove hard to see this ideal fulfilled. His important original works are: Poetry: *Devistuti-shatak* (1892); *Nagari* (1900); *Kavya manjusha* (1903); *Kanyakubja abala-vilap* (1907); and *Kavita-kalap* (1909). Prose: *Naishadh charita charcha* (1900); *Kalidasa ki samalochana* (1901); *Vaigyanik kosh* (1901); *Hindi bhasha ki utpatti* (1907); *Natyashastra* (1910); *Kalidas ki nirankushta* (1911); *Puravritta* (1927); *Alochananjali* (1928); *Samalochana samuchchaya* (1928); *Vigyan-varta* (1930); and *Vichar-vimarsh* (1931).

His important translated works are: Poetry: *Vinaya-vinod* (1889—Bhartrihari's *Vairagya-shatak* in 'Doha' metre); *Vihar-vatika* (1890—an adaptation of *Gitgovind); Sneh-mala* (1989—Bhartrihari's *Shrinagar-shatak* in 'doha' metre); *Shri Mahimn stotra* (1891) (*Mahimn stotra* in Sanskrit metres). Prose: *Swadhinata* (1907); *Raghuvansh* (1912); *Veni-samhar* (1913); *Kumar-sambhav* (1915); *Meghdut* (1917); *Kiratarjuniya* (1917); *Prachin pandit aur kavi* (1918, an introduction to old poets and Pandits on the basis of essays written in other languages).

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N.J

DWIVEDI, MANILAL NABHUBHAI (Gujarati; b. 1858, d. 1898) was born in Nadiad (District Kheda, Gujarat) where he received primary and secondary education. He passed the Matriculation Examination of Bombay University in 1876, and was awarded a couple of scholarships. He joined Elphinstone college, Bombay in 1877 and passed B.A. in 1880 with History and Politics, winning the James Taylor prize for topping the list in the subjects. Here also he secured second rank in the university. On his father's insistence to start earning, he could not join M.A. but studied the full postgraduate course in History and Philosophy by himself at Nadiad after joining the Government High School as third assistant teacher from July 1880. After a year he was transferred to Bombay as Deputy Education Inspector. In January 1885, he was deputed to the newly started Samaldas college at Bhavnagar as Professor of Sanskrit, but on account of ill-health had to retire from Government service in April 1888 and returned to Nadiad.

Throughout his life he interpreted all aspects of human life and civilization in the light of Shankara Vedanta and exhorted the people to follow the ideals of advaita philosophy through his writings.

During the short span of forty years of his life, Manilal has left behind a rich treasure of writings which comprise poems, plays, essays, adaptation of an English novel, book-reviews, literary criticism, research, edited works translations, compilations and a sensational autobiography in manuscript form. He was an excellent essayist, a powerful prose writer and an able editor of literary journals such as *Priyamvada* (1885-1890) and *Sudarshan* (1890-1898) through which he tried to expound the essence of religion and philosophy in their application to life and enunciated the outstanding characteristics of Indian philosophy and Hinduism. His writings had an impact beyond the limited sphere of literature in the sense that they served as a cultural wave in Gujarat at a time when the influence of western culture seemed to be overpowering.

Siddhantasara (1889) is the standard work of his philosophical thought. He traces in it the evolution of religious sentiment of man and tries to establish the superiority of advaita over all other religious philosophies. He also tried to correct the impression among the educated class that the Puranas were merely fanciful stories.

In literature, Manilal tried almost all the forms. His first literary attempt *Kanta* (1882) occupies a prominent place in Gujarati dramatic literature. Essay proved to be a natural medium for the expression of his thoughts. The collection of his essays, *Sudarshan Gadyavali* (1909) is one of the best collections in Gujarati literature. He stayed in Patan for nine months to inspect the collections of manuscripts preserved in the Jain Upashrayas and prepared a classified catalogue of more than two thousand manuscripts. In consequence of his report, a department

of translation was established by the State in Baroda, which he headed from December 1893 to July 1895. Oriental Institute and Gaekwad Oriental Series are the concrete monuments of Manilal's efforts in this field. He edited with notes and translation many old manuscripts. *Atmanimajjan* (1895) is his chief collection of poems which sprang from his intense personal experience. However, he tried to employ poetry as a means of propagating his philosophy of advaita. For this purpose he appended lengthy commentary to his poems which included ghazals, bhajans, songs and lyrics in Sanskrit metres.

He has also written the story of his life upto 1895, which, when published in 1979, created a stir in the literary world of Gujarat. He mentions his achievements briefly, but describes in detail weaknesses and shortcomings which include numerous moral lapses. He truthfully presented life as it was, crude and naive, full of contradictions, as he felt it and lived it, without glorifying or belittling the facts.

Manilal wrote articles and books in English also. He compiled a book on Raja-Yoga which was highly praised by Sir Edwin Arnold. He was the first Gujarati scholar to write and bring out an English edition of *Tarkakaumudi*. He presented papers on advaita, Jain philosophy and the Puranas to the Oriental Congress. He contributed an article on Hinduism to the first Parliament of World religions held in Chicago. His book on Monism or Advaitism created a lot of interest among the western scholars.

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D.T.

DWIVEDI, MANNAN, 'GAJPURI' (Hindi; b. 1885, d. 1921) is known amongst the outstanding prose-writers of the Dwivedi era for the maturity and novelty of his prose style. He was born in Gajpur (District Gorakhpur, U.P), and he had his early education in Gorakhpur and later in Benaras and graduated from the Muir college, Allahabad (U.P.).

Mannan Dwivedi, though a government official, had an intense patriotic sense and his attachment to Hindi was well known. He was recognised as a talented writer during his times. He was a frequent contributor of poems and essays to the *Pratap* and *Swadesh* magazine of Kanpur. Besides miscellaneous poems, he published two poetic works titled *Vinod* (for children) and *Prem panchak*. He used to write poetical and social satires for the *Swadesh* under the pseudonyms 'Machhendra Nath' and 'Gurughanatal'. His essay on Sufi Saint Mansur was widely acclaimed on account of its liberal views and mature prose style. His works titled *Arya lalna* Hindu *savdhan* represent his social views and approach in a forceful manner. His *Musalmani rajya ka itihas* (A history of Muslim Rule) was published by the Nagari Pracharini Sabha, Varanasi, in two volumes under the series *Manoranjan Pustakmala*. He also published two novels, viz. *Ramlal* (1917) and *Kalyani* (1920) which prove the versatility of his literary talent. *Ramlal* adopts rural social life as its backdrop. He gives a vivid and sarcastic portrayal of the activities of the police, courts, the patwari, the moneylender and such other exploiters of the ruralfolk. In 1913, he broke new ground by publishing a collection of short folktales and folksongs of the Gorakhpur and Bhojpur areas along with their English translations under the title *Sarvariya*. His last poem 'Lakshmipujan' was published in the *Swadesh*, dated the 30th October, 1921. He died at a very early age of 36 years. The *Swadesh*, in its obituary note on his premature death, wrote: 'He (Shri Mannan Dwivedi) often felt sorry for having been caught up in the web of government service. Those who knew him and his qualities can very well imagine the heights to which he would have risen as a national leader, had he remained out of this 'vicious circle'.

Mannan Dwivedi 'Gajpuri' will, undoubtedly, be remembered as a versatile litterateur and a prose-stylist of the Dwivedi era of Hindi literature.

Ra.T.

DWIVEDI, SHANTIPRIYA (Hindi; b. 1906, d. 1967) was a critic and writer of the 'chhayavad era' and was known as 'Muchchhan' prior to 1922 when this name Shantipriya was assigned to him by Ramnarain Mishra. Simple by nature, he started writing in 1920, but actually established himself as a poet under the influence of chhayavad. The collections of his early poems are *Nirav* (1924) and *Himani* (1934). Though he started his career as a poet, writing in free verse on the pattern of 'Nirala', yet he, later on, took to writing critical evaluation and appreciation of poets. His contribution is recognized mainly in the area of criticism, though he also wrote some good essays, sketches and autobiographical reminiscences. The critical style of Shantipriya Dwivedi is mainly appreciative and impressionistic and makes an appeal more to emotion than to intellect. His main works are: *Hamare sahitya nirmata* (1935), *Sancharini* (1939), *Kavi aur kavya* and *Jyoti-vihag* (1951), *Sartiya aur kritya* (1966), His collections of personal literary essays are: *Jivan-Yatra* (1928), *Sahityiki*

(1938), *Yug aur sahitya* (1940), *Samyiki* (1944), *Dharatal* (1948), *Sakalya* (1955), *Padmanamika* (1956), *Adhan* (1957), *Vrint aur vikas* (1959), *Samvet* (1960) and *Parikrama* (1962). In the style of poetic-prose he has written 'Kshamayachna' published in the magazine *Prabha* (1925). He has also written some novels in the form of sketches, e.g. *Digambar* (1954), *Charika* (1958) and *Chitra aur chintan* (1964). His remarkable contribution in the sphere of reminiscences, flavoured with autobiographical tones, are *Path-chihna* (1964), *Parivrajak ki praja* (1952) and *Pratishthan* (1953). He is one of the earliest critics who took up cudgels in defence of chhayavad poetry and his impressionistic criticism has a flavour all its own. His powerful style elicits a favourable response because of an intense sense of integrity which permeates his writing. Shantipriya Dwivedi occupies a special place amongst the chhayavad critics.

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K.B.

DWIVEDI, SOHANLAL (Hindi; b. 1905), son of Vrindavanprasad Dwivedi, an M.A., LL.B from the Benaras Hindu University, occupies a prominent place amongst the poets influenced by Gandhian philosophy. The enrichment of the new with the traditions of the old and a re-orientation of the ancient values constitute an essential part of his nationalist poetry. His first famous work *Bhairavi* (1941) consists of 'Abhiyan git' (Marching songs). His other famous works are *Vasavdatta* (1942), a book offering solution to modern problems in the light of ancient wisdom; *Kunal* (1943), an epic poem with the present day cultural awakening as a backdrop; *Yugadhar* (1944), *Vasanti* (1944), *Chitra* (1944), *Vishpan* (1945) and *Puja git* (1945)—the last being dedicated to Mahatma Gandhi on his seventy-seventh birthday. He also edited the *Gandhi abhinandan granth* (1944). In 1956, a collection of his nationalistic poems was published as *Jaya Gandhi*. His other works are *Gandhi shatadal* (1969) and *Gandhyayan* (1970).

He was also associated with children's literature. Besides editing *Adhikar*, a national magazine, he edited *Balsakha* an outstanding childrens' magazine. His educative books in this area are very attractive. Some of the books are *Bansuri* (1944), *Jharna* (1944), *Bigul* (1944), *Sat Kahaniyan* (1945), *Bachchon ke Bapu* (1949) besides *Chetana, Dudh-batasa, Balbharti, Shishu bharti, Haso hasao, Nehru chacha, Dhruva, Modak*, etc. He presented a remarkable book *Jaya Bharat jaya* (1972) at the time of Silver Jubilee of India's Independence. As an ardent follower of Gandhi he ranks with poets like Maithilisharan Gupta, Makhanlal Chaturvedi, Balkrishan Sharma 'Navin' and Ramdhari Sinha 'Dinkar'. For him nationalism is a value enriching human relationship. Hero-worship is the central theme of his works.

K.B.

DWYARTHI KAVYAS (Telugu). Poetry written with double meanings is called 'dwyarthi', 'slesha' or 'dwisandhana' kavyas. It is said that Dandi Mahakavi, a Sanskrit rhetorician, wrote a *Dwisandhana kavya*. If this is true, then such compositions must have been started by 7th century. In the 12th century, Kaviraja Suri, with 13 cantos and 668 shlokas, wrote *Raghava Pandaviyam*, and Soma Prabhacharya wrote a single sloka with a hundred meanings. It was called a 'satartha kavya' and he was called 'satartha-kavi'. In the 14th century Daivajna Suri Pandit wrote *Ramakrishna viloma kavya*. Each shloka in it reads the same from one end to the other. Such literary gymnastics have been performed in Telugu, too.

Some of the 'dwyarthi-kavyas' in Telugu are: *Raghava Pandaviyam* by Bhima Kavi (not available), *Harishchandra Nalopakhyanam* by Bhattu Murthy, *Raghava Pandaviyam* by Surana (available), *Ramakrishna vijayam, Naishadha parijatam' Raghava Vasudeviyam, Ravana dammiyam, Yadava Bharatayam, Dharatmaja parinayam, Shiva Ramabhyudayam, Krishnarjuna charitra, Achalatmaja parichayam; Sitarama dwyarthi shatakam* and *Shivarama shatakam*.

It is said Bhima Kavi wrote a dwyarthi kavya by name *Raghava pandaviyam* but none seems to have seen one single poem of his. 'It is a feat in itself to write a single poem with double meaning, and to write a kavya on it should be breath-taking,' commented Akuviti Venkatadri who encouraged Pingali Surana to write *Raghava Pandaviyam*.

Pingali Surana established the tradition of these dwyarthi kavyams. He succinctly said: a reader is advised to concentrate on one meaning of the kavya and later come to the second meaning. He set for himself in writing such works six principles: 1) To create the possibility of two meanings. 2) To break words in two different ways to suggest two meanings in one language. 3) To exploit the various meaning of a word. 4) To suggest a different meaning to words with fixed meaning. 5) To exploit pun in interpretation. 6) To exploit pun in the sound of a word. These principles have been scrupulously followed by the later poets in this tradition of dwyarthi kavyas in Telugu.

The poets of these dwyarthi kavyas choose the proper incidents which yield the possibility of double interpretations. At times to achieve this, they create incidents not found in the original. To depict the dialogue between Kunti and Panduraja in the *Mahabharata*, Pingali Surana had to invent the dialogue between Dasaratha and sage Vashisktha, not to be found in the original. Likewise Ramaraja Bhushana invented any number of incidents, not found in the original, in his kavya *Harishchandra*

Nalopakhyanam . Surana's *Raghava Pandaviyam*, in four cantos, has been considered an eminently well-written kavya.

Ramaraja Bhushana, contemporary of Surana brought out *Harishchandra Nalopakhyanam* with great mastery. For, the possibilities for parallel between Nala and Harishchandra are less than between Srirama and Pandavas. His work is called a *Chitra prabandha* or strange and picturesque epic. Dhararaja asked sage Markandeya if there were historical examples for his peculiar situation of winning back a kingdom. The sage was in a hurry to sit in his daily prayer. So he gave the double story of king Nala and Harishchandra in single breath. Ramaraja Bhushana followed the path taken by Surana. For his composition he borrowed some incidents from *Naishadham* of Sriharsha. The speciality of his work is pun on the split meanings of Sanskrit words. In composition and style his work is quite superior to Surana's.

Thirumala Bukkapatnam Tetacharyulu wrote *Achalatmaja parinayam*. This is the story of marriages of Sita and Parvati. There is much parallel between the stories. Though he closely followed Surana, this could not reach the level of the works of the earlier two poets in excellence. But it has a superb style.

Next comes *Ravana dammiyam* or *Lanka vijayam* by Pindiprolu Lakshmana kavi. One Dharmarayudu alias Dammanna of Aaryavatam stole a piece of land of the poet in the delta of Kuyyeni. The poet's father appeared to him in a dream and ordered him to write a work bringing to light this mischief by Dammanna. The poet took the help of the story of Ravana. This work is full of vituperation. He followed the steps of Surana but the work suffers from a lack of skill in description and narration. The poet had to spend much of his skill in bringing a parallel between the story of Ravana and his own. This goes to prove how difficult it is to construct a dwyarthi kavya that makes good reading. Yet, it must be accepted that dwyarthi kavya has its own pride of place in Telugu literary tradition.

J.V.S.

DYAVA PRITHIVI (Kannada) is a collection of two long poems by Vinayak Krishna Gokak. It was first published in 1957, by Paraga Prakashana, Dharwar (Karnataka). It was reprinted by Suruchi Prakashana, Mysore in 1973. The two poems titled 'Nirada' and 'Ilagita' are complementary and form a single whole. The book *Dyava prithvi* by Vinayak Krishna Gokak won the Sahitya Akademi award in 1960. 'Nirada, has 598 lines and 'Ilagita' has 541 lines of free verse. The book carries a preface by D.R. Bendre (Ambikatanayadatta) throwing light on the poetic beauty of the work.

The year 1955 seems to mark a distinctive change in Vinayaka's poetic mode. Before that year, he was a restless experimenter with his medium. He had invented 'sea verse,' a kind of free verse with associative internal echoes and assonances imitative of the undulations of the boat on a restless sea, in his 'Samudragitegalu'. He promoted 'new' verse in his 'Navyakavitegalu' in 1950 to expand the range of Kannada lyricism and to make it a more competent vehicle to carry a new sensibility. From 1955 on, he seems to have settled down to a verse of contemplativeness avoiding the noisy rhythms of several others in the 'new' genre. The rhythm and very patterns in free verse he now adopted are verse sedate and perfectly suited to contemplative verse.

His intellectual preoccupation for contemplative verse has as its central theme the uncertainty of truth in contemporary philosophy. Images like 'Trishanku', 'Urnanabha' or 'Ikshu' (the last making its appearance in the present work as a binding force) are images which stand for the philosophic instability and muddle of the present-day generation. Explosion of information has overburdened the educated man in modern times. This is a historically recurrent phenomenon. The vedic rishi asked, 'What god shall we worship?' among the proliferating gods. Socrates, too, asked that question without losing his own equable lucidity. Far more firmly and committedly, Milton made the devils in the Pandemonium discuss high philosophical issues, and described the discussion as 'Vain wisdom all and false philosophy'. The modern educated man is in a worse confusion. He has lost the centre of wisdom that should help him keep his cool in the midst of claims and counter-claims made by rival systems of thought equally credible in themselves. Vishvamitra's counter-world of anti-matter is as credible as God's own world of matter (and spirit).

The image of Ikshu in this poem is derived from Ixion in Greek mythology. Vinayaka has Indianised it not merely in his name but in the ancillary characters. The original myth tells the story of king Ixion who murders his father-in-law so that the wedding gifts due from him are evaded. No human judge agrees to pass just judgement against the king. God Zeus carries him to heaven and absolves him of his sin. But instead of quieting down, this born sinner tries to seduce goddess Hera herself. Zeus cannot allow such meanness in heaven. He decides to push him to the nether world to be tied to the eternal wheel. But before that, Zeus must have his fun. He creates the phantom of Hera for Ixion's love. On this phantom, king Ixion's illegitimate love generates the ugly centaur. Ixion is finally hurled to hell.

Vinayaka has cleverly altered the legend to suit his needs. Vinayaka's Ikshu is no inveterate sinner, but a man in search of experience. He prays to Indra and seeks from him vision of Parashakti. But Indra is no Zeus. Parashakti is a goddess far beyond his ability to reveal. Moreover, the human perception is incapable of bearing the sight of the supreme goddess. He offers to give him a vision of his own

wife Shachi. But the human king gets enamoured by the phantom of Shachi. Indra cannot bear this. He replaces even the phantom Shachi with a cloud-shaped-like Shachi. The enamoured king begets on this cloud the various vedic and non-vedic systems of philosophy (Darshanas). Each system convincingly claims to establish truth; but none is complete and none can be a short-cut to original image of Parashakti. 'Vain wisdom all and false philosophy'.

The legend of Ikshu holds together the predicament of a modern intellectual at cross-roads. Each cogent system or science seems complete to his seeking soul.Their adequacy is convincing. They are so complex that it is hard to find flaws in any. Still, man remains unhappy and dissatisfied. His thirst which is really a spiritual quest, remains unquenched by available complex intellectual, philosophic, economic, social or aesthetic systems.

This difficult theme has been ably revealed in the image of Ikshu who began with a desire for the completed image, but his very effort is born in a cloud.

S.M.P.

E

EDUCATIONAL LITERATURE (Oriya). The genesis and growth of Oriya educational literature was closely associated with the sustained endeavour of the British for the expansion of modern education of Orissa, the establishment and expansion of the Oriya printing press and the Oriya Language Movement during the 19th century. Before the conquest of Orissa by the East India Company (1803), the system of education in Orissa was not being regulated by any definite pattern of curriculum. Since the expansion of education was not considered as a primary function of the administrative system, it was confined to a selected few rich and aristocratic families. The number of rural schools (pathashalas) meant for common children was also negligible. The teachers of these schools encouraged the students to recite passages and portions from various puranas, kavyas, bhajanas, etc. There was no printed text book for the purpose. Education was imparted through oral exercises and recitation. The development of education may be reviewed under six heads:

First phase (1822-1842): On the 12th of February, 1822, W. Bampton, Mrs. Bampton, James Peggs and Mrs. Peggs were the first group of Britishers to arrive in Cuttack with nearly one thousand religious books in the Oriya language. Later on William Carey, Marshman, Sutton and others strengthened the attempts of these earlier Christian missionaries. In 1823 the English Charity School was established by them in Cuttack. Bengali books were translated into Oriya for the purpose of study in this school. Before 1842 the following books were written to be used as text books in the schools of Orissa: *Padarthavidyasara*, compiled by Sutton and published by Calcutta School Book Society; *Nitikatha*, *Dharma pustakasara*, *Odia abhidhana* (1841) and *Odia vyakrana* by Pandit Biswambhar Vidyabhushana, *Bhugolara vivarana*, *Utkala bhasarthabhidhana*, *Vatrisa simhasana*, *Kavitamritavindu*, *Odia prathama Siksapustaka*, *Swargiya yatrapustaka* and *Odia ankapatha*, etc.

On the 7th of March, 1835, Lord Bentinck announced that there should be an expansion of western education and knowledge among the Indian students through their mother tongues. Consequently books embodying western ideas and knowledge were written in or translated into Oriya. But there was no systematic plan for bringing out text books in Oriya before 1842.

Second phase (1843-1857): The following is a select list of Oriya text books which were in use during the period between 1843 and 1857:

Gitagovinda (1840), *Odia vyakarana* (1841), *Odia abhidhana* (1844), *Odia bhugola* (1845), *Odisara itihasa* (1846), *Vatrisa simhasana* (1850), *Nitikatha* (1855), *Odia ganita* (1856) and *Varnabodhaka*.

Atmajivan charita of Fakirmohan Senapati reveals that *Varnabodhaka* and *Nitikatha* were meant for lower classes and *Hitopadesha* for higher classes.

Third phase (1858-1870): E. Roce, Inspector for the schools of Orissa, for the first time in 1857, established the autonomy of the Oriya language and recommended the introduction of Oriya text books in place of Bengali, in schools.

During the sixties and seventies of the 19th century the Oriya Language Movement influenced text-book writing. On the one hand the movement for abolition of the Oriya language was spearheaded by Kantichandra Bhattacharya, a Sanskrit teacher of Balasore Government School, R.L. Mitra, an archaeologist, and Umacharan Haldar, the D.I. of Schools, Cuttack and on the other hand the leadership of the Oriya Language Movement was taken up by John Beams, T.E. Ravenshaw, Gaurishankar Ray (editor of the *Utkal dipika*), and Fakirmohan Senapati and Radhanath Ray, the pioneers of modernism in Oriya literature. John Beams established the significance of the Oriya language in Royal Asiatic Society in Calcutta. After the famous Nanka famine of 1866, Ravenshaw was responsible for expansion of education in Orissa and provided awards for writing text books in Oriya.

The role of the *Utkal dipika*, the famous newspaper, in the Oriya Language Movement is unforgettable. It criticised and commented adversely on the anti-Oriya movement by a few motivated persons and established the integrity and autonomy of the Oriya language. It indicated that the Cuttack School Book Company had been established in 1867 on the model of Calcutta School Book Society for

writing, printing and publishing Oriya text books for the schools in Orissa.

Thus due to the sustained efforts of the *Utkal dipika*, the Government appointed a special committee to review and recommend the necessary text books for study in Oriya schools comprising W.C. Lacy, Raja Bhagirathi Mahindra Bahadur, Bichitrananda Das, Banamali Singh and Dwarakanath Chakravarti. The Committee's efforts aroused the interest of a number of learned men and attention was drawn to ancient Oriya literature. Relevant portions were selected from palm leaf manuscripts for inclusion in Oriya text books. Utkal Bhashoddipini Sabha, an important organisation of the time, co-operated with this endeavour.

Fakirmohan Senapati was the leader of the team that pressed the Government for the introduction of Oriya as medium of instruction in schools. The Government accordingly abolished Bengali from the schools, and ordered the introduction of Oriya as the medium of instruction. Fakirmohan had formed the Utkal Bhasha Unnati Bidhayini Sabha at Balasore. This Sabha in co-operation with the Utkal Bhashoddipini Sabha of Cuttack, did appreciable work for writing and publishing Oriya text books beginning from the primary level to the Entrance Examination level. Realising the dearth of text books in Oriya, Fakirmohan himself translated Iswarchandra Vidyasagar's *Charitavali* (1866), *Sarala vyakarna* (1867) and wrote *Bharatabarsara itihas* Part I (1869), Part II (1870), *Ankamala* Part I and II (1870) and *Pushpamala* (1894).

During this phase the Oriya writers tried their best to produce original books instead of imitating Bengali. The habit of writing books had its beginning during this period through collection of materials from various sources and books.

The history of Oriya educational literature as well as modern Oriya literature was intimately associated with the establishment of the printing press. On 20th September, 1804, some Christian missionaries under the leadership of William Carey had started engraving Oriya letters in Calcutta for the first time. The Orissa Mission Press and a type foundry were established in Cuttack, in 1837. Some books printed in it were recommended as text books. The Cuttack Printing Company was established in 1866, under the initiative of Gaurishankar Ray and Bichitrananda Das, with the patronage of T.E. Ravenshaw and the rulers of native states. Fakirmohan also established the Utkal Printing Company at Balasore after going through considerable trials and tribulations. These three printing presses played a pioneering role in the publication of Oriya text books.

Fourth phase (1871-1900): A review of Oriya text books published during 1871 to 1900 reveals that the publications were intended to:

1) inculcate elementary knowledge relating to different fields among the students,
2) to broaden their mental horizon,
3) to build up ideal character through moral education,
4) to entertain children as well as adolescents and
5) to improve health through physical education.

Following is a select list of Oriya text books published during this period: *Charupatha*, Part I & II (Bichnanda Pattanaik), *Bastu bichar*, *Bodhodaya*, *Pathamala*, *Akhyana manjari* (translated by Chandranath Roy), *Varna vijnana* (Govind Chandra Pattanaik), *Varna vijnana* (Kaliprasad), *Varna vijnana* (Tarabhusan Sharma), *Siksha manjari* (Balaram Das), *Prathama patha*, *Dwitiya patha*, *Tritiya patha*, *Chaturtha patha*, *Balyashiksha* (Kalipada), *Pratham shiksha* (De Press), *Bala bodhini* Chaturbhuja), *Kavitavali* Part I & II (Madhusudan Rao), *Kavita kalpa* Part I & II, *Kavita kusuma*, *Nitiratna sara* (Govinda Rath), *Nitimala*, *Gitimala*, *Sarala bhugola* (Dwarikanath), *Orissa bhugola* (De Press), *Utkal bhugola* (Sitanath), *Bhugola sara* (Govinda Rath), *Sarala vyakarna* (Fakirmohan), *Prabandhamala* (Madhusudan Rao), *Varnabodha* (Madhusudan Rao), *Sahitya kusum* (Madhusudan Rao), *Sahitya prasanga* (Madhusudan Rao), *Chhandamala* Part I & II (Madhusudan Rao), *Swasthyaraksha* (Umaprasad De), *Upadesha manjari* (Prabhakar Chudamani), *Vyakarana kaumudi* (translated from Bengali, by Govindachandra Pattanaik), *Odia padypatha* (Part I & II), *Odia vyakarana manjari*, *Dhatu viveka* (Tr. by; Govindachandra Pattanaik), *Varna shiksha* (Kapileshwar Vidyabhusan), *Hitapatha* (Govindchandra Sharma), *Shabda jnana* (P.F. Brown), *Sarala jada vijnana* (Bholanath Das), *Sarala kavita* (Anthology of poems) and *Bhugola sara sangraha* (Radhanath Ray and Bhimcharan Panda).

Fifth phase (1901-1947): Most of the above books continued to be used as text books during the first half of the 20th century. *Varnabodha* came to acquire almost a classic stature and was read both by primary students and students intending to acquire higher education. Many writers devoted themselves to the task of writing text books up to upper primary level during this period. They wrote many stories on the model of *Panchatantra*, *Hitopadesha* and *Mitralabha*. Many imaginative stories, numerous poems meant for children and descriptive and moralistic essays were also written. In this connection the contributions of Balakrishna Kar and Kalindicharan Panigrahi are memorable.

The books for the primary level generated interest in morality and religion, but the books for the secondary level tried to arouse interest in diverse topics such as the train, aeroplane, ship, electricity, clouds, sky, mountain, air, water, disease, medicine, modern instruments, industry, architecture, music, etc. Text books for the high school level were in English except for such books that dealt with Oriya literature. Writings of Radhanath, Fakirmohan, Madhusudan, Gangadhar, Upendra Bhanja

and Dinakrishna, etc. were included in the text books for high school and college level.

Sixth phase (Post-Independence): During the post-Independence period attempts were made to produce text books on all subjects in Oriya, because it was the medium of instruction in schools up to the matriculation level. This was not so at the college level as the medium of instruction in intermediate, graduate and post-graduate levels continued to be English. It was only towards the seventies that a decision was taken to have Oriya as an alternative medium of instruction in the colleges, and attempts were made, both through private and government agencies, to bring out text books in Oriya for the under-graduate classes in all subjects. Oriya text books beginning from the primary level to the college level have increased so enormously after Independence that it is not possible to give an exhaustive list. They are on all topics related to almost all contemporary situations and are mostly funded by the Government through secondary and higher secondary boards as well as universities and Government text book bureaus, etc. These books include both original works and translations, and exploit all literary (including the whole of Oriya literature from the ancient till modern) as well as non-literary sources like natural sciences and social sciences.

The Board of Secondary Education, Orissa, has published several text books with the help of different subject-experts and specialists. Collections of Oriya prose, poetry, one-act plays and short-stories have been brought out for the study of Oriya literature. At the college level, writings of ancient, medieval and modern writers relating to drama, essay, prose, poetry and short-stories have been prescribed for the study of Oriya literature. Besides, various collections and compilations have also been published for different levels of learning.

Ba.S.

EHO HAMARA JIVNA (Punjabi) is a novel by Dalip Kaur Tiwana. *Eho hamara jivna* presents vicissitudes in the life of a helpless woman, Bhano. She loses her husband shortly after marriage. His memory haunts her and she decides to end her life. Her attempt to commit suicide by drowning herself is frustrated by a stranger who, later, accepts her as his spouse. Narain is a good-for-nothing fellow but he has a house in a village and owns a piece of land. He is addicted to narcotics and looks old for his years. Bhano accepts her new role without much ado. She adjusts herself to her new social surroundings rather well. She, however, gets a jolt when her husband weds another woman, Bhagwanti, because she herself has failed to deliver a child to him. In due course of time, Bhagwanti provides Narain with a son and heir. Bhano's prestige in the household sinks further. Before long, she is bundled off to someone known to Narain. She is made to leave her 'home' for a new pasture.

Tiwana has conveyed in this novel the message that woman is still an appendage to man. She has no individuality of her own. Her life acquires a meaning only when her name is linked with the name of a man, however useless he may be. Even then she has no roots in her household and can be driven off when unwanted. Bhano is a symbol of woman's quest for her identity.

She longs for a home, but her longing remains unfulfilled. She understands the peculiar situation in which she finds herself but cannot give vent to her feelings. She prefers to remain silent. Her words, however forceful, cannot change the course of her life. She must accept what comes her way. She is a victim of man's high-handedness, jealousy and whimsicality. The author seems to be posing a question, 'How long will woman remain a nonentity?' With deft touches, the novelist has delineated the ethos of a particular stratum of society. In spite of being a 'two-inches of ivory', this work brings to the fore the irony of man's false avowals of camaraderie with woman under all circumstances. She still is, to all intents and purposes, a handmaid of man. This novel is in fact a poem in prose, pathetic and fascinating.

N.S.T.

EHTESHAM HUSAIN (Urdu; b. 1912, d. 1972), writer and critic, was the son of Syed Abu Jafar. He was educated first at Azamgarh and then in the Allahabad University, from where he passed his M.A. Examination. He served Lucknow and Allahabad Universities as Reader and Professor respectively, toured Europe and U.S.A. as Rockefeller Foundation Fellow and later, visited U.S.S.R. as a member of the Indian Writers' Delegation.

His works include *Tanqidi jaeze* (1945), *Rawayat aur baghawat* (1947), *Adab aur samaj* (1948), *Tanqid aur amali tanqid* (1952), *Hindustani insaniyat ka khaka* (1955), Travelogue: *Sahil aur samandar* (1955), *Zauq-i-adab aur shaur* (1955), *Aks aur ayene* (1962), *Afkar-o-masael* (1963), *Aitibar-i-nazar* (1963) an anthology of critical articles, *Tanqidi nazariyat* in two volumes, a *History of Urdu literature* in Hindi, a collection of poems *Roshni ke darichey* (posthumously published in 1976), *Urdu ki kahani* for children, and several translations and anthologies.

The main contribution of Ehtesham Husain, however, is in the field of literary criticism. He belonged to the generation of critics which came to the fore as a result of the Progressive Writers' Movement after 1936, by which time he had started writing short stories.

The Progressive Writers' Movement was at that time a forum to voice various extremist and radical views. In its zest for radicalism, the movement sometime advanced blindly rejecting valuable literary masterpieces from the classical and medieval past. Interested in promoting value-

oriented and socially-significant literary criticism based on scientific methods of analysis, Ehtesham Husain was the foremost among the literary critics of the period who gave critical concepts of contemporary literature a wider and deeper understanding of the dynamic and dialectical relationship of literature and society.

Ehtesham Husain does not treat literature merely as a conscious or unconscious pattern of sounds and images, nor does he treat it as a vehicle for merely a personal expression. For him, every personal experience is also to some extent a part of the social milieu and as such subject to the dynamics of social and economic development which unfolds itself in the changing patterns of thought and emotions. Hence, he tried to understand, analyse and explain literature in the context of the changing value system.

He was deeply conscious of the dangers of mechanical over-simplification involved in the process. That is why he always stressed the complex nature of social development as expressed in literary creation and criticism. The criterion of literary excellence to him was not the contemporary utility of a piece of writing but its embodiment of the total sensibility of the period. Perhaps, the most expressive from this standpoint are his articles on Ghalib's thought ('Ghalib ka tafakkur') and progressivism of Premchand ('Premchand ki taraqqipasandi').

To be progressive, to him, was not to be above all the contradictions of one's age but to ally oneself with the forces of progress and enlightenment within the historical framework prevailing at the moment. Ehtesham Husain, therefore, tried to develop an objective view of literature and to relate it to the dynamics of social evolution.

He remains one of the most outstanding Marxist literary critics in Urdu without any trace of dogmatic rigidity or radical extremism. To him, literature was a part of social totality and must be viewed in the context of changing social patterns leaving enough margin for individual diversities of temperament.

Ehtesham Husain, by his writings, gave a deeper understanding and wider appreciation to the process and norms of literary criticism in Urdu.

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M.H.

EI ALO HAWOA ROUDREY (Bengali) is the most representative anthology of poems by the Bengali poets of Assam. First published in 1969 by Sunil Gangopadhyay, it came as a revised edition in 1987, this time co-edited by Shakti Chattopadhyay alongwith the original editor Bijitkumar Bhattacharjee. While the first edition contained poems of twelve poets, the second includes those of twenty-five thereby bringing the volume upto date.

The poetic atmosphere in Assam is somewhat different, but the Bengali poetry of the area is vitally connected with the mainstream of Bengali poetry. The local colour, however, has added an extra charm and dimension to these poems. The distance from the metropolitan life of Calcutta has enabled these poets to discover and enjoy the quiet beauty of nature, notwithstanding their deep involvement with trends and thoughts of modern life. All their feelings—their love and melancholy, their anger, hatred and pain—are inevitably conditioned by the 'light and air and sun' (alo hawoa roudra) of the region. This flavour may appear to be a special feature of this anthology.

The present volume owes its existence to the poets of the sixties who developed into a powerful force centering round the magazine *Atandra* (first published, Silchar, 1963), edited by Shaktipada Brahmachari, Bimal Chowdhury and Udayan Ghosh. Shaktipada is not only the leading personality of this movement, but by far the best poet too. His 'Ekek janma bhalobasar arek janma grihasthalir', 'Tumi amar', 'Rajanir dinshesh', 'Manasa mangal', '6 Marh, 1971', etc. show the agony of trying to be oneself, the anguish at the loveless mechanical condition of life, the ecstasy of sexual feeling—all tinged with an innate sense of humour. On the other hand, Shantanu Ghosh's 'Bishnu Dey', 'Anya nirabata', 'Barak kimba Brooklyn brijer shahar' are brilliant in their imagery and urban in presentation and diction. The two poets probably represent the extremes of two different styles that characterize the poems of *Ei alo hawoa roudrey.* Other poets of the anthology are equally impressive and also display great poetic skill and power of expression.

Nirm. B.

EK CHADAR MAILI SI (Urdu), like most short or long stories of Rajinder Singh Bedi, is an extraordinary tale of ordinary people thrown together without choice. They wish to protest but cannot, and are forced to allow themselves to be carried away to their destinies like logs of dead wood floating along the currents of a turbulent river. It differs from other stories of Bedi not only on account of its length, but its highly creative canvas also. This canvas is wider and paints the life of an entire village of the pre-partitioned Punjab in all its various colours and perspectives. One may call it a novel or a novellete, but it is a work of art and a significant contribution to Urdu fiction.

Rani or Rano, the heroine and the central figure of the story, caught in an utterly cruel situation and goaded by an inner psychic urge to survive somehow, is forced to seek physical allegiance with Mangal, her (good ten years younger) brother-in-law, whom she had all along looked upon like a son—a son who had once protected her from the wrath of his elder brother Taloka, Rano's husband, who was a sadist and a social failure.

Her marriage to Mangal, the simple village rustic, is not just an ordinary widow remarriage sanctioned by the village society but a compromise with the bitter compulsions of her sad situation. There are children to be brought up and a fast growing daughter to be protected against the whirlwind of an unfavourable economic and social order, to which she herself has been a lifelong victim. She is ashamed of and yet in rather a peculiar way also happy in her new relationship, in which the physical endeavours reach and attain the sublime man-woman relationship, the most beautiful and also perhaps the noblest of all human relationships. Here she and not Mangal is the lover. There is an element of compassion in her passion for the man granted to her by custom and God's will. In this passion we find, to quote Bedi himself, the traditional combination of the mother, the sister and the prostitute.

The climax of her life's agony and ecstasy reaches when she finds that the young seeker of her daughter's hand is none other than the one who had brought about the end of her first husband's life. There is anguish and a struggle, but she is soon lifted off the thorns of past memories by her late husband's noble father who sees poetic justice in this new development.

The tale ends on a happy note. A lesser man, to fulfil the requirements of the rather sad sounding title *Ek chadar maili si* may have been tempted to end the story on a sad note; but Bedi, like the greatest masters of Indian classics, has refrained from stopping midway and like them, has stretched life to its logical fulfilment.

For its literary excellence, *Ek chadar maili si* was adjudged as the best contribution of the year to Urdu literature by the Sahitya Akademi, New Delhi, and was honoured with its annual award in 1965.

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B.V.

EK SAHITYIK KI DIARY (Hindi). Gajanan Madhav Muktibodh, a progressive new poet of Hindi, reduced his ideas regarding literary problems to writing in a diary column of *Vasudha* (Jabalpur) during 1957-60. These reflections are compiled in *Ek sahityik ki diary* first published in a book-form in 1964. Though the book does not contain a datewise personal record of happenings in the life of the writer, its title could not be termed a misnomer as it is a diary of ideas and views on various literary subjects like aesthetic experience, creative process, fantasy, poetic diction, obligations of the poet, functions of the critic, etc.

'Tisra kshana' (Third moment) is the sub-title of the first and probably the most important article in the book. Written mainly in the form of letters exchanged with a fellow writer, it contains a discussion on the process of creation. Rejecting the theory of a single inspired moment, the author has accepted the hypothesis of three successive moments in the creative process. They are the moments of inspiration, impersonalization and expression. This hypothesis was originally expounded by A.M. Mackenzie in *The Process of Literature* (1923).

The second article begins with a disguised lament on the disadvantages of writing a long poem, a favourite genre of the author. The discussion then shifts to the poetic experience in a reactionary society and ends with a note on the mixture of lyrical, dramatic and fictional elements in the long poems of the author himself. This article contains a paragraph explaining the allegorical content of one of his long poems. The third article emphasises fearless expression of limited but genuine personal experiences of reality, encountered by lower middle-class writers. The fourth one pleads for a sympathetic view of the weaknesses in a person and discards ruthless criticism which fails completely in achieving the aim of mending the object of criticism. The conclusion of the article about a conversation regarding the road is that "We should not desert our own class", i.e. the lower middle class. The author ponders over the personality of a familiar pair. He is gradually convinced by this analysis that an analyst should always give the benefit of doubt to the analysed.

Two parts in the 'Horoscope of the new' deal with the problems of disintegrating joint family in independent India. Reformers and writers have ignored the search for new values in this feudal institution. Virkar, in the next article, puts forth the view that a writer of lower middle class is forced to inhibit his inconvenient experiences under the pressure of capitalist society, which consequently causes a split in his personality. New writing is the expression, in general, of uniqueness claimed by frustrated individuals, according to another article. The author depicts a picture of 'the whole man' in contemporary writing. The article about poetic truth condemns the gap between life and literature, words and deeds. The last article explores the true meaning of integrity in literature. The author agrees with his friend who thinks that a scientific outlook is necessary for a truly sincere writer.

These articles have generally been developed through dialogues. This form provides an opportunity for accommodation of different view-points, which enliven the discussion and save it from being lost in a heap of one-sided abstract ideas. Though a diary is bound to be autobiographical yet the expression of universal ideas through living discussion makes them convincingly objective.

The prose style is spontaneously rational, minutely analytical and inspiringly provocative. Thus, the diary is an autobiography of ideas stamped with objectivity.

J.K.

EK TARA (Hindi), published in 1927, was the second of Mohanlal Mahto 'Viyogi"s poetic collection after *Nirmalya* (1925) and stands out as an important collection of 'Chhayavadi' poetry.

Mohanlal Mahto 'Viyogi' was one of those 'Chhayavadi' poets who took a fancy to this brand of poetry from the time of its advent and never changed their course under the influence of later trends that changed the course of the stream of poetry. 'Viyogi', however, could never cross in to the frontline of Chhayavadi poets and was always regarded as a secondliner. He was deeply influenced by Rabindranath Tagore and perhaps it was this influence that drew him to 'Chhayavadi' poetry. He could perhaps never rise above that influence to chart out an independent course of his own and it was because of this that he was never much discussed or talked about amongst critics.

Ek Tara reflects more poetic skill, more artistic finesse and refinement than Viyogi's earlier work, viz. *Nirmalya*. In these poems we find a happy blend of passion and philosophy. These poems are more firmly rooted in the 'Chhayavadi' soil. Flights of imagination hold a very important place in the 'Chhayavadi' mood and keeping that essential ingredient in view, he bids his poet to enter into the world of imagination to usher in a fountain of poetry (Kar pravesh kalpanalok men, Kurta utsa pravahit kar). In the poems, compiled in the *Ek tara* we find a powerful expression of the spiritual aspect of 'Chhayavad'— which, generally speaking, is rather an intangible aspect thereof.

The title *Ek tara*, is also significant and adequately reflects the 'Chhayavadi' mental make-up. What could better reflect the individuality, forlornness, mystical spirituality and smooth musicality so typical of 'Chhayavad' than the symbol of *Ek tara* (A lonely star). The intangible bond between the imaginative experience of 'Chhayavad' and the spiritual practice-based experience of the saints gets somewhat manifest in these poems. The diction is typically 'Chhayavadi' in character, e.g.

> Vedana ko chhandon men bandh,
> Milaya tha jo antardah;
> Chhor dun kavitaon ke dip,
> Atal jal men anant ki or.

—the words 'vedana', 'antardah', 'dip', 'anant' have an unmistakeable stamp of 'Chhayavadi' vocabulary.

Ma.C

EKACHA PYALA (Marathi) is a grim tragedy of an aspiring and self-willed young man who takes to liquor and destroys himself. The play is one of the great tragedies of the Marathi stage. It was staged as well as published after the untimely death of its author Ram Ganesh Gadkari. Sudhakar, an intelligent young man, who hails from a poor family, proves his capability by educating himself as a law-graduate. In such cases the young men are self-respecting and Sudhakar is no exception. Sindhu, his wife, is the daughter of a millowner and makes a good wife. They are getting along happily with each other. Ramlal is their well-wisher, older friend and the main force behind arranging their marriage. He, a doctor by profession, is a social worker. Ramlal goes to England for higher studies in Medicine. Sindhu, as she is expecting a child, goes to her father. Once Sudhakar has a heated discussion with a magistrate. Sudhakar is debarred as a lawyer since the magistrate cancels his registration for a period of six months. He takes to wine, as his clerk Taliram lures him and Sudhakar finds solace in it. Sindhu returns after she has given birth to a child. The first world war begins and Ramlal has to return, leaving his studies incomplete. Both of them come to know that Sudhakar is addicted to wine. Instigated by his bottle-mate, Sudhakar once dares to enter the court in a drunken state and there defies every one. When the magistrate throws him out of the Bar he becomes more and more addicted to wine. He is not ashamed of drinking in the presence of Sindhu. Sharad, his sister who is a child widow, Ramlal, Sindhu's father and brother are all affronted by Sudhakar and are driven out of his house. Sharad leaves Sudhakar and lives in the institute of Ramlal. Sindhu clings to her husband and refuses to be obliged by any one else. The couple is now in a financial crisis. Sindhu strives hard to save the sinking ship of their family. Gita, Taliram's wife, helps her. Sudhakar once overhears Gita while she, in her talk with Sindhu, is reproaching his addiction.

He understands her miseries, repents and takes a vow not to touch liquor again. He now seeks a job and requests his wealthy friends to get him one.

Insulted at their hands, he loses his faith in life and humanity. Now he drinks himself to death. Ramlal and Sindhu are unable to dissuade him from doing so. Once he arrives home heavily drunk, demands more money which she does not have. He accuses the virtuous Sindhu of infidelity and disowns the paternity of the new born baby. He beats the child severely, which he says, is Ramlal's and not his own. The child succumbs to his wounds and Sindhu is badly hurt. She lies to the police that the child got suffocated under her body when she fainted. Sudhakar is saved. Sindhu meets her death and Sudhakar also drinks a poisoned cup of wine, and commits suicide. All the three are doomed to death. Ramlal says "Gone is the child! Gone is Sindhu and gone is Sudhakar! The house is broken, the fame vanished, the family withered. What has Sudhakar left in this world? And there remains only the glass of wine which swallowed three lives."

In Marathi literature, Sindhu stands as the symbol of chastity. Sindhu and Sudhakar deeply love and understand each other. Never does Sindhu desert Sudhakar when calamities befall him. She tries her best to support

him. Taliram is yet another interesting character. He worships wine and it is he who makes Sudhakar a drunkard.

He leads Sudhakar closer and closer to wine and ultimately to his doom. In the play Gadkari uses the weapon of humour in a two-fold way. It makes us laugh and at the same time, we become very uneasy. Taliram and his 'Arya Madira Mandal' serve this purpose through which Gadkari has attacked the society and its hypocrisy. The sub-plot moves around the three characters, viz. Sharad, Ramlal and Bhagirath. The heart-broken Bhagirath and Sharad, the childwidow, are attracted towards each other. Ramlal too, is attracted towards Sharad, but his conscience guards him. He observes, "One should avoid the first moment of temptation." One of the intentions of the dramatist is to expose the decadent society. The play presents a capable, sincere young man who is victimised by a hypocritical society. The play is the shining example of Gadkari's glowing talent, intense imagination and tragic sense of life.

S.R.C.

EKANT SANGIT (Hindi) represents the collection of poems composed by 'Bachchan' during the period 1938-39. Bachchan is one of the major poets of the post-Chhayavadi lyrical poetry, which may also be termed as history of individualistic romanticism. *Ekant sangit* and *Nisha nimantran* mark the most outstanding poetic achievements of Bachchan. During the composition of *Ekant sangit*, Bachchan was passing through a mental crisis which witnessed the ruination of the dreams and ideals of his youth. Having jumped into the fray of nationalist struggle, he was now suffering the tragedy of its failure. Working as a teacher in a small school, he was alternately floating and drowning in the deep gulf existing between the ideal and the real. Added to the plight of his privation was the grim prospect of incurability of the terrible disease that his wife was suffering from. His mind was possessed exclusively by the apprehension of an inevitable revolt. As a result, the poet in Bachchan turned even more introspective. The poems of *Ekant sangit* reflect this sensitive mood and this grim phase of his life.

Ekant sangit marks the pinnacle of Bachchan's poetic power. After this collection, the stream of Bachchan's poetry flowed in an altogether different direction. Although there is enough similarity between the creative air pervading the two collections, viz. *Nisha nimantran* and *Ekant sangit*, yet there is one major difference. In *Nisha nimantran* the poet utilises natural scenario as the back-drop of his emotional effervescence. In the *Ekant sangit* he turns away from nature and concentrates on his agony alone.

Ekant sangit manifests the density of love-lorn grief and the experience of extreme loneliness. The simplicity of poetic craft and the depth of emotions have helped consolidate the intensity of these effects. Some of its thirteen lined compositions demonstrate the measure of excellence of lyrical poetry. Structurally, these can be compared with the 'savaiyya' meter of the Riti period that generally gave expression to thoughts and ideas developing gradually in the first three lines and culminating in a stark beauty in the remaining lines. *Ekant sangit* manifests intensity of agony. These poems reflect the poet's introvert feelings. The thematic base of these poems is primarily self-experience, self-realisation and self-expression. The poet's ego magnifies into an all-pervasive generalisation. The agony born of want and scarcity, man's helplessness in the face of adversity form the themes of these poems. Their spontaneity springs from a deep personal sensibility.

The main basis of the appeal of the lyrical poems of *Ekant sangit* is their spontaneous sensibility. This spontaneity and direct sensitivity resulted from the integrity of poetic experience. Another factor accounting for their popularity is a reader's sense of surfeit with the extreme delicateness, sweet exquisiteness and with the ethereal and over-individualistic subtleness and the figurative expression of Chhayavad. These poems have the appeal of Urdu ghazals, which with their flexibility and brilliance, the spontaneity and sensitivity, could influence the reader or listener in a more direct manner. Bachchan gave expression to aggrieved and agitated middle class mind of the time which had sunk deep in the quagmire of frustration and depression. He communicated himself in a simple, direct and vibrant language, using words in their literal denotative meanings but pregnant with rich suggestiveness. The interested reader of Hindi poetry was taken completely by surprise for he found in these poems abundant echoes of his own feelings. It would not be true to say that Bachchan laboured to acquire this style to achieve quick popularity. As a matter of fact, he strode into this path without any conscious effort. He was inspired by his own experiences into composing these poems. He made his sensibility the sole aim of his poetic expression.

In *Ekant sangit* the routine use of everyday language has been transformed into the dignity of poetic language. His simple, ornate and idiomatic language, the profoundness of feeling and the poet's integrity, the perfections of his poetic craft and, above all, the lucidity of his style greatly influenced the later poets.

Gov.R.

EKANTA SEVA (Telugu) by Venkata Parvatisvara Kavulu (Balantrapu Venkatarao, 1881-1974; Voleti Parvatisam, 1882-1955) is a sequence of sixty-two lyrics marked by tenderness of feeling and intensity of longing. The theme of these moving love-lyrics is the yearning of the

human soul for a communion with the Divine who is the moving spirit of the universe and who transcends all names and forms, all creeds and rituals. The throb of expectation, the anguish of separation and the rapture of union find poignant expression in this poem. Its sublimity is matched by simplicity of utterance inspired by the folk-metre, 'dwipada', a couplet which has rare flexibility and felicity. Profound subjective sentiments expressed with rich suggestiveness have won for this poem a significant place in the evolution of modern Telugu poetry. It is the harbinger of the Romantic poetry in Telugu because love is exalted and sublimated as a cosmic power linking God with the worm beneath the sod.

The bee, the cuckoo and the parrot are chosen as messengers between the soul and God. The poem runs through the entire gamut of the emotions of all-consuming love for the Lord and ends on a note of total surrender. The quest for the Supreme runs as a golden thread through the shining beads imparting unity of theme to the sequence of lyrics which culminates in a mood of exultation.

Besides its historical significance, *Ekanta seva* is unique as a lyrical monologue expressing the varying phases of divine love and has been rightly described as an inspired spiritual epithalamium. Freshness of imagery, tenderness of feeling, and simplicity of style have contributed to the greatness of this poem.

The poem was originally serialised in a monthly magazine named *Anasuya*. It was first published in 1922 as a slender volume of lyrics and has run into many editions subsequently.

Recurrence of phrases is a device employed in the poem which starts with a chart celebrating the dawn. In the first sequence the bird kokil is addressed to sing the Lord's glory. In the thrilling moments of dawn the soul offers its service to the Lord. Even before the soul had its fill of rapture in the divine presence, the Lord vanishes. In the next sequence the bee is requested to drive the Lord in a chariot of flowers and fetch Him back to the lady love. In the following sequence, the Lord's forum, majesty and charm are described in tones of anguish caused by separation. In the culminating stanzas the Lord's cosmic presence is chanted in tones of rapture. Oriental philosophy of devotion is blended with romantic pantheism. Every object in Nature reflects the splendour of the divine ravisher of the heart. There is a rare conjunction of intense agony and exalting rapture in the portrayal of the mystic drama of vision, separation and reunion. Traditional expression of love through erotic symbolism is discarded by the twin-poets who blazed a new trail in the treatment of love. Though the conventional objects associated with love like the lotus, the bee, the parrot and others are used in the poem they are invested with dignity and decency in keeping with the sublime theme. It is an exalting experience to sit and read alone to oneself these lyrics which are tender as a rose and fragrant as a jasmine. The poem embodies in sweet, simple and suggestive phrases the ceaseless longing of the human spirit to commune with the Lord of the universe in the blissful moments of solitude.

Composed in the twenties when Brahma Samaj had its hey-day in Andhra, *Ekanta seva* evokes the mood of devotion and prayer to the Oversoul, the embodiment of Love that inspires, nourishes, charms and sustains the human soul.

C.N.S.

EKAVALI PARINAYA (Maithili). One of the most successful epics, the *Ekavali parinaya* is based on the sixth skandha (chapter) of the *Devibhagavatam*. It consists of fifteen cantos and betrays clearly the influence of Sanskrit in almost every canto. A perfect example of rhetorical excellence and superb power of narrating story, the work is by any standard, a great piece of Maithili literature. The following expressions amply speak of the poetic excellence of this work: "In all the houses shrewd young ladies lighted auspicious evening lamps: they invited and welcomed, as it were, King Cupid with due formalities and rituals", and "like the mark of chandana (sandal) on the forehead of the East, like the solid form of pleasure flowing from the love-pranks of the Night, like nectar to the thirsting eyes of the chakori (The legendary lovebird), the moon went up the sky."

The name of the heroine is Ekavali whose union with Ekavira is graphically described in this story, which begins with the protracted penance of the childless king Turvasu (younger brother of Yadu, son of Devayani, the daughter of Shukracharya) for a son. On the completion of his penance Lord Narayana appears before him and grants him the boon of a son who in fact is none other than the Lord Himself. He is named as Ekavira who is the real hero of this epic. Turvasu comes back with his new-born son and is joyfully received by his people. Gradually Ekavira grows up and the poet describes his boyhood in a scintillating style that reminds the readers of Manabodha's *Krishnajanma* (The birth of Krishna). When Ekavira succeeds his father, he meets Yasomati, a friend of Ekavali, and learns that Ekavali the beautiful princess, was forcibly taken away by the demon, Kalaketu. On hearing of the enchanting beauty of Ekavali from Yasomati, King Ekavira is so moved as to attack the demon. In the encounter that ensues the demon is defeated and Ekavali rescued. Thereupon Ekavira marries her and passes the remaining days of his life happily.

From the literary point of view, the place of this epic in Maithili is the same as that of *Shishupalavadha* (The killing of Shishupala) in Sanskrit. Besides literary brilliance, we have in it a glimpse of the cultural life of Mithila, a vivid description of planets, sun and moon, rivers, different seasons, kingdom, women, brahmachari

(a young unmarried sage), grihastha (house-holder), social customs and rituals and childhood, youth and old age. Different types of 'rasa' find a place in this epic as well. The beauty of this work lies in its graphic description of events, subtle use of words having different meanings, flowery style and various sayings pregnant with morals. Almost all the metres have been deftly handled and successfully used in a work of this kind. Some of the descriptions of the earlier part of this work are unique for their sustained loftiness and elevated tone. Its excellence lies in that it closely follows the conventions and style of a Sanskrit mahakavya (epic). The plot and theme, the imagery and prosody, the ideas and thought and the treatment and technique are all basically associated with the various branches of Sanskrit studies. It mirrors the traditional culture of Mithila and serves as a most powerful agency for disseminating knowledge and educating the reader on art, morality, religion and philosophy which is the greatest achievement of the author of this work.

And yet, the fact remains that this epic suffers from disproportionate planning as can be seen from the treatment of the plot which begins after half of the poem is over and dismisses hurriedly the most important episodes such as Ekavira's fight with the demon, his rescuing of Ekavali and his making love to her. The characterisation is also weak as is evident from Ekavali's declaration of love for Ekavira in a sudden and careless manner. Moreover, the frequent use of crude Sanskritised style at places mars the pleasure of a full enjoyment of this great poem.

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U.T.

EKKUNDI, S.R. (Kannada; b. 1923) received higher education at Willingdon College Sangli, Maharashtra. After his education he settled at Bankikodla, a sea-side village in Karwar district. At present he lives in Bangalore, enjoying a quiet retired life.

Ekkundi came to limelight as a poet in the forties. That was the time when Kannada poetry was practically dominated by Bendre and Kuvempu. Third name was that of K.S. Narasimha Swamy. It was surprising that Ekkundi suddenly became famous with his exquisite pieces of narrative poetry dealing with mythological themes. Here was a new kind of poetry sparkling with colourful phrases and striking imagery reminding one of William Morris and Swinburne. Unfortunately in the case of Ekkundi this first impression was the last one because his poetry did not develop at all, each subsequent poem being a variation on the same theme. The structure of his poetry is repetitive and it has a monotone of excellence.

But one has to understand the full significance of this first and last impressions in order to assess the value of his poetry. Description—in case of Ekkundi to describe is to create—being the chief mode of Ekkundi's poetry, dramatic confrontation of characters is subordinated to tone and feeling. *Ubhaya Bharati*, for example deals with the historically famous confrontation of Shankara with Mandana Mishra, but what is important in the poem is not the actual confrontation but a series of magnificent images which describe the personality of Shankara. The confrontation, debate, and its results are all summed up in a flashing statement by Bharati, the wife of Mandana Mishra who gave judgement on their debate. 'It is Mandana Mishra's defeat, but his wife, who is his better half is not defeated.' What the other poets achieve through character and drama, Ekkundi achieves simply by juxtaposition of events or images. In another poem 'Subhadra', Krishna is playing dice with Satyabhama. He laughs all of a sudden and then explains to his wife, 'I see on Raivataka mountain, the hide and seek of a mendicant.' This concluding statement reveals the most amusing love affairs of Arjuna and Subhadra.

Besides poetry, Ekkundi has also published a collection of short stories and some notable poems with a communistic bias. It is difficult to see any correlation between his penchant for love, mythology and also for communism.

FURTHER WORKS: Santana (poetry), *Havadigara uduga* (poetry), *Matsyagandhi* (poetry), *Ananda tirthru* (poetry), *Neralu* (fiction).

K.D.K.

EKNATH (Marathi; b. 1533, d. 1599), one of the great saint-poets of Maharashtra, was born at Paithan (Dist. Aurangabad. Maharashtra). He was the great-grandson of saint Bhanudas (1448-1513) who was instrumental in bringing back the idol of Vitthal, the presiding deity of the Bhagawat cult at Pandharpur (Dist. Sholapur, Maharashtra) from the royal custody at Vijayanagar, through his intense devotion. Having lost his father and mother at a tender age, Eknath was brought up by his grandparents. Since his childhood he had a deep faith in God. He was told that God-realisation could come through a religious teacher alone. With this in his mind, Eknath left his ancestral abode at an early age, in pursuit of a 'guru'. Janardan Swami, who was officer-in-charge of Daulatabad fort under the Muslim rule, had a reputation in those days of being a great saint and an ideal religious teacher. Eknath approached Janardan Swami who accepted him as his disciple. After some years' stay with his guru, Eknath was asked to proceed on a pilgrimage to the North and the

South. While on his way to the holy places of the South, Eknath passed through Paithan where his grand-parents were eagerly waiting for him. Except for the few years spent at Benaras in connection with the completion of *Eknathi Bhagavata*, he remained at Paithan throughout his life.

Eknath was a committed social reformer and a gifted poet. He never accepted any distinction of caste. Eknath put new life in the Bhagavat cult of Maharashtra which suffered to a great extent because of the disturbed conditions of the times. This he achieved through his deeds and literary works. In fact, his personality was far superior to the literary works he left behind. The poetic genius of Eknath is just like a bird soaring high in the sky, but very much mindful of its nest on the earth. This has conditioned his poetry and also added another dimension to his writings. This attitude kept the poet busy throughout in search of a variety of literary forms which effectively attracted the masses.

Poetry, according to Eknath, is not an end in itself. It is a means to capture the hearts of the poeple, irrespective of their social status and intellectual standards. 'Poetry', says he in one of his monumental works *Bhavartha Ramayana*, 'should not be voluminous'. Each word in a poetic work should lead to 'parmarth' or spiritual attainment.

Eknath's life and poetic works are inspired by his basic concept that human society is nothing but the manifestation of the Lord. This motivated him to adopt a variety of literary forms popular in the folk tradition. He has three thousand 'abhanga' compositions to his credit. Eknath excels in his compositions known as 'gowlan' the song of the milk-maid. Sentiments and melody are interwoven and harmonised in his description of the love-lorn 'gopis'. The pen depicting fierce battles in *Bhavartha Ramayana*, a masterpiece of narrative poetry, becomes extremely tender and delicate while portraying varied emotions of the gopis.

'Bharuda' is yet another literary form where Eknath stands peerless. The three hundred and odd *bharudas* that he composed are adopted from folk dramas. These compositions, centring around social reforms, are intended to inspire the people with an ambition to lead noble, clean and fearless life. Rarely ,do we find folk tradition used so effectively and skilfully for mass education. Eknath's bharudas in Hindi and Marathi are staged even today in the form of one-man performance. Interwoven with humour and entertainment, these compositions carry home the message of devotion and social equality.

Eknath's minor literary works include *Chatushloki Bhagavata*, *Shukashtaka*, *Hastamalaka* which have some Sanskrit work or the other as their base. *Swatma-sukha* and *Anandlahari*, however, are independent manifestations of spiritual experience. In his philosophical works, old terminology finds new interpretation. He interprets samadhi for instance as an undisturbed realisation of the Lord without renouncing one's own duties in life. Eknath never accepts renunciation of karma at any stage. Even those who have realised the Self have to work for the upliftment of humanity which according to Eknath is the best form of bhakti.

Rukmini Swayamvara, marriage of Rukmini with Lord Krishna, is another great work of Eknath. The entire narration carries two-fold meanings—while narrating the popular story, Eknath also gives an insight into spiritual idealism—the identity of Bhakta with God. This work was completed at Banaras in 1571.

Bhavartha Ramayana, a narrative epic of forty thousand couplets in 'ovi' metre, has been enjoying popularity amongst the rural folk since its completion. Out of the forty thousand couplets, twenty five thousand are from Eknath's pen. Rest of the work was completed by his disciple Gawba. Eknath, as a narrative poet, is at his best in this work. Written towards the closing years of his life, Eknath is significantly conscious of poetic values and the relationship of poetry with society in general. Awareness of the prevailing conditions and also suggestions to meet the distracting political and social onslaughts are also distinctive features of this work. Descriptions are so suggestive that a reader feels that the work must have been written only to stimulate the sentiments of the society against the evils of contemporary life. Eknath, as a seer and also as a poet, has reached high altitudes in *Bhavartha Ramayana*.

However, as a trend setter in Marathi literature and also in the Bhakti movement of Maharashtra, Eknath's fame rests mostly on *Eknathi Bhagwata*. This is a free discourse on the eleventh chapter of the *Bhagavata Puran* with altogether new interpretations with regard to the relationship of man with the universe and the Almighty. Service to humanity according to Eknath, is the noblest form of Bhakti. In *Eknathi Bhagavata* Eknath assumes the role more of a friend, philosopher and guide than a literary artist. This role has adequately conditioned his literary style also. Acceptance of *Eknathi Bhagavata* as one of the scriptures of Bhagavata Sampradaya, is a signal achievement of Eknath, both as a poet and a saint.

Besides being a great Sanskrit scholar, Eknath was also a master of Hindi. His Hindi abhangas in general and 'bharuda' compositions in particular reveal that he intended to convey his message on a national level also. In fact, most of the saints of Maharashtra, right from Saint Namdev, have to their credit some Hindi compositions as well. Eknath enriched this tradition with broader social appeal and artistic flavour. His collections include some Kannada and Telugu songs, too. Some of his Bharudas are loaded with highflown Persian vocabulary indicating the deep influence of the contemporary state language on the spoken language of the common man.

Research is incomplete with regard to the existence of Eknath's tradition in the Telangana area of Andhra Pradesh. Parsuram Lingamurthy, a noted Telugu poet of Hanumkonda (Warangal) of the early 17th century, in his philosophical Telugu work *Shri Ram Anjaneya samvad*, gives the lineage of his guru, wherein Janardan (Eknath's guru) and Eknath figure prominently. Inspite of restricted communications and language barriers, Eknath could influence the neighbouring language groups.

A great saint, committed social reformer, gifted poet and a profound scholar, Eknath, through his personality and writings, could generate universal, social and spiritual awareness with great success. He revitalised the Bhagavata Sampradaya of Maharashtra. After a dark period of nearly two centuries, a new epoch was created by the writings of Eknath.

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S.R.K.

EKNATHI BHAGAVATA (Marathi) is in more than one way an epoch-making work in Marathi literature. It is an independent exposition of the Bhagavata cult of Maharashtra. It has the eleventh chapter of Sanskrit *Bhagavata Purana* as its base. This work contains 18,800 couplets of 'ovi' metre as against 1,367 slokas of the Sanskrit text. Since it is composed by Eknath, one of the greatest saints of Maharashtra, the work is popularly known after him. The *Eknathi Bhagavata* was completed in two phases, the first being that of the first five chapters and the second that of the remaining 26 chapters. The first five chapters invited wrath from the highest seat of learning and religion at Benaras for writing a philosophical work in a language other than Sanskrit and was considered substandard. The exclusive language for such subjects was god's tongue—Sanskrit. However, subsequently, these religious heads and scholars were satisfied that full justice had been done to the text, whereupon the author was permitted to complete the work under the patronage of those very religious heads who had challenged its propriety in the beginning. *Eknathi Bhagavata*, thus, was completed in 1573 at Benaras. Since then it has been commanding respect and admiration from scholars as well as laymen.

When viewed against the prevailing political, cultural and literary background, *Eknathi Bhagavata* attains greater significance. With the complete subjugation of Maharashtra by Muslim rulers around 1350, all cultural and literary activities had come to a stand-still. The society found itself on the brink of disintegration. It was an uphill task to revive the cultural and literary traditions and also to inspire the society to search for its lost soul. At this juncture, a new interpretation of the Bhakti cult aimed at the upliftment of the common man, was heralded by saint Eknath through this monumental work.

Eknath's concept of bhakti as presented in this work is broad-based. It ignores distinctions of caste and creed. Serving man in the form of God is the greatest bhakti according to *Eknathi Bhagavata*. Renunciation of 'karma' and the worldly life, therefore, is regarded irreligious. Eknath sees no contradiction in the worldly life and the pursuit of spiritual attainment. The greatest religion, according to *Eknathi Bhagavata* is realisation of God moving in the form of common man. A real Bhakta identified God with man for whose uplift the Bhakta has to work throughout his life. Bhagavata Dharma as propagated by Eknath requires its followers to strive for self-attainment without renouncing karma and the duties and responsibilities of the day-to-day worldly life. It enjoins on the followers the duty to endeavour for the elevation of most unfortunate person of the society after they have attained self realisation.

In the literary field too, *Eknathi Bhagavata* is equally distinctive. The author while presenting a new philosophy of life scrupulously keeps his discussions quite within the reach and comprehension of those who desire to better their lot. Intense urge for the uplift of the downtrodden guides the spirit of Eknatha's writings. As he has rightly said, "the content transcends the words and the heartfelt concepts assume literary form." Eknath's clear thought and genial style make *Eknathi Bhagavata* an outstanding work of literary merit.

The Bhagavata sect of Maharashtra, popularly known as the Varkari Sampradaya, having the seat of its deity at Pandharpur (Dist. Sholapur, Maharashtra), was founded by saint Jnaneshwara in about 1290. *Jnaneshwari*, a poetic commentary on the *Bhagavat Gita* by Jnaneshwar is the first and the fundamental scripture of this Sampradaya. Namdev, another great saint and a senior contemporary of Jnaneshwara, popularised this new cult among the masses of Maharashtra and even outside the Marathi speaking area. This new faith could not make much headway, as immediately after the death of Namdev, Maharashtra had to pass through unprecedented turmoil. Subsequently, after a lapse of nearly two centuries, this faith was revitalised by Eknath through his writings in general and *Eknathi Bhagavata* in particular. *Eknathi Bhagavata*, thus attained the sanctity of another scripture of the Varkari Sampradaya which had been the singular guiding spirit of the society for the last seven centuries. *Jnaneshwari*, *Eknathi Bhagavata* and the writings of saint Tukaram constitute the 'prasthan trayi' (Sacred trio), of the Bhagavata cult in Maharashtra. As one of the three important scriptures of the Bhagvata cult, *Eknathi Bhag*

vata is esteemed and venerated by the masses till this date.

S.R.K.

ELANGBAM DINAMANI SINGH (Manipuri, b. 1940) is a noted short story writer, poet and critic of modern Manipuri literature. Born in a Hindu family, he is an M.A., B.T. and D.Phil of Allahabad University. After serving in Government higher secondary schools and colleges he joined the Centre of Postgraduate Studies of Jawaharla Nehru University, Imphal, in 1974 and at present is working as Associate Professor of Manipur University in Manipuri Language and Literature Department. A prolific writer, he has more than 15 books on different subjects to his credit. *Thaklabi* (The drunkard), *Morambi angaobi* (A woman mad after playthings), *Pistol ama kundalei ama* (One pistol and one kundalei flower), *Tingkhanglei* (Cactus), *Imeishuni tourashuni* are his books of short stories. *Manipuri sahitya amasung sahityakar* (Manipuri literature and writers), *Khwairakpam chaoba, Dr. Kamal: punshi amasung sahitya* (Dr. Kamal: life and works) are books of criticism on different writers of modern Manipuri literature. *Tyagpatra* of Jainendrakumar Jain, *Haya vadan, Nongma ingada* (*Asad ka ek din*) are his translations into Manipuri of different titles from various Indian languages. Well read in Hindi and English besides his mother tongue Manipuri, he attended many local and national seminars on various occasions. He was editor of the *Ritu*, a quarterly journal of the Cultural Forum of Manipur, of which he is the General Secretary at present. He is a member of the Advisory Board in Manipuri of the Sahitya Akademi. His short stories are a class by themselves in Manipuri and they are marked by a humorous atmosphere tinged with a sympathetic outlook. He looks at the problems of life from a human angle. His outlook is expressed in sarcastic and humorous way which brings out the inside of the problems making the readers laugh and think at the same time. Though sarcastic, his sense of humanity is overwhelmingly present in the short stories. He received the Sahitya Akademi award for Manipuri in 1982 for his *Pistol ama kundalei ama*.

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I.R.B.S.

ELANGBAM NILAKANTA SINGH (Manipuri, b. 1928) is an eminent poet, critic and scholar in Manipuri. He did his M.A. (Philosophy) and LL.B. and has a sound knowledge of English, Bengali, Hindi and Sanskrit.

Nilakanta Singh joined D.M. College as a lecturer in 1953, and was subsequently promoted as senior lecturer and Head of the Department. Later, he joined Manipuri State Kala Akademi as Secretary. At present, he is Director, Social Welfare, Arts and Culture, Manipur Government.

He has been associated with various journals and dailies as their literary, theatre, dance, music and art critic, and has edited *Mityeng*, *Ritu* and *Sahitya*. He has held various posts like those of General Secretary, Manipuri Sahitya Parishad; President, Manipur Sangit Mahavidyalaya; Chairman, Himalaya Seva Sangha; Secretary, Sri Aurobindo Society; Member, General Council, Sahitya Akademi; Member Executive Board and General Council, Lalit Kala Akademi; Fellow, All India Oriental Conference; President, The Cultural Forum, Manipur.

He has attended various local and national seminars like East-West Theatre Seminar, International Sarvodaya Conference, International Gandhi Seminar, International Ananda Coomaraswamy Seminar, International Triennial Seminar, etc.

In 1965, he visited Sri Lanka as member of the Indian Cultural Delegation and also places like Hungary, G.D.R. and France as art critic-cum-writer under The Indo-European Cultural Exchange Programme (1971).

Nilakanta started writing from school days and came to be known as a modern poet in Manipuri. *Chatlasina kadaidano ibani* (Let us go anywhere, 1971), a collection of poems, which mainly depicts the spirit of revolution, established him as a modern poet. His other published works are: *Achaiba lai* (Scattered flower, 1957), essays on literature and culture; *Manipuri kavitagi chhanda* (Manipuri prosody 1968); *Matamgi wakhal* (Thought of the time; 1971); *Aspects of Indian Culture* (1982). He regularly contributes articles in English to well-known literary, dance, music and art journals.

E.D.S.

ELANGBAM RAJANIKANTA SINGH (Manipuri, b. 1929), popularly known as R.K. Elangbam, is an eminent novelist and short story writer in Manipuri. He studied Manipuri for his M.A. from the Centre of Post Graduate Studies, Jawaharlal Nehru University, Imphal. He knows English, Bengali and Hindi. A teacher by profession, he was in Government high schools and is now working in D.M. College of Science. He is associated in various capacities, with many literary and cultural institutions of Manipur such as Manipuri Sahitya Parishad, Divine Life Society Cultural Forum, Geeta Mandal, etc. He was given the Sahitya Akademi Award (1981) for his short story collection *Kalenthagi leipaklei* (Summers' leipaklei flower) which depicts the different ideal human realtionships. Singh started writing when he was a high school teacher in the hill areas of Manipur. The short stories written in those days are collected in his first short story collection *Chingya tamya* (Near the hills and plains, 1954).

His novel *Marupani* (Two friends, published earlier in 1951) depicts the life of war-affected Manipur. In his drama *Eikhoigi yojana* (Our plan, 1960) he expresses a longing for an ideal society. His interest in tradition and idealism also deserves mention.

E.D.S.

ELEGY (Assamese). Assamese does not have any elegy of the western type, but it possesses a number of songs characterised as 'bilap-git' or songs of weeping. These songs are pathetic in tune and borrow their motifs from the puranas.

But elegy in the western sense of the term does not seem to have grown into a separate genre in Assamese. There are some poems written on the deaths of national leaders or personal friends and relations. The most striking example will be found in a collection of poems by Hiteswar Barbarua. He composed *Chakulo* (Tears, 1922) on the death of his youngest son. The father's lamentation over the sudden death of his son is an elegiac piece of heart-rending pathos intensified by the appealing recital of reminiscences in connection with his dear departed. Here one can find the skill of the poet in presenting the vivid picture of a bereaved father by means of significant expressions which bring tears to the eyes of the reader and hence the title *Chakulo*.

Besides, the collection contains a number of elegiac poems dealing not only with the recurring grief of the bereaved father but also with the eternal problems of life, death, soul and the like.

Pr.G.

ELEGY (Bengali). Quite an impressive number of elegiac poems has been written in Bengali in the modern period, that is, the post-British period. The output may not be as heavy as that in the same genre of poetry in English literature, but it can nevertheless be called considerable, keeping in mind the range and scope of a State language like Bengali.

Elegy in the strict sense of the term means a song of mourning, a funeral dirge. In a wider sense it means any verse written in a pensive or melancholy vein, recollecting the memories of a near and dear one now no more. There is generally a streak of high pathos in an elegiac composition rendered more poignant by the relationship between the person mourned and the person mourning. So far as elegies in Bengali literature are concerned, this relation very often takes the form of wife and husband or vice versa, or in some cases child and its father or mother. Verses of this kind become by their very nature extremely doleful by the sweet remembrance of a loved spouse gone by or that of a fond child prematurely dead.

The best examples of elegiac poems in Bengali are provided by Akshaykumar Baral (1860-1919), Rabindranath Tagore (1861-1941) and Dwijendralal Roy (1863-1913). Though not as striking as these three poets in this special branch of verse composition, yet poets like Surendranath Majumdar (1838-1878), Girindramohini Dasi (1857-1924), Mankumari Basu (1863-1943), Priyambada Devi (1871-1935) and a few others may claim some attention in this field by the sincerity of their emotion.

Surendranath Majumdar, the earliest of these poets, lost his wife early and for a time the bereavement and the consequent emptiness of heart goaded him to lead a very dissolute life. But he married for a second time and apparently regained his composure. At this stage he wrote a book of poems (1871) which was posthumously published in 1880 (first part) and 1883 (second part) under the name and style of *Mahila kavya* (Poems of womanhood). In this book he wrote poems in adulation of woman as mother, wife, sister and daughter. While singing praises of woman as wife, the memories of his departed wife must have inspired his imagination, as would be evident from his image of her holding an earthern lamp before the yard altar at the fall of dusk.

Next comes Akshaykumar Baral. As for his last volume of verse, *Esha* (The desired, 1921), this is what Asitkumar Banerjee, a reputed critic, has to say in his *Adhunik Bangla sahityer sankshipta itibritta* (A concise history of modern Bengali literature, 1970): *Esha* has been acclaimed as the best elegy of Bengali literature....After the death of his wife, he suddenly saw the divine life in the light of death. So long he had sought in vain in the dreamland of his imagination his ideal heroine. But the passing away of his wife brought him face to face with death, the hardest reality of life....Standing before the burning pyre of his dear wife he asked in desolate voice: 'Marane ki mare prem? ananle ki pure pran?' (Does love die with death? Does the soul burn to ashes in fire?).

> Oh my dear! Come out of the funeral pyre.
> Although you have left this earth
> still you are—you remain.
> It is hard to believe you are no more, you are nowhere.

Couched in controlled emotion and yet expressive of the deepest love for the departed wife, Tagore's *Smaran* (Remembrance, 1902-03) may be cited as the most representative of this type of elegiac verse composition in Bengali. The poet wrote this small book of verse in the wake of the death of his loving wife, Mrinalini Devi, quite in the prime of her life. He poured out his grief-stricken, yet chastened, emotion on the altar of her sacred memories in such lines as:

> Tell me how, so long so near me
> You could hide yourself so effectively?
> Today, when you have departed by opening the door ajar,
> You showed yourself in your full beauty.

Whereas in his two books of verse *Shishu* (Child, 1903) and *Shishu bholanath* (The carefree child, 1922) Tagore wrote quite a number of juvenile verses of exquisite beauty, as if to divert the minds of his motherless children and thus forget his own pain at the untimely passing away of his youngest son Samindranath. These are the best specimens of poetry depicting filial affection in the Bengali language.

Dwijendralal Roy's *Aryyagatha*, 2nd part (The Aryan ballads, 1893) and *Mandra* (Sombre sound, 1902) contain some good specimens of poetry depicting conjugal love and filial piety. But these two emotions gained more poignant expression after the death of his wife, Surabala Devi, in 1903, as manifested in the poems of *Alekhya* (Picture, 1907) and *Tribeni* (Three streams, 1912). There are some of the poems in which these occur. They are 'Ghumanta shishu' (The sleeping child), 'Bipatnik' (The widower), 'Matrihara' (The motherless child), 'Hatabhagya' (The unfortunate), etc. from *Alekhya* and 'Sonar swapna' (The golden dream) and 'Ahvan' (Call) from *Tribeni*. As the late Rathindranath Roy remarked: "*Alekhya* is a poem of mournful effusion, while *Tribeni* is a poem of grief tempered by the recollections of time." *(Dwijendra kavya prabaha*, 1960).

Girindramohini Dasi and Mankumari Basu, the two women poets of elegy are both poets of early widowhood wearing their lonely hearts out in poignant verses compiled in such books as *Ashrukana* (Particles of tears, 1887) in the case of the former and *Priyaprasanga* (Regarding the dear one, 1884) and *Kavyakusumanjali* (Offerings of poetic flowers, 1893) in the case of the latter. Priyambada Devi's forlorn maternal heart at the loss of her child found piteous but restrained expression in her book of poems, *Renu* (Particle, 1900).

N.C.

ELEGY (Gujarati). In Gujarati literature elegy in its real sense was initiated by Dalpatram with Forbes Virah. Here the poet describes his gloom over the death of Forbes in a subjective manner. His skilful description of the qualities of Forbes in detail lends depth to his grief. The poet has consoled himself by saying that he and his friend would meet again in another world.

Thirteen years after Forbes virah in 1878, Baheramji Malbari wrote Wilson virah on the death of John Wilson, a learned missionary. It is a pale imitation of Forbes' virah. Kashishankar Mulshankar Dave's Narmad virah in 1886 and Dalpatram' virah in 1898 are more powerful. In the former, at first, the biography of Narmad is given in prose, and then a tribute to his qualities is paid in the style of Dalpatram.

It is Nanalal, the poet, who gave a satisfactory form to elegy by the exposition of his personal emotions and lofty contemplation. His 'Offering to a Father' in 1910 is a poem of dedication forming part of his translation of the *Gita*. Noble eulogy of parents, resounding penitence in ascending lyrical emotions, contemplation reflected in the instinctive images—all these place Nanalal's 'Offering to a Father' at the apex not only of his poetry but also of Gujarati literature. Here he has shown the forceful efficacy of 'anushtubh' rhyme for the composition of such types of poems.

In between, poet Tribhuvan came out with 'Kalapino virah' in 1913. Making the death of a friend his subject, he has expressed his spiritual search and philosophy like a wandering ascetic in four sections, viz. apathy towards wordly attachment, separation, light and joy in the collection of his poems. For his composition he has made use of devotional songs and ghazals as well as soratha and other rhymes to convey his theme.

But it was Narsinharao who gave a polished form to elegy. His *Smaransamhita* (Memories recollected) is composed on the model of Tennyson's *In Memoriam*. For the first time, the brilliance of a beautiful lyric is perceived in this elegy. In the poetry of Narasinharao, the effect of emotions is dimmed when tempered with intellect. But it is not so in *Smaransamhita* where the sorrow at the death of his son allows the spontaneous flow of emotions. With its publication, the lovers of poetry came under the spell of elegy for the richness of emotions and the beauty of composition.

Balvantrai Thakore's *Akhand saubhagyavati Narmada Bhatt* written on the death of the first wife of his poet friend Kant, is unique by itself. Kant has written a couplet 'Viprayoga' (Separation from a sweetheart) on the death of his first wife wherein he has expressed his agony couched in touching words.

Egged on by shock at the death of his daughter Temina, Khabardar wrote *Darshnika* wherein, instead of his personal sorrow or memory, he contemplated the philosophy of death and the oneness of the universal soul. It cannot be called as an elegy. But in the poem on dedication to Temina, the poet, restraining his emotions born out of sorrow, has depicted a spontaneous comprehension of a philosophical thought.

Sundaram's poem on the death of his poet-friend Govindswamy is a noteworthy form of elegy wherein sorrow, memory, contemplation and the resulting consolation are expressed in his flowing style with calmness and self-possession. Umashankar, in his elegy on the late elder brother, touching upon the tragedy of sadness, says how the poet is enriched by the emotions of love he inherits from the virtues of the dead who is so closely related to him. This lends pathos to his poem. Mansukhlal Zaveri's *Dadaji* and *To Bhabhut* are also noteworthy.

Sundaram, Mansukhlal and other poets have paid poetic tributes to Poet Nanalal, but the work of Balmukund is most penetrating.

Sunderji Betai has written elegies on the deaths of his child, wife and Narasinharao, his preceptor. Out of them Indradhanu (Rainbow) and the elegy on the late Chandrashila are worth remembering for their sharp yet unperturbed memory of events lending depth to the sadness. Their restrained exposition increases the subtleness. The end of Indradhanu seems to be spontaneous, but that on the late Chandrashila creates an impression of a conscientious consolation.

In 'Atra lupta Sarswati' (Here has vanished the goddess of learning) of Harischandra Bhatt, a new style finds expression in clear and artistic way. There is no contemplation in his beautifully perfect poem 'Your innocent and clear eye', but it is tuned to the form of elegy. His impersonal objectivity is noteworthy. This characteristic of Harischandra places him as a precursor of modern poetry. In this poem the poet has attained a powerful expression of his deep anguish.

Ushanas composed a series of sonnets on the deaths of his father and mother, each of which forms a part of an entire self-contained plan. The sweep of imagination and the clarity of his fine thoughts or sensitivity make his poems more pleasant.

Radheshyam's 'Father's death' and Pranjal's 'Come aimlessly' reflect the poetic strands of the previous decade. The poet has used objective images and has suggested the inevitability of death as also the emptiness of life by those very images in the former poem. In a tribute to Ravji, the repeated graceful strains of 'come' give vent to the sorrowful sighs. His sensitivity brings out Ravji's poetry, his philosophy and the twofold criticism of his diction. At last the emotional summoning of Ravji is befitting to the temper of the poem.

With the introduction of new dimensions and visions into Gujarati literature after 1956, a distinct philosophy on death seems to have entered the elegy and new technique adopted in its composition. Instead of rhymed poems, prose-poems with dormant rhythm were experimented upon.

It is worth mentioning that Harindra Dave has written rhymed sonnets on Aurobindo and the Mother. Suresh Dalal's poems on poet Kant, Balvantrai Thakor and Munshi deserve also our attention. Both these poets in their characteristic way have deeply thought over death to create an atmosphere that moistens our eyes.

Some poets have written beautiful poems on the premature death of poets Ravji and Manilal. Adil Mansuri, Nalin Raval and Ravji Patel have elegized the death of Manilal. The separation on the death of Manilal has been expressed with deep anguish by Adil in a ghazal form in Hindi. His agony deepens by a series of questions in the whole ghazal:

"Musical part of the life's song is broken,
Looking through the eyes of death,
who will now sing?"

Nalin Raval has sung the greatness of Manilal in his poem with a befitting dignity: "You have given a meaning to my city, Oh Manilal!" Ravji has given a powerful tribute to Manilal with an intoxicating rhythm. Making full use of the imagery of Manilal's poetry, Ravji has carved his portrait and expressed the agony he feels. Here comes to mind a powerful poem written by Chinu Modi using the poet's own imagery when Ravji was under the shadow of death in a T.B. sanatorium.

On the death of poet Priyakant Maniar, the poet's friend Yashvant Trivedi wrote a bunch of thirty-three poems gathered in his collection of poems *Paridevana* (Lamentation). Here by adopting different modes, the poet has given a wider perspective to the sentiments of elegy. By his cry of anguish, deep insight, boundless love for the late poet-friend and his poetic proficiency, the poet has contributed his best to the form of elegy.

Meghnad Bhatt has written a very penetrating poem on his father, Harischandra Bhatt, the Gujarati poet of 'Spring and Agony'. Making the failure to understand his father a subject, he has composed an agonizing poem.

By translating the ten elegies—Duino Elegies—of the German poet Rilke into Gujarati, Chandrakant Topiwala has further enriched the form of Gujarati elegy.

Y.T.

ELEGY (Hindi). In English, the term 'elegy' means a poem of pensive and reflective mood, mourning the death of someone loved or esteemed by the poet. An elegy is personal and subjective rather than objective in treatment. It is usually a lamentation, but instead of being an uncontrolled outburst of grief, it is philosophical and meditative by nature.

Songs and poems in the memory of departed ones are found in ancient Hindi literature also, but they are generally parts of a bigger work, viz. prabandhkavya. But 'elegy', as an independent genre in Hindi, found acceptance only in the 20th century. Earlier Bharatendu Harishchandra (b. 1850, d. 1885) had written a poem expressing sorrow at the death of Prince Consort Albert of Great Britain (1861) and in his play *Bharat-durdasha* (The sad plight of India, 1880) also some passages in this strain are found. But these were mainly descriptive poems lacking in depth and reflective quality of an elegy. The earlier elegies of the 20th century took the form of eulogy or homage to the departed soul. The reason, perhaps, was that the subjects of the elegies, besides being personally related to the poet were also socially eminent and their departure was not a personal loss to the poet alone, but a loss to the society as a whole. The elegies 'Viyoga vajrapat', 'Viyoga

'ajraghat' and 'Ganapati-prayan' written by Nathuram Sharma 'Shankar (1859-1932) fall into this category. These elegies were written in the memory of Kundanlal Shah, Ambikadatt Vyas and Ganapati, who were personal friends of the poet. Yet the poet, instead of documenting his personal grief, has laid greater emphasis on showing the impact of the bereavement on the society. The death of national leaders also inspired this type of elegy. The elegy written by Nathuram Sharma 'Shankar' on the death of Gopalkrishna Gokhale is an example.

In some other elegies, the subjective element is intensely prominent. They bring out the purely personal grief of the poet at the passing away of someone close to him. Shridhar Pathak (1859-1928) in his 'Arradhya shraddhanjali' (1906) expressed his feelings on the death of his father; Rupnarayan Pandeya (b. 1884) wrote 'Tilanjali' (1913) on the death of his wife; and Gopalsharan Singh (1891-1960) wrote 'Vilap' (1924) to express the agony of a mother at the loss of her child. Rupnarayan Pandeya's 'Dalit kusum' is one of the best elegies written in this age. In this poem the poet, through the medium of an allegory, gives voice to his sorrow and anguish at the death of a small child.

With the advent of Chhayavad and growing individualism in literature, this personal note became more prominent. 'Ansoo' (1925) by Jaishankar Prasad (1890-1937) is a philosophic expression of pain and sorrow accumulated over the years. Memories of a happier time only intensify this pain. Its emotional content, nostalgic-meditative mood and artistic treatment make this poem one of the landmarks of Hindi poetry. 'Nirala' (1897-1962) wrote 'Saroj smriti' (1935) under the influence of acute grief at the death of his daughter. But it is not just an emotional outburst. A deep sense of regret and sadness pervades the whole poem. With its subdued, restrained treatment and pensive dignity, the poem attains epic quality. 'Saroj smriti' is considered to be the best Hindi elegy to date.

The tradition of paying poetic homage to departed friends and national leaders continues to this day. Mahadevi Verma (b. 1907) wrote 'Rabindra ke mahaprasthana par (in the memory of Rabindranath Tagore); Dharamvir Bharati (b. 1926) wrote an elegy on the death of Subhashchandra Bose; and Harivanshrai 'Bachchan (b. 1907) wrote one on the death of Sarojini Naidu. Ramdhari Singh 'Dinkar' (1908-1974) paid homage to Purushottamdas Tandon in *Rajarshi abhinandan* (1955). Mahatma Gandhi's death inspired a number of such elegies of which special mention can be made of 'Anjali aur arghya' (1949) by Maithilisharan Gupta (1886-1964). In this elegy, the death of the Mahatma is taken more as a personal bereavement than a national loss. 'Dinkar' also wrote a number of elegies on the death of Gandhiji. Of these, 'He Ram' (1949), 'Bhaiyo aur Bahano' (1949) and 'Bapu' (1949) can be mentioned. Most of these elegies are sentimental and emotional by nature. Sincerity of feeling and dignity of treatment raise them above purely descriptive lamentations. But it can be seen that intellectual restraint and subdued treatment are no longer essential qualities of Hindi elegy today.

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Ku.B.

ELEGY (Kannada). Though the word 'elegy' has been translated as shoka-gita and charama-gita in the Indian context, we do not come across any such composition as an independent genre in the whole range of classical Kannada literature. But we do find excellent elegiac verses embedded in classical works. It is only in modern Kannada literature that the elegy as an independent piece of poetic composition has been attempted by a few poets on the model of the elegy in English.

The first occurrence of elegiac poetry is to be found in *Adipurana* of Pampa (941 A.D.) in some contexts, where one out of a couple (Lalitanga and Swayamprabha) is snatched away by death. But the most poignant piece of elegiac verse is to be found in the *Gadayudha* of Ranna (1000 A.D.).

The scene is the Kurukshetra battle field. Duryodhana has lost all his trusted commanders and relatives in the war. He is left alone, and he decides to consult Bhishma who is lying on 'sharashayya' (bed of arrows) and 'he wades through pools of blood and crosses hillocks of dead-bodies of warriors, elephants and horses'. In the midst of the multitude of corpses he notices dead bodies of his brother Duhshasana, his inseparable comrade in joy and sorrow, Karna, and Abhimanyu, son of Arjuna. Here the poet has immortalized the character of Duryodhana in depicting the heart-rending sorrow in verses. The treatment of 'karuna rasa' (sentiment of pathos) has perhaps no parallel in the whole range of ancient Kannada poetry.

The next item in this category is the mourning of Chandramati over the death of her son Lohitashva who was bitten by a snake while gathering firewood for his taskmaster 'a brahmin to whom Harishchandra had sold his wife and son.' This piece of composition is the famous mandanila ragale (rhymed couplets) in *Harishchandra kavya* by Raghavanka (1200 A.D.). These elegiac couplets are noteworthy for lyrical beauty and heart-moving pathetic note. Another lyrical piece, a kind of song called 'trivude', is to be found in *Rajashekhara vilasa* (1655 A.D.), a champu kavya, by Shadakshara Deva. This piece of verse is well-known as *Tirukolavinachya pralapa* (Bemoaning Tirukolavinachi). Shankara, a five-year old child was trampled to death by the horse of a Chola prince, Rajashekhara, while he was riding on the highway. Finally, the child comes to life by the grace of Lord Shiva.

On the news of the death of her only child the mother rushes to the place of accident and with the dead child on her lap, bursts into eloquent mourning which is expressed in verse and song by the poet in his own inimitable, ornate, but all the same evocative style.

Hundreds of stone inscriptions of Karnataka, written by unknown poets in old Kannada kandas and vrittas, mourn the death of heroes who sacrificed their lives in battle for the sake of their royal masters or in skirmishes against robbers and marauders for protecting the cattle-wealth of the village and the honour of womenfolk. This variety of stone inscriptions is called masti-gals (maha-satikal, stone of chaste lady). These inscriptions describe the heroic act of 'satis' who sacrificed their lives by self-immolation, i.e. by burning themselves to death on the funeral pyres of their husbands.

There are very few elegies in modern Kannada verses (Navodaya kavya) and practically none in the recent modernist period of experimentation (nava kavya). But every aspect of human emotion (bhava) found expression in the poetry of the Navodaya school. We find some elegies, written by a few noted poets, which bear the stamp of sincerity and genuine elegiac quality.

Govinda Pai (d. 1963) lost his wife in 1928 and as he himself has noted in his autobiographical essay (1933), he commenced giving expression to his intense feeling of sorrow and separtion from his beloved wife after her death. The separation got sublimated from the 'personal' level to 'impersonal' heights, and all through the 37 poems is seen an undertone of mystical love in separation from his beloved Divine Lord, whom the poet invariably addresses as 'ereya', 'odeya', etc. meaning 'lord' or 'master'.

While Kuvempu has mourned the death of his playmate of boyhood days, Vasu, in one of his early poems, Bendre's sorrow combined with resignation on the death of his eldest son in the ripeness of youth finds expression in a short poem. In this connection we may recall the famous song 'Giliyu panjaradolilla' (The parrot is not in the cage) by Purandara Dasa (d. 1565), wherein the saint-poet mourns the death of one of his sons. In this allegorical poem, 'giri' stands for his son; 'panjara' (cage) is earthly life which in reality is a sort of bondage; the parrot is snatched away by a wily cat (death).

'Ban konda Krishna' (Krishna claimed by heaven) is an instance of genuine elegiac poetry; it was composed by B.M. Srikantia (1884-1946), immediately after the death of Krishnaraja Wodeyar IV, ruler of the former Mysore State in 1940. Srikantia was a 'loyalist' to the core. He was conferred the title Rajasevasakta (1938) for his services to the cause of Kannada literature, and it was but natural that he was sincerely moved when his royal patron passed away. The poem, written in old Kannada diction highlights the noble qualities of the ruler, who was justly renowned as a 'Rajarshi' (Sage-king) and is noteworthy for its elegant lyricism. The poet, after eulogising the virtues of Krishnaraja as an enlightened monarch, as a patron of arts and letters, as a benefactor to his subjects, as an able administrator, and as a philosopher, feels that the king was not really dead but has joined the liberated souls of his ancestors in Heaven. Sosale Ayya Sastri (1854-1934) also had composed a few verses in kanda and vritta metres on the death of Chamaraja Wodeyar, father of Krishnaraja.

B.M. Srikantia himself became the subject of an elegy *Kambani kanike* by Raghava when he passed away in 1946. In *Kambani kanike*, Raghava, one of the students of the professor, eulogises the unique personality of the professor and his yeoman services to the development of modern Kannada literature and to the cultural unification of Karnataka and bemoans the great loss to Karnataka as a result of his unexpected death on the eve of his 61st birthday. Raghava has also written some poems and sonnets mourning the death of Gandhiji, Lalbahadur Sastri, Kailasam, M.R. Sreenivasa Murthy and Charlie Chaplin. D.V.G. and Kuvempu have also mourned the death of Gandhiji in memorable and moving verses.

To the poets of the navya (modernist) school who came on the literary scene in the early fifties the emotional aspect of poetic creativity became taboo: and so the elegy seems to have almost disappeared as a form of poetic expression.

M.V.S.

ELEGY (Kashmiri). Elegy in Kashmiri can be divided into three categories: (a) folk, (b) literary, (c) religious.

In folk literature elegy has been given the name 'van.' The poems termed as such are pieces of rhythmic prose lamenting the death of some near and dear one. There is nothing peculiar about these compositions. The recitation of such poems formed a part of the mourning rites in the past but such is not the case now. The recitation of such poems was common among both, the Hindus and the Muslims. An old woman used to be the reciter of such compositions. She used to be a professional lady and was called 'vanagar.'

The importance of such poems lies in the fact that they provide us with clue to an important mourning rite of the past.

The poems of van are thus the first specimens of rhythmic prose in Kashmiri. Most of the poems have been lost, only a handful of such poems are preserved due to the efforts of some folklorists.

The history of literary elegy goes back to 539 years when Sham Ded composed the first elegy in the 5th decade of the 15th century, mourning the death of her Guru Nund Rishi, the great patron-saint and poet of Kashmir.

After Sham Maqbool Kralwari (d. 1874), Haji Illias

(early 20th century) and Abdul Ahad (1900-1948) composed some poems in this genre but the number of elegies is too meagre to comment upon. It was the death of Mahjoor (d. 1952) which provided an impetus to the poet for composing elegies. A special number of *Kong posh*, the organ of Kashmiri progressive writers, was issued which included a number of elegies mourning the death of Mahjoor. Besides others, elegies of Dinanath Nadim (1916) Rehman Rahi (1926) and Amin Kamil appeared in this issue.

Jawaharlal Nehru's death was a shock to the entire nation. This mournful event shocked the poets of Kashmir too, they expressed their shock in verse. The first anthology of elegies named *Wozily gollab* (Red roses) was published in 1964 (ed. Mohmmad Yasin Manzir) and ran into three editions upto 1966.

Besides some Urdu compositions, thirty three Kashmiri elegies find their place in this anthology. The composers include the outstanding poets like Nadim, Rahi, Kamil, Chaman, Santosh, Azad, Nagi, Khayal, Bekas, Majboor, Wali and others.

There is no binding of metre and form for composing an elegy. It is not the form but the content that determines the class and category of the elegy. Any poetic form can be adopted for the literary elegy but the form of a 'ghazal' cannot serve its needs. In Kashmiri literature elegy has been given the name 'marsia' a word of Persian origin.

Religious elegy is confined to the Shia sect of Kashmiri Muslims. The number of religious elegies is sizeable as compared to literary elegies, but the literary value of such elegies is yet is be ascertained and deliberated upon.

Religious elegy, too, is called, 'marsia' in Kashmiri but it is different from the literary elegy. It has a definite pattern of composition and has a set and given form.

The elements of pathos and sorrow are the dominant feature of religious elegy, because events of Karbala and martyrdom of Immams form the subject matter of such elegies.

Besides the rhythm these elegies have a rhyme scheme of their own. So far as their form is concerned they are more close to Sanskrit than Persian.

Amos Kazmi has done some good work in preserving the religious elegies and has published some of the compositions of Hakim Azim, Hakim Abdulla, Munshi, Safdar and others; but a detailed study and research in this direction is yet to be undertaken.

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Mo.S.

ELEGY (Maithili) as a genre in the western sense is almost absent in the general run of Maithili literature. The ealiest, indirect reference to this genre may be traced to Vidyapati's lament over the sudden disappearance of his personal servant Ugana (said to be Shiva himself) in the following words "Ugana re mor katay gelaha" (O Ugana, where have you gone?)

Since then writers and poets of every description have normally offered their condolences through their writings, the details of which are now not available. Vidyapati's *Kirtilata* has passages showing concern and expressing lament over the murder of Ganeshwara and a similar feeling is found in his *Kirtipataka*.

In the *Gauriparinaya* of Shivadatta and *Gauriswayamvaranataka* of Kanharamadasa we find Rati (wife of Kamadeva) mourning the loss in a pathetic manner. The Maithili songs on Muharram and the marsia songs sung by the Muslims of Mithila belong to this category. The elegiac note in samadauni songs have been written by Gananatha Jha and Vindhyanatha Jha. They have made important contribution to this class of lyrics. Tantranatha Jha's *Kichakabadha* may be placed in this class. It deals with the story of the killing of Kichaka by Bhima and the elemental feeling has been raised to a great height here. Yatri's *Vilapa* is a dramatic monologue represented by the lamentation of a child widow. Amara's obituary note (article) on Dinanath Pathak 'Bandhu' (author of *Chanakya*) and Budhidhari Singh Ramakara's *Smritisahasri* (on the death of his father) constitute a class of elegy in Maithili. Ramanand Renu's 'Okre nama' (1972) may be treated as a first-rate elegy in Maithili on the premature death of his son. It adds a new genre in the history of modern Maithili poetry.

Though poor in quality and not a very popular genre in Maithili, the recent writings of elegy are of literary value and hold our hopes for the future. It is new in so far as Maithili is concerned. Ramanand Renu's 'Okre nama' is a real elegy in the modern sense and is a valuable contribution to Maithili in that genre.

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R.C.

ELEGY (Malayalam) arose as an independent genre in Malayalam poetry, owing to the influence of English literature. This does not mean that the elegiac trend was unknown to Malayalam literature. Nor was it unfamiliar to other Indian literatures, especially Sanskrit. Lovers of poetry were closely acquainted with 'Rativilapam' in *Kumarasambhava* and 'Ajavilapam' in *Raghuvamsha* both of Kalidasa, and also with those sections with a deep elegiac tone in both the *Mahabharata* and the *Ramayana*. But English poetry brought about changes in its form and content. Clear evidences of these changes were seen during the last decade of the 19th century.

Malayavilasam (1895) by A.R. Raja Raja Varma, though not an elegy, indicated revolutionary changes in Malayalam poetry. And it was in the same year that the masterpiece of Thomas Gray, *Elegy written in a Country Churchyard* was translated into Malayalam by Vatakkeppatt Raman Menon. This may be the first elegy in Malayalam.

But during the first three years of the 20th century, two original works came out, carrying all the salient features of an elegy, such as the turbulent and wailing upsurge of the sorrowful heart of the poet bemoaning the death of one very dear and near to him, poignant memories of the dear departed, the uncontrollable sorrows let loose by the smouldering memories, the gradual restraint the mind attained after protracted thoughts about the meaninglessness of human life and the indiscriminateness of Eternal Death, and the mental poise obtained at last with the support of philosophy. They are *Priyavilapam* (Mourning for the friend) by M. Raja Raja Varma, (1871-1959) and *Oru vilapam* (A mourning) by C.S. Subramaniam Potti. In both these works, there are evidences of the influence of the English elegies. In *Priyavilapam* the poet has accepted *In Memoriam* of Tennyson, as his model. The prince Ashvati Tirunal was a close friend of the poet and the premature death of the prince occasioned the elegy. The poet follows his model intimately in giving expression to his heartfelt sorrow. The philosophical flights and the mental balance caused thereby are depicted quite as in *In Memoriam*. The death of his daughter gave occasion to Subramaniam Potti for his *Oru vilapam*. The heart-rending feeling of the poet at the loss of his child becomes poignant when his memories linger over the playful pranks of the child. Philosophical musings lead his mind to the thoughts of life after death which at last afford him consolation. Here also, the elegiac pattern is that of the English poets.

A marked deviation in the structure and treatment of the theme from these two poems, and a clear signature of originality can be seen in *Oru vilapam* (A mourning, 1909) by V.C. Balakrishna Panicker. This poet has been described as 'the greatest wonder of adolescence'. Though he died of consumption at the age of 26, he is considered to be a precursor of lyrics in Malayalam poetry. In the short span of his literary career, he brought out sixteen works, of which *Vishvarupam* (Cosmic form, 1932) and *Oru vilapam* are deemed to be his great works. As a scholar of English literature, he was impressed by Thomas Gray, Wordsworth and other Romantic poets. Though very young in age, he possessed a mature poetic personality and the glow of it is clearly reflected in *Vishvarupam* and *Oru vilapam*. *Oru vilapam* is the first of its kind to claim some novelty in theme and treatment. The poem contains only 27 quatrains. The unbridled sorrow should, at the end, seek solace in philosophy and the poem should lead to rest in peace and such other accepted norms of an elegy which are totally ignored by the poet. The poem ends with a sudden blaze of the deep and violent sorrow caused by the tragedy, and a sight of the cold eyes of the snow-white death, and if, dismal, smile. The poet has not followed Gray's elegy either in theme or in structure, though he has used certain novel images from Gray, sometimes slightly changing and properly developing them and thus enriching his poem. All these place the poem in a unique position among the elegies in Malayalam.

In 1919, N. Kumaran Asan wrote *Prarodanam* (Wailing), an elegy occasioned by the death of A.R. Raja Raja Varma whom the poet regarded as his literary guru. Raja Raja Varma was almost the uncrowned king of the Malayalam literary world then, and hence it was quite natural that the poet's attitude towards the dead was moulded by reverence rather than by friendly love. Consequently, the heart-felt personal feeling of grief experienced at the loss of an intimate friend cannot be expected in the poem. The trend of the poem is that of a philosophical treatise, which makes it stand apart from other elegies. The poem contains 588 lines, divided into 147 quatrains. The background is described in such a way as to place emphasis on the revered position and greatness of the departed soul. The poet imagines that Mother Kerala herself is weeping over the death of her favourite son. He visualises the Goddess of Malayalam language, having lost her life and spirit, lying unconscious on the ground nearby. Gazing at the pyre, the poet stands and starts thinking of the secrets of life and death hidden in unfathomable depths. Reaching the apex of philosophic flights, the poet states that the horrible fire of the pyre consumes everything regardless of the position, stature, nobility of caste or creed, or physical charm. Bosom friends depart and on entry here, all sorts of human pride cease to be. This graveyard is the eternal spiritual school. The poem is pregnant with profound philosophy and is presented in a unique pattern. Finally the poet realises that the whole universe is pivoted on the Eternal Soul, that the human soul is just a part of this Eternal Soul. That which dies is only the body, the death of which is quite essential so as to enable the human soul to mingle finally with the Eternal Soul.

If the occasion for an elegy is not considered to be the death of somebody dear and near to the poet, but also as the irrecoverable loss of something very vital, very dear and very significant to the poet, then *Badhiravilapam* (Wailing of the deaf, 1909) by Vallathol Narayana Menon may be considered an elegy. The poet went stone-deaf while he was only 31, and the poem *Badhiravilapam* is a lament over this. The poem contains 61 quatrains. The first 37 are heart-rending wailing of the poet before the Goddess Parvati. For a time he suspects that his deafness is a punishment for his sin of making the people hear his good-for-nothing poems, craving for poetic fame. Again and again he appeals to the Omnipotent Goddess to give

him back his hearing. From the 38th quatrain onwards the tone changes and the poet is now ready to endure any suffering. He is ready to suffer the loss of the remaining four senses also, provided all these sufferings would make his mind fix permanently on the Goddess. The poem ends in a mood of complete mental peace, finding solace in deep devotion. Quite touching are the personal emotions expressed and the elegiac trend is poignant and telling. *Badiravilapam* remains a 'star that dwelt apart' in the firmament of elegiac literature.

Kannunirthulli (Tear-drop, 1936) of Nalappat Narayana Menon, is another important elegy and perhaps it is the most significant poem in the genre. Nalappat may be the only poet in Malayalam who attained eternal fame as a poet by a single elegy alone. In all his other works, he is more a philosopher than a poet and many of his philosophic thoughts are also incomprehensible. The grandeur of philosophy and the intensity of emotion are so harmoniously blended that the elegy has earned a unique position in Malayalam literature. This elegy has been translated into English.

In *Ramanan* of Changampuzha Krishna Pillai, elegy in Malayalam attains a new dimension. Endowed with rare poetic gifts, Changampuzha was the harbinger of a particular style in Malayalam poetry which was later known as the Changampuzha School. 'Love' in all its shades, moods and aspects was the fundamental theme of his poems and consequently he could rule the hearts of a whole generation. In him we find an inseparable and harmonious admixture of poetry and music and in no other Malayalam poet do we find such an overwhelming exuberance of romanticism. It is a typical pastoral elegy and as such it has neither a predecessor nor a successor. It deals with the unsuccessful love between an ordinary poor shepherd and a beautiful damsel of a wealthy family. Extremely romantic and charming is the pastoral background and the poem is presented in the form of a poetic drama.

Bashpanjali (Worship with tears, 1931) of K.K. Raja (1893-1968) is yet another remarkable elegy, which is considered to be the masterpiece of the poet. It was occasioned by the unexpected death of a close friend. There are other elegies also written by poets mourning the death of their friends. But they are quite conventional and the feeling expressed in them are purely formal. *Bashpanjali* however, stands as a lone example. Here the poet speaks, in a masterly way, of the deep and heart-felt grief. For a time, the whole trend of the poem takes on a mood of dejection, only to find solace shortly in philosophy, and even when the poet indulges in philosophical deliberations, the emotional appeal is maintained.

There are many other elegies, but none of them has any distinct individuality. There is no dearth of short elegiac poems, though the full-fledged elegy has disappeared.

K.V.R.

ELEGY (Manipuri). Manipuri literature does not have any elegy proper. So far no poet in Manipuri has attempted to write elegy in the form of a book. However, a few poets now and then write poems which have the characteristics of an elegy. Khwairakpam Chaoba Singh (1895-1950), one of the leading poets of the 20th century Manipuri literature, adapted Thomas Gray's *Elegy written in a Country Churchyard* in Manipuri as 'Awaba ishei' which he included in his collection of poems *Thainagi leirang*, first published in 1939. The poem laments the sad and poor life of the countrymen who passed away unsung and unhonoured, though many of them deserved laurels during their life. By use of common language and very homely imagery in the poem, Khwairakpam Chaoba Singh could set a good example of elegy in Manipuri through this single poem. In fact, many of the poems of Khwairakpam Chaoba Singh contain elegiac elements and atmosphere, as he looks upon the human life from a melancholic and tragic standpoint. Khwairakpam Chaoba Singh is perhaps the most tragic and melancholic poet in modern Manipuri literature. This feeling comes to him from his love for everything Manipuri, the flora and fauna, the disintegrated tradition and culture which was once the beacon light and his deep involvement with the lot of man in this life. Therefore, when he writes about anything, an elegiac feeling pervades his mind and as a result his expression becomes melancholic and elegiac in nature.

The next important poet who wrote a few elegiac poems is Ashangbam Minaketan Singh (1898). Two of his most notable elegies are 'Kamalda' and 'Nongumlakkhoda'. The first one is an elegy on the sad and untimely death of Lamabam Kamal Singh (1898-1934), one of the greatest poets of the 20th century Manipuri literature. At the tender age of 35, Lamabam Kamal Singh died with so many promises unfulfilled, a fact which occupied the heart of the poet with mournful thought. Ashangbam Minaketan Singh lamented his death, recalling the achievements of Kamal Singh and how his life became so precious and inspiring to all. The poem gives in beautiful language and imagery a pen-picture of Manipuri literature and the high place Kamal Singh occupied in it. The second poem is an elegy on the death of Jawaharlal Nehru in May, 1964. In it, the poet recounts the life and achievements of Jawaharlal Nehru and his contribution to the nation. The poet thinks that the death of Jawaharlal Nehru has created a void and every Indian feels orphaned by his death.

I.R.B.S.

ELEGY (Marathi). Separation by death of a beloved person from family or society forms the base of an elegy, or vilapika, as it is called in Marathi. It reflects not only deep personal feelings of the poet but some philosophical musings also. Melancholic mood and restraint are the essence of elegy.

Composition of an elegy was not current in the old Marathi literature. 'Death should never be described' *(Maranam naiva varnyate)* seemed to have been the prohibition imposed. However, Nagadevacharya, a disciple of Chakradhar (the founder of Mahanubhav Panth) has described the loss of his Guru Chakradhar in a pathetic strain and it was recorded by Muni Keshiraj in *Murti prakash* in 1288. This is, perhaps the oldest elegiac poem in Marathi.

Saint Namdeo has bemoaned the loss of Jnanadev when he entered 'sanjivan samadhi' (got buried alive for salvation). Similarly, Kanhoba has described his extreme grief of the loss of his elder brother, Saint Tukaram.

Tanaji, a stalwart warrior of Shivaji, died in the invasion of Kondana. His death has been mourned in a ballad by Shahir (balled-composer) Tulsidas. Grief-stricken Shivaji and his mother Jijabai have been realistically depicted in this ballad. Suprisingly enough, no composition is found lamenting the deaths of Shivaji and Sambhaji, the Maratha kings.

On the famous Panipat battle, Rama Joshi and Saganbhau have written ballads in which the tremendous loss to the Maratha empire has been described. Ballads written by Lahari Mukunda on Peshva Narayanrao and by Prabhakar on Peshva Sawai Madhaorao deserve special mention.

The advent of English rule in India had its impact on Marathi literature also. It goes to the credit of Mahadeo Moreshwar Kunte (head-master, Rajaram High School, Kolhapur) to introduce elegy in the western sense of the term in Marathi. On the completion of his higher education in England, the young promising Chhatrapati Rajaram of Kolhapur, while returning to India, died in Italy at the age of twenty, on 30 November, 1870. In its editorial note Kunte writes in English, "This short poem is an elegy on his Highness Rajaram Raja, Chhatrapati of Kolhapur."

During the early period of modern Marathi poetry, there were some translations from Sanskrit and English. Krishna Shastri Chiplunkar, Laxman Ganesh Shastri Lele and Sumant did some translations of *Karunavilas* of Jagannath Pandit while Thomas Gray's famous elegy was translated in Marathi by N.B. Bhawalkar, N.S. Kamat, G.R. Hawaldar, B.B. Joshi and N.M. Bhide.

Gangadhar Ramachandra Mogare (1857-1915) composed thirteen elegiac poems. Vishnu Parsuramashastri Pandit, a pioneer of 'remarriage of widows agitation', met with premature death. Mogare wrote a poem on his death and it was published in the *Indu prakash* a Bombay periodical, in May, 1876. He has written similar poems on Morarji Gokuldas, Vishnu Shastri Chiplunkar, Shivaji the fourth of Kolhapur, Dayanand Saraswati, Henry Fosset, Tukojirao Holkar, Jayajirao Shinde, Anandibai Joshi, Raosahib Mandlik, Maharani Victoria, Bhaurao Kolhatkar and Haripant Phadke.

Vithal Bhagawant Lembhe (1850-1920), a contemporary of Mogare, also gave vent to his lamentations through some excellent lines in verse. He lost his wife and the grief was inscribed in his 'Shokawarta'. It was edited thrice by the poet. He also wrote 'Vishnu nidhan', an elegy on the death of Vishnu Shastri Chiplunkar and 'Eknath viyog' on the death of his friend Eknath Ganesh Bhandare.

'Vilap lahari' by Kanhoba Ranchoddas Kirtikar, 'Viraha git' of Sumant and 'Smarani' of N.K. Behere are also some of the elegiac poems worth mentioning.

Rev. Narayan Waman Tilam was the first major poet who gave a philosophical base to the Marathi elegiac poetry. His 'Bapache ashru' was written in 1909 on the death of his own son, Vidyanand and Waman, the sone of his friend Sachhidananda Sathe.

Ganesh Janardan Agashe wrote 'Birudawali' on the sad death of Justice M.G. Ranade and 'Bashpanjali' on the death of his son Rajaram. In addition, 'Teen Haribhau', 'Edward Badashaba', 'G.K. Gokhale', 'Yandacha Hiwala' were some of the similar poems written by him.

Rajkavi Chandrashekhar Gorhe of Baroda wrote a few elegiac poems. He lamented the death of his poet-friend 'Datta' (Dattatraya Kondo Ghate) in 'Datta viyog'. Prince Fattesinghji of Baroda, who died prematurely, was mourned by him in 'Yuvaraja viyog' in a very touching manner. He also wrote 'Madhao nidhan' on the death of M.G. Ranade, 'Ashru karabhar' on the passing away of G.R. Mogare, 'Gunaseema Bhima' on the loss of his first daughter.

Poet Madhava (M.K. Katdare) wrote excellent short elegiac poems. 'Gele Balkavi Gele', 'Sant Tukaram', 'Kavivarya', 'Tilak yancha nidhan, 'Sawai Madhaoraoncha' mrityu', 'Gokalkha', 'Shanwarwadyapudhe' are worth mentioning.

Ram Ganesh Gadkari (Govindagraj) wrote 'Keshavsuta', 'Rajhansa maza najala'; Madhavanuj (Kashinath Hari Modak) produced 'Shmashan git', 'Udala hansa na ye hata' and 'Te kon tya thai'.

'Prabhakaras' by Vinayak Damodar Sawarkar and 'Anta' by Atmaram Raoji Deshpande (Anil) are written on the death of their sons respectively.

'Akarava avatar' by Prabhah Keshao Atre on Lokamanya Tilak and 'Mahatmayan' by B.B. Borkar on Mahatma Gandhi are elegies on the lives of national leaders. 'Git nirwan' by Rajkavi Kalele and 'Tee paha tee paha' by Manmohan Natu may also be mentioned.

BIBLIOGRAPHY: G.T. Madkholkar, *Vilapika*, 1966.

A.R.A.

ELEGY (Nepali). The death of a father, wife, son or friend, which the poet feels as an irreperable personal loss, provides the occasion for the writing of an elegy, or 'shoka-kavya' in Nepali. The death of a national leader or a great literary figure may also occasion similar writing.

Siddhicharan Shrestha (b.1912) mourns the death of his son Vishwa in *Vishwa-vyatha*. The poet draws a vivid picture of Vishwa who died young and recollects the happy days they had lived together. In the process, time past is reversed back to the present, the dead comes back to life, the imaginary takes on the quality of the real and sunny happiness is restored in place of the engulfing sorrow. The poet's delusion that after all Vishwa might come back is indeed touching:

Lo! I have shut my eyes,
Shut my eyes I have,
Has my son come back?
I have tied my arms,
Tied my arms I have,
Has my son come back?
Lo! I won't move, really not move,
Has my son come back?
I stop breathing, truly not breathe,
Has my son come back?

Laxmiprasad Devkota (1909-1959) who had earlier similarly lost his son responded to this poem. He wrote 'To A Bereaved Father' in which he prescribed belief in the immortality of soul as the panacea.

Belief be the night and belief be the day,
Belief be the sky of the immortal he,
May be an illusion, however for us two
Belief true remains the only remedy.

Madhav Ghimire (b.1919) who had to suffer the bereavement of his wife wrote *Gauri*. It is a string of eleven poems on the theme of the deceased Gauri and the bereavement.

Bhimnidhi Tiwari (1911-1973) wrote *Tarpan* to express his grief on his father's death. He lauds the greatness of fatherhood. Should Krishna, Buddha, Christ and Muhammad together come and ask him as to what would he like to get, the poet says, he would unhesitatingly answer:

Not rule over the world.
Not an eon-long longevity.
Not spiritual deliverance. Allow me
to have a darshan
of my father's venerable feet.

In 1934, Lalu Pradhan, the greatest actor of the Nepali stage, died in Darjeeling. Bhaiya Singh wrote *Shoka-prakash* to mourn Pradhan's death. This was followed by Parasmani Pradhan writing *Ghana-shoka-saptak* and Kadga Bahadur Singh writing *Man-pravaha* to mourn the death of Ghan Prakash Shah and Man Bahadur Gurung respectively. Both Shah and Gurung were great social workers.

On the 7th of April, 1948, Dambar Singh Gurung, founder of the All-India Gorkha League and national leader of the Indian Nepalis (Gorkhas) breathed his last at Kalimpong (Darjeeling). Dirges and threnodies came from the pen of some of the eminent Indian Nepali poets. Narendra Prasad Kumai's *Bir senaniko mrityu shokma* is of a very high order. Lyrical and expressive of heightened sentiments and lofty thoughts, the poem laments the passing away of the leader and conveys concern for the fate of the 'orphaned' Gorkha community.

Soon it fell to the lot of Agam Singh Giri to mourn the death of Narendra Prasad Kumai. And then in 1971, we find Ram Krishna Sharma penning *Giriko smritima* (In memory of Giri).

Poems have been written on Gandhiji's death and on the death of Jawaharlal Nehru. '27 May, 1964' by Tilbikram Kaila stands apart from all others. The poem which is an ode has for refrain the lines.

Oh! Where is that North Star!
By whom guided
We planted our feet in the sea!

BIBLIOGRAPHY: *Garima*, No. 12, 1984. and No 27, 1985.

D.R.

ELEGY (Oriya). In the last part of 19th century Oriya threnodies influenced by English literature began to be composed either on the sad demise of near and dear ones or of the great men of the country. Madhusudan Rao, the pioneer of modern Oriya elegy, had his 'Shoka-lahiri', 'Mahadevi Victoria', 'Radhanath viyoge', 'Shoka-shoka' 'Debatma Pyarimohan Acharya', 'Paralokagata Sulakshmana Devi' collected in *Kusumanjali* (1903).

Radhanath Ray (1848-1908) has composed two mythological elegies such as 'Duryodhanara raktanadi santarana' and 'Dasharatha viyoge'. Fakirmohan's poetic talent was awakened from his personal sorrows. He had composed 'Mrita shishuputra Manmohan', 'Hasi hasi gale mote kandai kandai', 'Puri ki dekhibi sehi sahasya vadana', ismo kshudra 'tara' which are collected in *Pushpamala* (1894) and *Upahara* (1895). Chintamani Mohanty (1867-1944) also followed the tradition and composed a number of dirges on the sad demise of poets and political leaders. *Janani* and *Phuladala* are such collections.

Nandakishore Bala (1875-1928) was not very much fond of composing mourning songs. Still, his 'Bipatnikara anushochana' expresses the pathos of a widowered person. His contemporary poets Padmacharan Patnaik (1885-1956) and Krishnamohan Patnaik (1877-1980) also com-

posed some elegies on the death of Ramachandra Bhanj, Radhanatha Ray, Madhusudan Rao, etc.

Dayanidhi Mishra and Baikunthanath Patnaik (1904-1979) have also written a number of elegies, such as 'Brintachyuta koraka', 'Janana', 'Smriti tarpana', etc. Among the poets of Satyavadi age, Gopabandhu Dash (1877-1928) and Godavarish Mishra have become successful elegy-writers. Godavarish has composed threnodies in the memory of his sister, a favourite student, a neighbouring cow-herd boy, etc., which are really appealing. The elegies 'Nimisake dekha', 'Hoithanta', 'Tha babu', 'Oushadha-dhara' and 'Bhagni' composed by him depict his deep love and sympathy for humanity.

'Gopaprayane', 'Pranara Bapuji', 'Mo dhanare' of Mayadhara Manasingh (1905-1973), 'Lahu-o lohita, 'Bou, Rama, Bhaina' of Kunjabihari Das (b.1914), 'Jebe buligala' Niranjana' of Krishnachand Tripathy (b.1911) and 'Jaga aji Barma' of Radhamohan Gadanayak (b.1911) are the names worth mentioning in the field of Oriya elegies.

Before Independence and just after, many elegies were written in Oriya on the death of great leaders, social workers and freedom fighters.

In spite of revolutionary changes in the form and technique of poetry, the composition of elegy was not hampered. 'Asta jahnara elegy' (1965) composed by Soubhagyakumar Mishra (Atmanepadi) is a beautiful elegy on the death of a college student. Besides, the contemporary poets like Sitakanta Mahapatra ('Dipti o dyuti', 1963) and Kamalakanta Lenka ('Kabitara muhan', 1974) have also composed threnodies in which death-consciousness is the principal theme. An abundance of intellectual thoughts and sagacity instead of emotion are seen in them. Still, it cannot be claimed that the contemporary poets are averse to elegies.

BIBLIOGRAPHY: Bibhuti Pstnaik, *Sahityara suchipatra*, (Cuttack, 1976); Janakiballav Mohanty, *Naba-jugara kavi o kavyadhara* (Cuttack, 1977).

A.P.

ELEGY (Punjabi) is a poem of meditative lament for the dead. The equivalent for elegy in Punjabi is 'alahuni', which is a deshi formation, probably from 'alauna' (to speak) or 'alap' (speech). It is a dirge or mournful song, which is sung by women on the death of a relative. Even the neighbouring women, sympathetic to the family, join the lamentation. Traditionally, in a Punjabi village, when a person dies, the 'nain' or the wife of the barber is sent to inform and call in the women for a 'siapa' (the ceremonial weeping and lamentation for the dead). The barber's wife leads the siapa and directs the company of standing mourners by initiating the song of lamentation. They beat their thighs, their breasts and their faces in unison, in tune with the dirge. The barber's wife, in her song, enumerates the qualities of the dead person one by one. After each verse of the elegy, sung by the nain or 'mirasan', the women repeat the burden of the dirge. In Punjabi folk-songs, the elegies for the dead persons, whether young or old, are available. When a young man dies, the nain leads the dirge in the following manner:

> The tiger, tall like a fir-tree is dead,
> Alas, alas, the tiger, tall like a fir-tree is dead.

The women mourners then cry harmoniously:

> Alas, the tiger tall like a fir-tree

The nain would say again:

> My set of bracelets exhibit his redness — the tiger tall like a fir-tree

The women would repeat then:

> Alas, alas, the tiger tall like a fir-tree.

When a young woman dies, the nain says:

> The flower-like queen, my dear daughter.

The women mourners say:

> Alas, alas, my dear daughter.

The nain:

> You lived a very short life-span, my dear daughter.

Mourners:

> Alas, alas, my dear daughter, etc. etc.

In Punjabi literature, the earliest specimen under the title alahuni are available in the *Adi granth*. In Raga Vadhans, under this title five hymns of Guru Nanak, the first Sikh Guru, are followed by four hymns of Guru Amar Das, the third Sikh Guru. Since the gurus were folk poets, they adopted this folk form of poetry. They gave the spiritual meaning to the worldly theme. In their hymns of alahuni, the gurus laid stress on the futility of weeping and crying over the dead and impressed upon the people the necessity of rising high on the spiritual plane.

"If one wails for commodities, O Baba, then the lamentation is wholly useless. The lamentation is wholly useless by the unwary world, it weeps only for mammon. It loses the power of discrimination between good and evil, and wastes this body uselessly. Whosoever hath come here, is bound to go, your pride is false. O Baba, the real lamentation is considered only when one is steeped in love." (Guru Nanak, *Adi granth*)

"On their separation from their Lord, they weep, they are blind and are not conscious of the presence of their Lord with them. The true Lord is attained by the grace of the Guru and He is to be remembered inwardly. The Lord is to be remembered inwardly, He is for ever with them. The self-willed considered Him far way. The

body wastes away and becomes useless, if it does not know the presence of the Lord within it. That lady meets the Lord, whom the Lord Himself unites. She ever remembers the Lord inwardly. On their separation from their Lord, they weep, they are blind and are not conscious of the presence of the Lord with them". (Guru Amar Das, *Adi granth).*

There seems to have been no conscious effort on the part of the poets, whether medieval or modern, regarding the composition of elegies in Punjabi. It is said that Hashim wrote an elegy on the death of Sardar Mahan Singh, the father of Maharaja Ranjit Singh, but the same seems to have been lost for ever. After the death of Maharaja Ranjit Singh, Shah Muhammad wrote a 'var'—a ballad—*Jang Singhañ te farangian*, in which he laments the passing away of the Maharaja. He says: "If Sarkar (maharaja) had been alive to-day, he could have appreciated how boldly the Sikhs had fought, or without the Sardar (maharaja), the armies, though conquering, have lost the field." There may be such specimens of lamentation in various poems, but no elegy has been composed. Therefore the question of a special metre of elegy except that of the alahuni of folklore does not arise. Some of the modern poets have tried their hands at composing ballads or poems on the death of martyrs and heroes in the battlefield, or on the death of loved ones and friends, but no special form of elegy has been evolved.

BIBLIOGRAPHY: Gurdit Singh Giani, *Mera pind* (Chandigarh, 1967); Punjab University Patiala, *Punjabi sahit kosh* (Part I, Patiala, 1971); Surinder Singh Kohli, *A Critical Study of the Adi granth* (Delhi, 1961), and (ed.) *Punjabi sahit kosh* (Vol, I Chandigarh, 1972).

S.S.K.

ELEGY (Rajasthani). The 'marasia' in old Rajasthani is the only available form comparable to the elegy of English literature. In Rajasthani literature which abounds in the description of heroes and wars, there has been little scope of mournings and lamentations. Even the meditative part is non-existent.

Coming to the 'marasia gits', we find that these 'dingala gits', have never been intended to be rendered into music like other songs. The subject matter of marasia gits are the dead heroes who deserved respectful commemoration from the poets of their times for their deeds of valour and generosity. A single exception has been noticed in the case of poet Navaladana Lalasa (18th century), who composed a marasia on the death of his cook. The feelings expressed in marasia gits are not as exclusive to the poet as they are to the society at large. The loss of a national hero or of a meritorious person for that matter, is certainly to be lamented by the people of his times, who were benefitted by him in one way or the other. The content of the marasia, therefore, is the recollection of his good deeds which only matter to those who are left behind.

Such marasias have been written almost by every Charana poet worth the name. Some of these marasias and their poets are as follows:

Rainala Jaina Lakhavata, Isaradasa Barasatha; *Maharaja Rayasinha;* Durasa Arsia, *Padamasinha Divarkadasa*, Dadhawadiya; *Rana Jaitasi;* Sujo Nagarajavta; *Balwanitasinha of Ratalama;* Barahatha Gopala; *Rana Sanga*, Barahathayamana; Chainakarana Saridu, Gulaba Mehadu, Nagadana Khidiya, Lakha Barahatha, Sarupadasa.

Another variety of such elegies is called 'pichola', meaning what is said after somebody's death. The most striking example of such writings is the couplets uttered by Baratha Asananda (16th century), in the memory of 'Baghaji' his friend and patron. The poet's sincerity of personal feelings, and the pangs suffered by him due to that personal loss, have been much appreciated by later poets. The anecdotes related in his elegy stand as testimony to the pathos created by the poet in his 'dohas' concerning his friend's death.

BIBLIOGRAPHY: Dingala git sahitya (Jaipur, 1971).

Raw.S.

ELEGY (Sindhi). In Sindhi folk literature elegy (known variously as 'marsio' or 'paara') means a peculiar song of lamentation, sung in a particular way on the death of some relative. It is customary among Sindhis that when someone dies, people assemble at the house of the deceased and console his/her relatives. In such assemblies, males and females sit separately. Women-folk sit in a circle and lament over the death, taking turns by remembering the deceased and singing his merits and virtues. While singing a mourning song, women often beat their breasts. There are professional women also who are called on such occasions. Though they are not related to the dead person in any way, being professionals, they sing lamentation songs and create the atmosphere of pathos and make others weep bitterly.

Marsio also literally means 'mourning song'. But the word is mostly used by Muslim communities. Marsio songs are sung on the death of any person or some important personality in the Muslim community. Such songs are called 'aam marsia' i.e. general mourning songs. The word is generally used in its restricted meaning, denoting those plaintive poems or songs which are sung to lament the death of Imam Husain and his relatives and companions who were killed in the battle of Karbala. The composing of marsio poems at first started in Arabic literature, and then it became current in Persian and Urdu literature also. The Sindhi marsio poems are highly influenced by those in Urdu in their content as well as form.

Marsio songs mark one of the important trends in Sindhi folk poetry, which has been preserved from generation to generation by oral tradition. As regards the songs in written literature, the earliest marsio songs in

Sindhi which have come to light in the written form, are those found in the poetry of Sufi Saint poet Shah Abdul Latif (1689-1752). The poet narrates the battle of Karbala and the martyrdom of Imam Husain in 'Sur kedaro'. Some critics try to prove that such verses in *Shah jo Risalo* are not composed by the poet himself. According to them, these poems are compositions of one of the disciples of Shah Abdul Latif and included by compilers in the poetry of this great Sufi poet. Whatever be the fact, marsio poems are recorded in many early manuscripts of *Shah jo Risalo*. Hence, their authenticity cannot be denied. Shah's poems in Sur Kedaro are full of sentiments of valour and pathos.

One of the junior contemporaries of Shah Abdul Latif, Makhdum Abdullah earned fame by writing marsio poems. He has narrated the entire battle of Karbala in detail in the form of 'kabita' (a form of narrative poetry in which each line has a rhyme in 'a' vowel). The poem is full of pathos. Makhdum Abdul Rauf Bhati (1682-1752) and Sachal Sarmast (1739-1826) are some of the other poets who have sung marsio songs to lament over the death of Imam Husain.

Sayyed Sabit Ali Shah (1740-1810) gave a new turn to marsio poems in Sindhi by composing them in different poetic forms and Persian metres. He was highly influenced by marsio songs in Urdu composed by Sabir Ali Shah and Miskin. Sabit Ali Shah's marsia are well-known for description of the battle of Karbala in which the sentiments of valour, and the idioms used are worth mentioning. He has maintained a lucid style inspite of the fact that a number of figures of speech have been used. Another peculiarity noticed in marsio songs of Sabit Ali Shah is that the stanzas containing the salutations to Imam Husain are composed in the form of a ghazal. Besides, they contain several 'noha' (lamentation) stanzas which are recited by a leading singer in the standing position, and certain words are repeated by others in chorus while beating their breasts.

Another well-known poet who composed marsia, was Akhund Muhammad Alim Khairapuri (1800-1870). He gave a dramatic touch to his marsio songs by frequently introducing dialogues between his different characters.

The marsio songs have been composed by many devout sufi Muslim poets of Sindh, right upto the contemporary period. Every poet tried his best to create the sentiments of pathos and valour in his marsia.

Besides marsio songs, there are a considerable number of elegies in Sindhi written on the death of martyrs like Sardar Bhagat Singh, Hemu Kalani and other national leaders like Lokmanya Tilak, Subhashchandra Bose, Mahatma Gandhi, Jawaharlal Nehru, Lal Bahadur Shastri and Indira Gandhi. The poems like these are called 'shoka gita' (i.e. songs that express grief and sorrow) in Sindhi. The bulk of these songs is scattered in different literary periodicals yet to be compiled in a book form. Kishinchand Tirthdas Khatri 'Bevas' (1885-1947) and Hundraj Dukhayal are some of the Sindhi poets who have written elegies in Sindhi, which are well-known for the element of pathos.

BIBLIOGRAPHY: Ghulam Rasul Baloch, *Sindhi marsianavisi* (Hyderabad, Sindh, 1970).

M.K.J.

ELEGY (Tamil). In Tamil there are a number of elegies most movingly composed which are called 'kaiyarunilai patal'. When sensational grief is translated into meaningful words they become 'kaiyarunilai patal'.

Poets praising the venture of a hero at the risk of his life may form the subject matter of the elegy. Unflinchingly receiving the death blow of the enemy, the hero stood his ground till his last breath and left this world as a brave man. He showed the prowess of a tiger when he fought. Such courageous deeds are described in the elegy. ('Karantai patalam', 10).

In Sangam anthologies a number of poems are found mourning the deaths of heroic personalities. What was noble in them was brought out to intensify the feeling of pathos. Cheraman Peruncheralathan fought with Karaikal Peruvalathan the Chola king and received a cut on the back and side. His esteemed death was immortalised by poet Kalatalaiyar through an elegy ('Puram', poem No 65).

Pari, one of the seven great magnificent chiefs, was cunningly killed by the united force of the three major kings. His pathetic death was bemourned by his daughters. The sustained grief expressed through the elegy is well conceived ('Puram', Poem No 112.)

When the veteran chief Pari was killed, his court poet Kapilar cried in utter dismay, which was preserved in some of his elegies (Puram, Poem Nos 115, 116, 117, 118, 119, 120).

The Chola king Koperuncholan and the Pandiyan poet Pichirantaiyar developed intimate friendship without meeting in person. When the king died out of a sense of damaged prestige, Picirantaiyar rushed to his grave and met his own death. It was heart-rendering and highly moving. This was bemourned by poet Pottiyar and poet Kannukanyar ('Puram' Poem Nos. 217 and 218). The death of this Chola king was deeply felt and sung by poet Karuvur Perun Chattukkattu Putanatanar and poet Pottiyar ('Puram', Poem Nos. 219. 220).

Pottiyar was the court poet of Koperuncholan. When the king prepared for his voluntary death, the poet wanted to die with him. At that time his wife was pregnant. So the king kindly requested him to wait for his death till the birth of the child. When the child was born, he went to the king's grave and cried out his grief which came out as elegies ('Puram', Poem No 221, 222, 223).

There are a few more elegies like, poet Karunkulatanar mourning the death of Cholan Karikalperuva lattan, Alattur Kizhar lamenting Cholan Nalankilli, Marokottu Nappacalaiyar lamenting the death of Cholan Kulamurrattu Tunchiya Killi Valavan and Masattanar lamenting the death of the same king ('Puram', Poem Nos. 224, 225, 226, 227).

The elegies on the death of Atiyaman require special mention. He was very generous and kind. The treatment given by him to the poets made it difficult for them to bear his death. The mourning comments of the celebrated poetess Avvaiyar regarding the death cannot be read without tears ('Puram', Poem Nos 231, 232 and 235). Arichil Kizhar also wept with bitterness at his death ('Puram', Poem No 230).

Poet Vellerukkiyar bemourned the death of Vel Evir ('Puram', Poem Nos 233 and 234). Kapilar could not bear his life after the death of Vel Pari and so cried pathetically ('Puram', Poem No 236). Perunchittiranar's poem about the death of Veliaman, Pereyil Muruvalar about Nambi Nedumchelian, Kuttuvanar Kiranar about Aai, Enicheri Mudamochiyar about the same chief, Kudavayir Kirattanar about Perunkattan and Todittalai Vizhuthandinar about the same hero are also elegies crying for the loss of good and valiant men ('Puram', Poem Nos 239, 240, 241, 242, 243)

When Perunkopendu, the wife of Cheraman Makotai died, the husband wept for her and preserved his deep feeling of loss in a poem ('Puram', Poem No 245). Besides these elegies there are many giving expression to pathetic thoughts ('Puram', Poem Nos 244, 260, 261, 263, 264, 265 and 270).

On seeing the pitiable condition of the daughters of Pari after the death of their father, poet Kapilar became grief stricken and cried for them ('Puram', Poem Nos. 113, 114,). His other poems 'Puram' Poem Nos 239, 240, 241, 242, 243, 244, 245, 260, 261, 263, 264, 265 and 270,) are also elegies. Though short their quality as elegies may well be estimated as high. The elegy might have been developed from 'oppari-patal' found in folk-songs.

A.N.P.

ELEGY (Telugu) came to be written in Telugu under the influence of English literature in the latter half of the 19th century.

But prior to that period there were poems written in the elegiac manner. They were stray outbursts of grief but not regular elegies composed in an elaborate way. Srinatha in the 15th century wrote touching poems when his royal patrons were snatched away by the cruel hands of death and when he fell on evil days enduring the pangs of penury, deprived of the pomp and prosperity which he had enjoyed in the hey-days of his poetic career. Allasani Paddana in the 16th century wrote moving poems when he was cursed to outlive his great patron Krishnadevaraya.

Under the influence of English poets, Vavilala Vasudeva Shastry (1851-1897) wrote elegies on the death of his father and his wife. His *Rukmini smaranamu* is an elegy written on the death of his wife. The poem reflects the feeling of a widower who has lost his beloved partner who shared the joys and sorrows of his life. His contemporary Vaddadi Subbarayadu (1854-1939) wrote a touching elegy *Suta smriti* when his son died in the prime of life. His wife's death inspired him to write *Sati smriti* recollecting scenes of domestic felicity enjoyed in her loving company.

In the early decades of this century Viswanatha Satyanarayana (1893-1976) wrote three hundred poems entitled *Varalakshmi trisati* when he lost his first wife and when his life was plunged in gloom. There is more of convention and rhetorical flourish than sorrow gushing from the heart. Duvvuri Rami Reddy (1895-1947) wrote an elegy on the death of his wife expressing the inconsolable grief surging from his wailing heart.

There are many elegiac lyrics in *Krishna paksham* where shadow of agony looms large over the entire poetic sequence. Devulappalli Krishna Shastry (1897-1980) excels as a poet of sorrow and lamentation. He grapples with the dark night of anguish seeking to transmute teardrops into flowers of adoration.

Basavaraju Apparao (1894-1933) wrote lyrics of anguish when he was bereaved. His song addressed to thunder makes a pathetic appeal to the bolt not to crash near the grave of his darling daughter Mangalaprada lest she should wake up and wail in the dead of night.

Nayani Subbarao's (1899-1977) *Vishada mohanamu* is written after the death of his beloved son, Mohan, whom he fondly hoped to be his prop in the evening of life.

Sri Sri's (1910) *Suptastikalu* (The sleeping bones) and *Evi talli* (Where are they, mother) express the poet's lament for unknown heroes and renowned figures who have been swallowed up by the unsparing monster of oblivion.

Poet Jashuva's (1895-1971) memorable poem *Smasanavatika* is an excellent elegy which has the intensity, tenderness and universality found in Thomas Gray's famous poem. Jashuva poignantly brings out the transience of human glory and the overwhelming tragedy of premature death which destroys promising lives before they blossom out. As a victim of the curse of untouchability, he depicts death as a leveller and equaliser, eliminating all distinctions of high and low. Within a brief compass the poet could touch upon the vanity of life, the mystery of death and the agony of bereavement in his characteristic style which displays lyrical fervour and classical simplicity. His boundless love and sympathy for the poor who die unwept, unhonoured and unsung throb behind every syllable of his impassioned utterance. The poem stands as

a lofty peak among the elegies in modern Telugu poetry.

C.N.S.

ELHANA (Marathi; 15th-16th century) was a Mahanubhava poet about whose life or time no definite information is available.

Elhana's poetry *Ashtanayikavivaha* is based on the 10th canto of the *Bhagavata*. *Padmapurana* is also utilised to enrich the story. The eight weddings of Krishna, the cult god of Mahanubhavas, are described in this narrative poem. The poet has modified the original *Bhagavata* story at his own will. He has not observed the order of Krishna's weddings given in the *Bhagavata*. He has given importance to Jambuvati, Satyabhama and Lakshana, and makes just a passing reference to Krishna's wedding with Rukmini. Elhana has given less importance to shringara in his poetry and gives major place to vira, roudra and bhayanaka rasas. In his compositions, he is nearer to the tradition of the poetry of Narendra Pandit and Damodara Pandit in terms of the art of descriptions, treatment of emotions, figures of speech and style.

There is another Elhana (approximately later half of 17th century) who was also a Mahanubhava poet. He has written *Balakrida*.

Nis.M.

ELKUNCHWAR, MAHESH (Marathi; b. 1939), an avant-garde dramatist, did his first M.A. in English literature in 1963 and second M.A. in Ancient Indian History and Archeology in 1971. He is the Head of the Department of English in Dharmpeth Arts, Commerce and M.P. Deo Memorial Science College, Nagpur. His first play *Sultan* was published in 1970. This was followed by *Garbo* (1973), *Rudravarsha* (1974), *Vasanakand* (1975), *Yatanaghar* (1977), *Party* (1981), *Wada chirebandi* (1987). Each play has created literary controversy and lot of social criticism. *Vasanakand* was the most controversial and censors objected to it. Some conservatives tried to stay its show in Nagpur, as the play discussed the problem of incest frankly. Relentless and inevitable fate is his theme. Man caught between primordial elemental passions and drives, going against the current of social morality is what makes his writing controversial.

His three plays were translated into English and published in *Enact-Garbo*, *Raktapushpa* and *Vasanakand*. Four plays have been translated into Hindi. He has acted in the film 'Akrosh' directed by Govind Nihalani (1980). He wrote the film script of 'Holi' and also the film script of 'Party' (which was also shown on TV). Fourteen of his plays have been staged from 1968 to 1985, produced by famous producers like Satyadeo Dubey, Vijaya Mehta, Shriram Lagoo and Amol Palekar. He received Homi Bhabha Fellowship (1976-78) and his travel to England, France, West Germany and Poland, to study theatre was sponsored by the Fellowship Council. He attended several seminars of Sangeet Natak Akademi and National School of Drama, Delhi and Bharat Bhavan, Bhopal. He is entirely devoted to theatre and drama. His other writings include a literary column in *Maharashtra Time* (1976), and one prose piece in *Satyakatha* (1981) entitled 'Aranyatil atmabhan'. He has also written a verse play, *Kshitija paryant samudra*.

His much discussed plays are *Garbo*, *Yatanaghar*, *Vasanakand* and *Party*. The undercurrent of tragedy, particularly due to the interplay between human relationships, man-woman maladjustment and the chinks in the so-called solid moral fabric of our social order are his main problems. His unusual handling of the conflict between the essential man and the superimposed so-called moral man, the inevitability of the conflict, his natural dialogues and the suggestion implied in his taut and tense languages are some of his special qualities. That he shocks the middle class smug statusquoist and the sentimental traditionalist is what creates many harsh critics. In the beginning he was ignored and dismissed as an *enfant terrible*. While other so-called modernists succumbed to commercial pressures, Elkunchwar is upholding his own stand, and has not fallen a prey to the common fate of a popular dramatist playing to the gallery. His study of Greek and western drama has influenced his existential outlook.

P.M.

ELLORA (Telugu b.1929) was born at Munganda village in Konaseema of East Godavari District in Andhra Pradesh. His real name is Bhaskara Rao. After his education Ellora worked as a Telugu Vidwan. In the year 1951 he joined *Andhraprabha Illustrated Weekly* as a sub-editor.

Ellora wrote about thirty books, including novels, literary criticism, poetry, children's literature, folk literature. Among his writings, folk literature and poetry are prominent. Several poems written by Ellora were translated into other Indian languages like Urdu, Hindi, Bengali, Tamil, etc.

For the collection of poems entitled *Nissasabda tarangalu* (Silent waves) Ellora received the Andhra Pradesh Sahitya Akademy Award in the year 1977. He edited *Telugu velugu* published on the occasion of the World Telugu Conference. One of the important works done by Ellora is *Janapada geyalu* which reflects village culture and old traditions. He is the founder and convener of literary forums Sahiti and Janapada Sahitya Akademy.

Some of his famous works are *Repati vasantalu*, *Nissabda tarangalu*, *Jwala toranalu* and *Saragalu*. *Janapada sahityam* is research work in folk literature.

His novels like *Gudi gantalu* and short stories like 'Jailu godalaku matalu vastha?' 'Kadalipoyina railu bandi'

'Kokilamma telivi', 'Poovulu-moggalu' are famous for their humanistic views.

Vidwan Viswam says, "Ellora's poetry purifies the sin lying within and without the heart of man and helps him to establish a new order based on a new moral principle". Dasarathi, one of the modern poets and the poet laureate of Andhra Pradesh says that he is a happy admixture of progressivism and pure poetry. His style is firm, pellucid and stately.

Ellora has done a good job by collecting the folk songs, analysing them with his research knowledge and putting them together in a valuable book *Janapada sahityamu*. This work on folk literature reveals not only the village atmosphere but also reflects the romance of life in several aspects.

In his *Nissabda tarangalu* Ellora proudly declares:

"This generation is
my generation.I will
Open my eye of
Conflagration and write
A new and golden history
To unlock the hearts of youth."

Recently a book, *Views* and *Reviews*, was published discussing Ellora's works. The book contains the views of various authors about the poet Ellora.

FURTHER WORKS: Popayi patalu (songs, 1955); *Patalagriham* (1957); *Chakachakyamu chakachakyamu* (novel, 1975).

K.V.J.M.

ELWIN, VERRIER (English, b. 1902, d. 1964) born British but Indian by choice, has done a lot to project the tribals of India to the attention of the world. Born to pious missionary parents, Elwin himself was drawn to religion early. He discovered affinity between Hindu mysticism and anglo-Catholicism to which he was attracted to the disappointment of his conventional parents. He started out in 1927 for India, the land of his youthful dreams with the idea of joining a small band of missionaries of Christo Seva Sangh at Poona. Essentially a restless spirit, he soon gravitated to the Sabarmati Ashram of Gandhiji who had stirred his imagination while still at Oxford. His conversion to Gandhiji's ideals was complete and unconditional. Elwin first heard of the neglected tribes of India from Jamnalal Bajaj and, later, with Gandhiji's consent, chose the service of the tribals as his life's mission. After this, there was no turning back.

One thing leading to another, he soon became absorbed in the study of the tribal life of Central India. His first published book with Shamrao Hivale was called *Songs of the Forest* (1935). Thereafter followed a stream of publications. To name a few :*The Baiga* (1939), *Muria Murder and Suicide*(1943), *The Muria and their Ghotul* (1947) and *The Bondo Highlanders (1950)* . For *The Muria and their Ghotul*, he received his D.Sc. from Oxford.

In 1953, Elwin, for the first time, accepted a Government asssignment as Adviser for Tribal Affairs to the NEFA administration at Pandit Nehru's instance. Here he developed what he called a philosophy for tribal advancement. After the 1962 Chinese aggression, Elwin came under severe criticism for his policy. He was unkindly and unfairly accused of wanting to keep the tribes as museum specimens. Nehru felt persuaded to come out in defence of the policy. Answering his critics, Elwin clearly stated: 'Our objective is advancement and integration of the tribals....The problem is not to disturb the harmony of tribal life and simultaneously work for its advance'. A visit to the famous Tawang Lamasery and later, a meeting with the Dalai Lama, drew Elwin towards Buddhism. He died a believer in Buddhist thought. His books on 'NEFA' (now Arunachal Pradesh) are:
A Philosophy for NEFA, (1957), *Myths of the North East Frontier India*, (1958), *The Art of the North-East Frontier of India*. (1959). On his autobiography *The Tribal World of Verrier Elwin* he received the Sahitya Akademi award in 1965. Elwin was a devoted student also of literature, and all his writings are therefore marked by a literary flavour all its own.

Jy.C.

ENCYCLOPAEDIA (Bengali). The attempt to compile the first Bengali encyclopaedia was undertaken by Felix Carey (1786-1822), a pioneer in many projects. He was the son of William Carey (1761-1834) of Serampore. Felix Carey was the first grammarian and lexicographer of the Burmese language, and a man who took keen interest in Anatomy as a subject—a fact which influenced the writing of the first chapter of the first-ever encyclopaedia in Bengali. The scientific treatises of *Digdarshan* (1818), a periodical published from the Serampore Mission, were written by him. He desired to compile a Bengali encyclopaedia modelled on English works of this kind, a desire which only befits a man of his courage and adventurousness reflected in envisioning projects, which he had the will and energy to translate into reality. A man with proficiency in the science of medicine and skill in surgery, he chose to write on Anatomy, which he called *Vyabachchhedvidya* in Bengali. In 1819 he began the translation of the fifth edition of *Encyclopaedia Britannica* naming it *Vidyaharabali*, and started publishing it part by part. When we think of the state of Bengali prose in the early 19th century, the dearth of (indeed, near-absence of) technical words, especially of the difficult and hitherto unknown sciences in the Bengali language, the difficulty involved in rendering into Bengali concepts and processes connected with these modern and at that point of time,

novel, distant and seemingly alien disciplines, we learn to appreciate fully the adventurous daring of Carey's project. From October, 1819 till November, 1820 the series *Vidyaharabali* was published every month in fortyeight page instalments. *Vyabachchedvidya*, the first part of *Vidyaharabali* comprised 638 pages. This part of the encyclopaedia is particularly valuable as it contains a long list of scientific terms in Bengali spread over 49 pages. The second part of *Vidyaharabali* was *Smritishastra* (jurisprudence) which came out in 1821. It was proposed that this section would also come out serially in monthly 40 page instalments, but publication of only two numbers in February and March, 1821, was possible. Carey announced that *Smritishastra* was being printed and upon completion it would be bound and sold in book form. Carey took this decision probably because there were not enough subscribers of *Smritishastra*. Jurisprudence was a new topic for treatment in Bengali prose, but as Carey was well-versed in Sanskrit he could undertake to perform this difficult task. He died in 1822, leaving this particular venture unfinished.

After Felix Carey, Maharaja Kalikrishna Dev Bahadur (1808-1874) compiled a small encyclopaedia named *Sankshipta sadvidyabali* in 1833. It is a collection of brief treatises on various topics of art and science. Kalikrishna was associated with many welfare activities of 19th century Calcutta, but his work in this particular direction of encyclopaedia-making does not quite begin to compare with Carey's work.

In 1846 the third Bengali encyclopaedia was compiled by Krishnamohan Banerji (1813-1885). His *Encyclopaedia Bengalensis* or *Vidyakalpadrum* came out in thirteen volumes. Krishnamohan was a scholar, knew ten languages including Greek and Latin, and was the editor of the *Enquirer* (1831), a mouthpiece of 'Young Bengal'. He was also associated with many welfare activities of 19th century Calcutta. The motivation behind his compiling the encyclopaedia has thus been described in the preface to the first volume of *Vidyakalpadrum*:

"It appears that translation of studies on European history and physics in Bengali is an effective means of combating aberrations in the minds of the common people of Bengal; for the common mind may thus be free from the evil of ignorance and confusion that permeates the country and reigns over it".

The contents of *Vidyakalpadrum* include the histories of Rome and Egypt, geometry, biographies, geography, the moral lessons of history, improvement of minds and morals, etc. *Vidyakalpadrum* was prescribed in school-curricula for sometime.

The first Bengali encyclopaedia with subjects alphabetically arranged was *Bharatkosh* prepared jointly by Rajkrishna Ray (1849-1894) and Saratchandra Dev (b. 1858). Initially the *Bharatkosh* came out in parts, publication starting from 1880. These parts combined to make an encyclopaedia in three volumes; the first volume was brought out in 1882, the second in 1886, and the third in 1892.

The total number of pages of the three volumes taken together was 1650. Saratchandra Dev was a man of varied interests and Rajkrishna a poet and playwright. Their project was indeed ambitious, and included a broad variety of subject-matter. But probably this kind of a book did not find an enthusiastic body of readership at that period, and there are no reports of its ready acceptance by the general public.

Rangalal Mukhopadhyay (b. 1843), a school teacher, and his brother Trailokyanath Mukhopadhyay (1847-1919), an eminent Bengali writer of fiction, started compiling what after its completion by the celebrated antiquarian Nagendranath Basu (1866-1938) was to become the most famous and most complete encyclopaedia in Bengali, a status it retains even today. It is called *Vishwakosh*. The first publication of one instalment was made in 1885 by the brothers working from their native village Rahuta in 24 Parganas of West Bengal. The first regular volume of *Vishwakosh* under their joint editorship was published in 1887. Basu took over as its editor in 1888, and with relentless effort spanning a period of twenty two years compiled twenty-two volumes of the encyclopaedia by 1911. Many prominent Bengali scholars of those times assisted the editor in preparing this glorious monument in the world of Bengali encyclopaedias. Later a Hindi version of the *Vishwakosh* came out in twenty four volumes during the years 1916-31. Basu started the compilation of a second edition of *Vishwakosh* in 1933, but could bring out only four volumes. He died in 1939, and the new edition remained incomplete.

In 1894, Radhikaraman Chattopadhyay started publishing an encyclopaedia named *Bharatdarpan*.

Amulyacharan Vidyabhushan (1879-1940) had a missionary zeal in spreading knowledge among the general public. So he had been preparing a detailed encyclopaedia for a long time. For thirty-eight years he collected materials for this purpose. In 1907, Amulyacharan began publishing his *Shikshakosh*, an encyclopaedia of education. He was also associated with the second edition of the afore-mentioned *Vishwakosh*. In 1934, Amulyacharan took up the project of compiling an encyclopaedia, *Bangiya mahakosh*, to be completed in twenty-two volumes. Facts and concepts of economics, medicine, history, philosophy, religion, anthropology, archaeology, commerce, natural sciences, linguistics, literature, etc., and, especially informations regarding Bengal and India were to be treated in this encyclopaedia, and lexicography was also to be a part. Amulyacharan could publish only two volumes of this book but with his death in 1940, unfortunately the grand project came to an abrupt end.

From 1933 Jogendranath Gupta (1882-1965) of Dacca, started publishing *Shishubharati*, a children's encyclo-

paedia in ten volumes. After independence the eleventh volume of *Shishubharati* came out to include matters related to the history of independence of India and some of the subsequent developments.

In 1959, Bangiya Sahitya Parishad with financial help from Government of India and Government of West Bengal started compiling *Bharatkosh* in five volumes. Its goal was to provide information about different countries and civilizations of the world in general and to provide as much information as possible about India in particular. A variety of subjects about which an average educated Bengali is expected to be curious, and very many things of which a Bengali should have knowledge, were all sought to be covered by *Bharatkosh*.

Kshitindranarayan Bhattacharya and Purnachandra Chakravarti published *Chhotader vishwakosh*, a children's encyclopaedia in five volumes, publication beginning in 1967. This encyclopaedia has undergone three editions in the last twenty years. Sudhangshushekhar Bhattacharya and Nanigopal Aich have planned an encyclopaedia named *Adhunik vishwakosh*. It is to comprise twenty five volumes, four of which have been published from 1978 onward.

Thus compilation of encyclopaedias goes on, and new projects with new perspectives come up. But with publication costs sky-rocketing, it becomes increasingly difficult to complete or update the great old ones, and to envisage new ones which might be truly comprehensive or specialized in new directions. Yet, apparently, the desire has not died, and the will to meet the challenge is still discernible in scholars here and there.

N.B.

ENCYCLOPAEDIA (Gujarati). The pioneering effort for encyclopedic activity was made in Gujarati by two Parsi gentlemen, Manekji Edalji Vachha and Ardheshan Pharamji Solan in 1891. This work entitled *Sarvavidya* was originally conceived in four volumes, but only one was published. Then in 1899 *Jnanchakra*, an ambitious undertaking of Ratanji R.Shethna, was completed in nine parts. Its first edition was so popular that it was sold out within a year and a half. Later on in 1927, Dahyabhai Pitamber Derasari brought out a minor work called *Pauranik kathakosh*. But the serious attempt to bring out an encyclopaedia in Gujarati was made by Shridhar Venkatesh Ketkar. But he had to leave the scheme after producing two volumes in Gujarati because of lack of funds. The rest of its material reached Gujarat Vidyapith through Morarji Desai but it was all in vain. In 1941-42, one more minor encyclopaedia, *Vyayam kosh*, by Dattatray Chintaman Majmudar came out.

The scheme of 30 volumes of *Jnangangotri* worked out by Sardar Patel University, on different subjects is encyclopedic in its own way. The first of its volumes was out in 1967; so far more than twenty volumes have been published. With the donation of Rs. 10 lakhs from Hari Om Ashram, the Gujarat University took a major project of *Jnankosh* in 1975 and could produce only an introductory volume. The Hari Om Ashram had also donated Rs. 5 lakhs for *Encyclopaedia of Science and Technology*. Under this project the Gujarat University produced the first volume of *Ayurvijnan* in 1977. Recently the Gujarat Vishwakosh Trust has conceived of the encyclopaedia *Gujarati Vishwakosh* in 20 volumes, of which each volume will contain 1000 pages. It will cover approximately 100 subjects along with 40,000 entries. Parallel to this, the Government of Gujarat also aspires to a production of the encyclopaedia in Gujarati. The Gujarati Sahitya Parishad, with financial assistance of Rs. 10 lakhs from Gujarat Government, has launched a project of preparing *Gujarati sahityakosh* i.e. encyclopaedia of Gujarati literature, in three parts. Out of these three volumes, the first on medieval period is in the press, the second on modern literature is in the making. The third part on miscellaneous literary items will be out in 1992. Recently, Gujarat Sahitya Akademi has sponsored a project to prepare an encyclopaedia of narratives, tales and stories available in medieval Gujarati literature.

C.T.

ENCYCLOPAEDIA (Hindi). Encyclopaedia is a product of the modern age. In the earlier ages there were dictionaries of various types but not encyclopaedias as we know them today. Europe took the first step in this direction. The first encyclopaedia in English, viz. the *Encyclopaedia Britannica*, was published in the year 1768.

Inspired by the example of the English encyclopaedia a tradition of preparation of encyclopaedia was initiated by Nagendranath Basu in Bengali in the first decade of the present century. He published an encyclopaedia in 22 volumes in the year 1911. Immediately thereafter he enlisted the cooperation of some Hindi scholars to compile an encyclopaedia in Hindi on the lines of his Bengali work. During the years 1916-1925, it was published in 25 volumes. This was the first encyclopaedia in Hindi. Though commendable as the first effort of its kind it suffered from two major drawbacks; first, emulating the English version this encyclopaedia had entries which might be useful to the English readers but were of no significance for the Hindi readers. Secondly, it did not have entries which were rather essential for the Hindi reader. It thus had lapses of commission as well as omission. As we shall see these lapses persisted in the Hindi encyclopaedias that were compiled much later. However, in 1986 a revised and upto dated version of this encyclopaedia was published in 25 volumes.

Whereas this first encyclopaedia had the Bengali encyclopaedia as its base, the second one was just a Hindi

version of the Marathi encyclopaedia published by Shridhar Venkatesh Ketkar under the title *Maharashtriya jnanakosha*. Its Hindi version followed the Gujarati version published earlier but the Hindi publication could not continue beyond the second volume.

The third one, independent of any borrowed framework or content from any other language, is essentially the first original effort in Hindi. Published under the aegis of the Nagari Pracharini Sabha in 12 volumes, within the seventh decade of the present century it is essentially the first encyclopaedia in Hindi as an original work. Financed by the Union Government, it had Govind Vallabh Pant as the Chairman of the Editorial Board, Dhirendra Varma as its Editor-in-Chief, Bhagawatisharan Upadhyaya and Gorakh Prasad as the Editors and Rajbali Pandeya as the Secretary. Dhirendra Varma was essentially concerned with the entries on languages and literature, Bhagawatisharan Upadhyaya with those relating to history, religion and culture and Gorakh Prasad with those pertaining to sciences and geography.

Without going into a detailed analysis, it can be safely stated that this encyclopaedia is much better in terms of the language, style, space allotted to each entry, its treatment and details than the earlier ones which depended on encyclopaedias of other languages.

Certain lapses, however, are noticed in this encyclopadia, for example, the Tajmahal could very well be termed as an essential entry in any encyclopaedia the world over. In Indian languages, especially in Hindi, it would be more so. Surprisingly, this entry does not figure in the present encyclopaedia. Such other instances are 'gurudwara' 'triveni', 'upama', etc. Some other entries may also be termed as controversial. There is no entry on 'zebra', but the word 'chitragardabh' figures in it giving all relevant details thereof. This word has never been used in Hindi as a synonym for zebra. Under the entry on 'Gunadhya', the authorship of *Brihatkatha shloka samgraha* has been attributed to Kshemendra while it is actually the work of Budhaswamin. Kshemendra was the author of *Brihatkathamanjari*. The two works have obviously been confused. Spacewise too, the encyclopaedia lacks balance and proportionateness. For instance, it devotes just one column to 'upanyas' and three and a half to 'kahani'.

It may, however, be said that these shortcomings do not come as a surprise in the first effort of its kind in any language of the world. It takes improvement and corrections of many an edition for any encyclopaedia to evolve an adequately balanced and reasonably polished form. This encyclopaedia provides a fairly sound base for a bigger, more comprehensive and authentic future encyclopaedia in Hindi.

An encyclopaedia in Hindi on one branch of knowledge i.e. literature and the arts, with an authentic ring about it was published under the title *Hindi sahitya kosh* edited by a strong board of editors headed by Dhirendra Verma and Vrajeshwar Verma. It was issued in 2 volumes in 1964. Although the title suggests Hindi literature, the first volume devolves on general concepts and the entries show erudition and a balanced treatment of the subjects. Even western literary movements like existentialism figure in it. The second volume is devoted to Hindi literature. Although the first volume does not comprehend the universality of information, it is an encyclopaedia of concepts and movements: literary, philosophical and religious and focuses on a single branch of knowledge.

An encyclopaedia of science and humanities entitled *Hindi vishva bharati* was reissued in 1977 comprising 10 volumes. An original writing in Hindi compiled and edited by Krishnavallabh Dwivedi, it touches on different aspects of science, inventions, literature, the arts, etc. Although somewhat of a limited nature, this encyclopaedia has its own restricted significance. It is also an original work in Hindi.

Nagendra's *Bharatiya kavya shastra ki parampara* is a specialised and sectional encyclopaedia of Indian poetics. He also published *Bharatiya sahitya kosh* a useful work on Indian literature. Similarly a work entitled *Bharatiya sahitya shastra kosh* was published by Bihar Hindi Granth Akademi in 1973.

Although not an encyclopaedia of a general nature, a sectional encyclopaedia dealing with folk-lores and proverbs entitled *Bharat Hindi lokokti kosh* edited by Bholanath Tiwari was published in Hindi. Another sectional encyclopaedia on one branch of knowledge *Vishwa sukti kosh* in 3 volumes edited by Shambahadur Varma was published in 1985.

Bho.T

ENCYCLOPAEDIA (Kannada). The conception of an encyclopaedia, or 'vishvakosha' as it is generally called in Kannada, was not at all foreign to the Indian genius. By comparison the ancient Indian encyclopaedias including those in Kannada may not satisfy all the conditions of a comprehensive modern encyclopaedia, as they had to encounter many limitations such as geographical barriers, paucity of original sources, etc. The methodology they followed might be considered unscientific by modern standards, but they knew how to itemize information (though not alphabetically), generally in verse. It would be better to term these ancient essays in encyclopaedic venture 'jnanakoshas' rather than vishvakoshas as their scope was limited for reasons already mentioned. At any rate, the authors of these 'koshas' thought highly of their utility to the reading public.

The first Kannada work so far known to us in this field is *Lokopakara* by Chavundaraya II. This work is dated 1025 by the author himself. His father was a protege of the Chalukyan emperor Jayasimha and had the title

Kavita-vilasa. Chavundaraya was well-versed in all the shastras and bore many titles such as Vag-vadhu-mandana tilaka, etc.

Lokopakara is composed in the classical 'canapu' style and contains 940 'vrittas' and a good number of 'kanda' verses. The work is divided into 12 chapters. The subjects dealt with relate to Panchanga-phala (forecasting of events, etc., according to the Indian calendar), Vastu-vichara (know-how relating to construction of buildings), Udakargala (construction of water-reservoirs), Vrik-shayurveda (plant-diseases and their treatment), Sugan-dhavada (perfumery), Supashastra (cookery or culinary science), Vaidya (medical science and practice), Visha-vaidya (toxicology), etc. The fact that some later writers have based their treatises on one or the other of the subjects dealt with in *Lokopakara* testify to the import-ance and influence of this work. Besides being informa-tive, the work makes interesting reading and has occasion-al poetic touches.

Shiribhuvalaya is a unique work and is perhaps the only one of its kind in the world. Its author Kumudendu Muni, not to be mistaken for his name-sake, author of a *Jaina-Ramayana* (1275), was practically unknown till very recently. The owner of the only manuscript of this rare work, Pandit Yellappa Shastri, published part one (1953) and part two (1955) of the work which is written in an esoteric numerical code system. After a number of years involving painstaking and persistent investigation in col-laboration with Karlamangalam Shrikanthayya, another scholar, Yellappa Shastri was successful in decoding a part of the text now published. In the introduction to the text the editors claim that the work, when decoded completely, would gain a place of supreme importance in world literature. A micro-film of the complete text is deposited in the National Archives at Delhi. S.Shrikantha Shastri, an eminent scholar and Indologist, has discussed the date of the work on the basis of references to Amogha-varsha Nripatunga, the Rashtrakuta emperor (814-877) and the Jain scholars, viz., Virasenacharya, Jinasenacharya, patronised by him and has stated that the work belongs to the 9th century A.D. But the language (nadugannada, middle-Kannada and hosagannada, new Kannada) and the metre (sangatya) would suggest that the work belongs to a period not earlier than the 15th century. Whatever may be the date of the author, the uniqueness of the work cannot be disputed. The uniqueness consists in that it yields any number of texts in diverse languages such as Kannada, Sanskrit, Prakrit, relating to poetry, religion, philosophy, and all the shastras which were prevalent at that time. The title itself *Sarvabhashamayi* suggests that it includes all the languages. It is impossible to enumerate, let alone explain, the main features and the complex numerical code system. It is in short a computerised encyclopaedia, and a precious asset to Kannada literature.

Abhilashitarthachintamani or *Manasollasa* (Wish-fulfilling precious gem or entertainer of mind): The author of this great work is Emperor Someshvara III (1120-1139) of Kalyana Chalukya dynasty. He is said to have acquired the title Sarvajna Chakravarti (Emperor among omnis-cients). Though this work is in Sanskrit, it is worth noticing here as it is written by a Karnataka ruler and a Kannadiga, and as it contains comprehensive and author-itative information on nearly 100 subjects such as poetry, music, painting, sculpture, economics, etc., it throws considerable light on the cultural heritage of Karnataka in particular and India in general. What would be of much relevance to lovers of Kannada literature and 'Karnataka music' are the sections on prosody and music. It would not be wrong to say that this work might have inspired the compilation of *Vivekachintamani*; the title and the method of treatment of subjects are similar, though differing in language. A striking difference is that while *Mansollasa* is composed in shlokas the latter is in prose, often consisting of bare lists of names and things.

Vivekachintamani is an encyclopaedia compiled by Nijaguna Shivayogi. The tradition has it that Nijaguna was a petty ruler of a small territory near Kollegal taluk in the Mysore district of Karnataka state. Besides *Vivekachinta-mani*, he has written five other works, mostly in verse and in the form of devotional and metaphysical songs, on the basis of which it could be said that Nijaguna was a Virashaiva by faith and an ardent votary of the Shankara school of Advaita philosophy. The fact that *Chintamani* was translated into Marathi by Shanteshvara Shivayogi (1604), into Sanskrit, by Shivaprakasha Swami (1652) of Thiruvallamalai and again into Sanskrit by Lingaraja towards the end of the 18th century is sufficient testimony to the immense popularity and utilitarian importance of the work. Nijaguna lived and wrote *Vivekachintamani* and other works in the 15th century, according to the opinion of R. Narasimhachar, author of *Kavicharite*.

In 10 chapters nearly 1500 items of information which the author Nijaguna asserts are not imagined by him "but collected from factual sources" (Svakapolakalpita-vallada Sarataramada Satyarthangalanne Samgrahisi) are treated and classified subject-wise; and all known items of information under a particular subject are listed. For example, the 4th chapter deals with 130 broad subjects such as poetics, natyashastra (drama and dance), musicol-ogy, erotics, etc. Under poetics again, among the many items treated the item alamkara under which 65 kinds of alamkaras (figures of speech) are listed. *Vivekachintama-ni* occupies a very high place among the shastra (scientific) treatises of an encyclopaedic proportion in Kannada literature.

Even before the project of an encyclopaedia in Kannada on modern lines was undertaken by the Depart-ment of Literature and Culture of the erstwhile Govern-ment of Mysore state, K.Sivarama Karanth, the noted novelist and prolific writer, took up the task of compiling

singlehanded a children's encyclopaedia entitled *Balaprapancha* (The world of children). The first of its kind, it was published in the early thirties by the Satya Sodhana Pustaka Bhandara of Bangalore. Subsequently in the 70's he undertook, again single-handedly, the gigantic task of the compilation of *Vijnanaprapancha* (The world of science). This has been published in five profusely illustrated volumes, each dealing with different branches of modern science. The scope and aim of the project is to purvey accurate scientific knowledge to youngsters of High school standard and the general reading public with a background knowledge of the same educational standard. The subjects treated in the five volumes are as follows:

Vol.I. *Jagattu* (This world). It deals with the birth and evolution of the universe; the story of planet earth is highlighted.

Vol.II. *Jiva-jivana* (Life and living). Articles on important aspects of biology, botany, zoology and psychology are included in it.

Vol.III. *Vastu-chaitanya* (Matter and energy). How the disciplines of physics and chemistry in this atomic age have become interrelated and have coalesced, and how matter and energy are mutative, and how the postulates emerging from these discoveries of science resemble the fundamentals of advaita philosophy are the fascinating topics in this volume. It highlights the close relationship of science and philosophy. It is needless to say that a study of Einstein's Theory of Relativity has an important place in this volume.

Vol.IV. This volume deals with all the modern developments in engineering and technology, including electronics, and even genetic engineering.

Vol.V. In this volume, some aspects of entomology in relation to diseases, investigations regarding cancer-producing genes, problems of economics like control of population growth, etc., are treated.

The five-volume Science Encyclopaedia proved to be a prized possession of almost all the school and college libraries in the state and to meet the ever growing demand the Karnataka State Government came forward and subsidized the reprinting of the 2nd and 3rd editions of this bulky work. But how far this work is authoritative and free from factual errors is a matter for experts to judge.

Jnana-gangotri (Sources of knowledge). It is a junior encyclopaedia. This project was sponsored by the Karnataka Co-operative Publishing Company and it was planned to be published in seven volumes. The editorial set-up and contents are as follows:

Vol.I *Manukulada-kathe* (Story of man, 1970): Chief Editor: Niranjana (noted novelist and writer): Editor: L.S.Seshagiri Rao. It contains 600 articles. It narrates the story of the growth of human civilization in general.

Vol.2 *Jiva-jagattu* (The world of living beings, 1971): Editor: L.S. Seshagiri Rao. It contains 400 articles on the evolution of life on earth and on topics relating to various other sciences.

Vol.3: *Bhauta-jagattu* (The physical world, 1972) Editors: Science section: Adyanadka Krishna Bhat; Literature: M.N. Choudappa. It includes 400 articles.

Vol.4: *Yantra-jagattu* (The world of machines, 1972): Editorial set-up as above, contains 465 articles on engineering, technology and industry.

Vol.5: *Kale-mattu-sahitya* (Art and literature, 1973) Editors M.N. Choudappa and A.Krishna Bhat. It contains 544 articles on dance, music, drama, drawing and painting, architecture and literature.

Vol.6: *Kride-mattu-manollasa* (sports and entertainment 1973) Editors:M.N. Choudappa and A.Krishna Bhat. How man engaged himself in various kinds of sports and entertainment from the days of the caveman to the present times is the theme of this volume.

Vol.7: *Bharatada-kathe* (The story of India). There are 1373 general articles narrating the cultural history of India with world-culture as background. There are 652 write-ups on famous personalities, and 721 articles summarising the history of India from ancient times to the present Gandhian age.

The Mysore University Kannada Encyclopaedia: The first ever real project of bringing out a comprehensive Kannada encyclopaedia on modern lines was taken up by the Government of Mysore some time during 1961, and the task of compiling the same was entrusted to the Directorate of Literature and Cultural Development in Mysore during 1962. K.S. Dharanedriah, Director, was in charge of the project. Since much progress could not be achieved by the Directorate, the execution of the project was entrusted to the Institute of Kannada Studies of the University of Mysore. The Institute (1970) commenced the work in right earnest and a general Editorial Board consisting of eminent scholars and subject sub-committees were set up to process the articles received from the contributors who were experts in their respective fields of study. This is a general encyclopaedia based on the model of the *Encyclopaedia Britiannica*, every article being entered in the alphabetical order. Simultaneously with the general encyclopaedia, the Institute undertook the compilation of a subject-encyclopaedia also. The 'Note to contributors' explains the scope and nature of the general encyclopaedia as follows:

"The Kannada Encyclopaedia is to be a book of reference to the educated general reader and also to scholars. It must consist of short, compact articles written in readable and idiomatic Kannada. The information given should be accurate and up-to-date and free from bias....The Kannada Encyclopaedia is intended to give the general reader all the essentials of modern knowledge of the standard of graduates in Sciences and Humanities. But in the treatment of topics all materials which are of interest only to advanced students shall be excluded". The

scope of the "subject encyclopaedia' differs from that of the general encyclopaedia only in the specialised treatment of a particular subject which, in the present instance, is Karnataka. As a matter of fact, a good number of the topics would be common to both. The articles in the subject encyclopaedia are in-depth studies of the topics chosen and they aim at providing all the information available to the reader in a particular field of study. The articles would be of a scholarly nature and research-oriented.

The general encyclopaedia is proposed to be published in 14 volumes of which 10 volumes have been published so far.

Kannada Folk-lore Encyclopaedia: This is probably the first of its kind in any language in India. The work was undertaken by the Kannada Sahitya Parishat of Bangalore in October 1979 and completed in June 1981, and is expected to be published very shortly. It has collected words relating to all aspects of Karnataka folk-lore from nearly 500 published works on the subject. The folk-element in each work-entry is briefly explained.

Another ambitious project undertaken by the Kannada Sahitya Parishat is the compilation of an *Encyclopaedia of Folk-Medicine*. Field workers are engaged to collect information from village folk regarding herbs and their medicinal use, and the nature-cure methods employed by village-folk. This is a three-year project.

M.V.S.

ENCYCLOPAEDIA (Malayalam). The influence of western languages on Malayalam, the rapid expansion of higher education and the change over of the medium of instruction from English to Malayalam necessitated the production of reference books such as dictionaries and encyclopaedias in the language.

R. Easwara Pillai (1854-1940) a retired high school Head-master, made an attempt to codify the universe of knowledge in Malayalam, as a reference book called *Samasta-vijnanagranthavali*. His idea was to publish the book in series, the entries being arranged in an alphabetical order. The first volume containing ten parts was published in 1936, with 204 pages of text, 42 pages of index in alphabetical order and 8 pages of introduction. In the introductory part the author has stated that the manuscripts for the remaining nine volumes have been prepared. But they do not seem to have been published as yet.

The credit for the first Malayalam encyclopaedia goes to *Vijnanam Malayalam*, a popular encyclopaedia edited and published by Mathew M. Kuzhiveli. It seems that the editor has followed Arthur Mee's *Children's Encyclopaedia* in the compilation of his work. Dividing the various branches of humanities and sciences into fourteen parts like Universe, Earth, Matter, Energy, Living things, etc., the *Vijnanam* was published in eight volumes (the first volume was published in 1957 and the last one in 1973). Altogether *Vijnanam* contains 1622 entries and 1603 pictures in 10376 pages. An Editorial Board with L.A. Ravivarma as Chairman, I.C. Chacko, C.C. John, K.M. George, P.J. Thomas, K.P. Kesava Menon, K.C. Chacko, A. Sankara Pillai and N.V. Krishna Warrior as members and Mathew M. Kuzhiveli as secretary supervised the selection and arrangement of the topics. About 150 writers have contributed articles for this work. Later Mathew M. Kuzhiveli was awarded Padmashri by the President of India.

In the year 1967 the Vidyarthimitram Press of Kottayam published a *Malayalam Desk Encyclopaedia* in 1504 pages with 20,000 titles in alphabetical order edited by Koshy P. John.

Vishwavijnanakosham, the silver jubilee publication of the Sahitya Pravartaka Co-operative Society, is the first comprehensive encyclopaedia in Malayalam. On the model of the *Encyclopaedia Britannica* it is designed to cover the world of knowledge in ten volumes of 1000 pages each. It contains 12000 titles in an alphabetical order together with 8000 photographs. An Advisory Board with K.P.S. Menon as chairman and D.C. Kizhakemuri as secretary and several consulting editors guided the preparation of the entries. P.T. Bhaksara Panicker was the chief editor. The work of the compilation of entries started in 1967 and the ten volumes came out according to the schedule: the first two volumes in 1970, third, fourth, fifth, and sixth volumes in 1971; and seventh, eighth, ninth and tenth volumes in 1972 which perhaps is a record in the book publishing industry in India.

The State Institute of Encyclopaedia publications, an autonomous body constituted by the Government of Kerala, has undertaken a scheme to publish an encyclopaedia in Malayalam called *Sarvavijnanakosham*. The scheme originated in 1961 and a committee was formed to give advice on the project. N. Gopala Pillai was the first chief editor. It took a decade to finalise the programme of the work. In 1969 K.M. George became the chief editor and he redesigned the whole scheme so as to cover 35000 titles in 20 volumes. The compilation was made by grouping the world of knowledge into 44 basic subjects and dealing with them under the guidance of ten Advisory Committees. Titles were selected after referring to encyclopaedias like the *Britannica*, *Americana*, *Colliers*, *Chambers*, *Megraw-Hill*, *Encyclopaedia of Social Sciences*, etc., so as to make the *Sarvavijnanakosham* modern, comprehensive and authoritative. Titles relating to India and Kerala have been given prominence. The first (1330 entries) and second (1200 entries) volumes of the *Sarvavijnanakosham* were published in 1972 and 1974 respectively. In 1975, Vellayani Arjunan was appointed chief editor. The third (770 entries), fourth (867 entries), fifth (1002

entries), sixth (850 entries) and seventh (1150 entries) volumes have been published. The *Sarvavijnanakosham* was given the national award for the production of the best reference book in 1979.

T.R.R.N.

ENCYCLOPAEDIA (Marathi). Jnanakosha, Vishvakosha, Mahakosha are the alternate words used in Marathi for the word Encyclopaedia in English.

In Marathi, though the dictionaries were prepared in the 19th century, no notable attempt was made in preparing an encyclopaedia in the last century.

It was in 1920 that S.V. Ketkar started publishing *Maharashtriya-jnanakosha* with which the work of encyclopaedia commenced. *Maharashtriya-jnanakosha* was designed more or less on the lines of *Encyclopaedia Britannica*. It has 22 + 1 (supplementary) volumes. It was published between 1920 and 1927. History, geography and culture of India along with many items concerning general knowledge are incorporated in it.

Vyayamkosha (1920-1949) by D.C. Muzumdar is a compilation of ten volumes. In it Indian as well as foreign games played by boys and girls, with a view to inculcate in them the value of physical fitness and culture, are described in details with the contextualized illustrations.

Following this, *Sachitra-vyvaharik-jnanakosha* (1935-1941) by G.R. Bhide, *Balakosha* (one volume 1941) by G.R. Bhide, *Sachitra sulabha vishvakosha* (1949-1951) by Y.R. Date and C.G. Karve, which runs to six volumes, *Abhinav-Marathi-jnanakosha* (1963-1971) by G.R. Bhide, which was proposed to be in 10 volumes, out of which 6 volumes are published, are some of the works contributed to this field.

Charitra kosha (1931-1945) by Siddeshwar Shastri Chitrav is a special type of encyclopaedia in Marathi. *Bharatvarshiya-prachin-charitrakosha*, *Bharatvarshiya-madhyayugin-charitrakosha* and *Bharatvarshiya-arvachin-charitrakosha* are its three volumes. Biographical entries from the ancient to the modern period are its main concern. It contains 19000 entries in its nearly 2900 pages. Because of its referential importance, the first part has been translated into Hindi also.

Arvachin-vangmay-sevak (1932-1967) by G.D. Khanolkar, running in seven volumes serves the purpose of furnishing the biographical as well as literary data of the literary figures since the British regime. 382 such entries are included in it.

Samketkosha (1958) by S.S. Hanmante is another specialized encyclopaedia. It has 460 pages and it furnishes information regarding all the numerical and other symbols and idioms prevalent in Marathi literature. Its second edition was published in 1964.

Bharatiya-vyavaharkosha (1961) by V.D Narawane is an encyclopaedia of the words and phrases in popular use with their reciprocal and synonymous alternates in 16 different Indian languages. It enjoys a special place in the field of encyclopaedia.

Bharatiya-samskritikosha (1962-1979), with Mahadeoshastri Joshi as its chief editor, is another noteworthy encyclopaedia published by Bharatiya Samskriti Kosha Mandal. Ten volumes each of 800 pages, have been published. To provide knowledge of Indian culture, detailed and exhaustive informatory articles on subjects like yajna, stars, Indian festivals, temples, rituals, castes and sub-castes, different religions of India are incorporated in this encyclopaedia.

Marathi-vishvakosha (1965-1982) under the chief editorship of Laxmanshastri Joshi has its own monumental place in Marathi language. It is proposed to be in 20 volumes. This voluminous reference-work is a project and publication of Maharashtra government Rajya Sahitya Samskriti Mandal. Eleven volumes of 1000 pages each, have been published so far. Its 10th volume dealing with the terminology, both in English and Marathi, had been published in 1973. Numerous entries from humanities, science and technology are to be included in it. It is intended to meet the need of the college students.

Ayurvediya-mahakosha (1968) by Vanimadhav Shastri Joshi and N.H. Joshi has two volumes of 1729 pages. The medical terms and different topics in Ayurveda are explained in it.

Marathi-tattvajnana-mahakosha (1975) by D.D. Vadekar comprises three volumes consisting of 1800 pages. It contains articles on different branches of 'tattvajnana' i.e. philosophy, with their traditional schools of thought, epistemology, logic, aesthetics, etc.. Both western and Indian, ancient and modern development of thoughts are also included in it.

Marathi-vangmaykosha, Ist Volume (1977) by G.D. Khanolkar is a part of the proposed project dealing with Marathi literature. In it the life and works of major Marathi authors are included. The first volume covers the period from 1050 to 1857.

Publication of *Kulvrittanta* (Family histories) also falls in this category of encyclopaedia. Many such Kulvrittantas are published, yet many are awaiting publication.

In the field of geography, the following are published so far:

Adhishaktiche-vishva-svarup or *Devikosha* (1960-1968) by R.K. Prabhudesai is a remarkable addition to these. Three volumes have been published so far and the fourth one is awaiting publication. All the published volumes are of 500 pages each. *Shri Ganeshkosha* (1968), *Matripujan* (1969), and *Prachin-Bharatiya-sthalakosha* (1969) by Siddheshwar Shastri Chitrav and *Shri Ramkosh* Ist Volume (1974) by Amarendra Gadgil are other reference works of great value.

Maharashtratil-khedyanchi-va-shahranchi-varnakrami published by the Government of Maharashtra,

Maharashtra-rajya-manachitra samgraha and *Maharashtra-rajya gramasuchi* published by Tilak Maharashtra Vidyapith under the editorship of N.G. Apte are all worthy compilations. *Dharmakosha*, and *Mimamsakosha* of Prajna Pathashala and *Shroutakosha* of Vaidic Samshodhan Mandal are the works in the field of religion.

Furthermore, this is a survey of the the already published encyclopadia works in Marathi. *Shodhavijnanakosha*, dealing with different terms regarding research, its process and methods is proposed by D.K. Sant. *Bharatiya-samajvijnanakosha* dealing with sociology, politics and economics, with the help of many scholars in the respective fields, is designed by S.M. Garge. *Bharatiya-itihaskosha* dealing with the subject of history is proposed by P.N. Joshi.

It is worth noting that Marathi stands second in preparing encyclopaedias in India, Bengali being the first.

M.J.

ENCYCLOPAEDIA (Oriya). No effort for compiling an encyclopaedia in the Oriya language was made upto the end of the 19th century. It may be due to lack of English education and inadequacy of printing facilities that the idea of compiling such an important work could not be realised. Even during the first two decades of the present century nobody thought of compiling such a work in Oriya. It was only during the third decade of the present century that Lala Madhab Lal took initiative to acquaint the Oriya readers with a broad spectrum of general knowledge, and compiled a book called *Vividhasangraha*. The topics included in it were arranged neither systematically nor alphabetically. It was very much a modest attempt and could be regarded as an apology for an encyclopaedia.

Subsequently, in the third and fourth decades similar modest attempts were made by Bhabagrahi Mohapatra, Lala Nagendrakumar Roy and Akshyakumar Chakravarti, who compiled books named *Ratnakosha*, *Vividharatnasangraha* and *Vividhasarasangraha* respectively. All these books were in single volumes and of these *Vividharatnasangraha* (about 900 pages) of Lala Nagendrakumar was the best and most systematic.

In fact, the real pioneering work in this field was done by Balakrishna Kar, who in 1940 intended to bring out a children's encyclopaedia in a complete form in eight volumes. It was named *Shishusankhali*. But due to the acute paper scarcity during the Second World War, he could bring out only three volumes. The book was full of information and was very well-written. It was well appreciated by the juvenile readers as well as by the general reading public as a whoie. The next important work was done at the initiative of Mayadhar Mansinha, the scholar and poet, who stressed the importance of compiling a scientific encyclopaedia and brought out a sample copy named *Oriya jnanakosha* consisting of 55 entries written by experts and eminent scholars in concerned topics. The work was subsequently undertakan by the Utkal University in 1953 with Mansinha as the chief compiler along with a few other scholars. The purpose was to bring out a comprehensive encyclopaedia in Oriya in multiple volumes. But due to many handicaps the work could not be completed as scheduled and after 10 years of endeavour only an abridged encyclopaedia in four volumes could be published and was named *Samkshipta Oriya jnanakosha*, having 3282 entries in 1945 pages and 382 photographs.

But the work inspired Binod Kanungo, the well known freedom fighter and scholar. He took it to himself to bring out a popular encyclopaedia in 75 volumes. It was in fact a Herculian task for an individual to accomplish. But Kanungo began the work in 1954, with indomitable courage and perseverance and has so far succeeded in bringing out 36 volumes in about 7000 pages.

It is a unique saga of an individual's determination and single-mindedness against innumerable odds. His encyclopaedia, named *Jnanamandala*, is properly illustrated, and its entries are written elaborately in simple colloquial language to be easily understood by common readers. The first volume of *Jnanamandala* appeared in print in 1960, and received high praise from all quarters.

In order to make the entries upto date the compiler has decided to bring out year books each year, simultaneously with the newer volumes. The work is in progress, and has almost come to acquire the status of an institution.

The notable single-volume illustrated encyclopaedia entitled *Vishvaparichaya* has been edited and compiled by R.K. Nanda. It was published in 1962 having 7500 topics in 850 pages, and the topics have been arranged in alphabetic order. This is so far the best single-volume encyclopaedia in Oriya.

No attempts have been made so far to compile different types of encyclopaedias in Oriya on different subjects like medicine, science and technology, religion and ethics, social sciences, or literature. Recently under the auspices of the Utkal Pathak Sansad, a private organisation, reference books in the line of encyclopaedia are being published on Oriya *Parvaparvani* (festivals) *Deva-devi* (deities) and *Sadhusanta* (saints). But these are not strictly encyclopaedias, neither have they been systematically and properly edited to convey relevant and meaningful information.

J.B.M.

ENCYCLOPAEDIA (Punjabi). *Gurushabad-ratnakar mahan kosh* is the first-ever encyclopaedia published in Punjabi during 1930 by the erstwhile state of Patiala. It was compiled and produced by Bhai Kahan Singh Nabha

(1861-1938) who was one of the greatest scholars and most distinguished author of his time, and whose knowledge of Sikh scriptures and history was considered to be profound and unrivalled. This 'kosh' is his *magnum opus*, a gathered bumper harvest of his life-long labour and considerable expense. Though planned and exquisitely executed as encyclopaedia of Sikh literature, it has also proved to be a very valuable and dependable dictionary of Punjabi and Hindi languages as well as a useful compendium for the students of comparative Religion and Theology. As far as Punjabi is concerned, it is a monumental work, a unique and stupendous work of research and reference. It contains about seventy thousand words, occurring in Sikh scriptures and other allied books and manuscripts, alphabetically arranged and dealt most comprehensively with rare correctness, precision and thoroughness. It is profusely illustrated with maps, pictures and relevant quotations. Besides, being an all-inclusive work for ready reference and a store-house of information on various subjects, it is 'a whole library of literature of Sikhism', in fact, the most precious and indispensable book on the subject. Its first edition came out in four huge volumes consisting of 3338 pages, a marvellous venture undertaken and carried out single-handed, standing as a permanent monument to its author's dedication and remarkable spirit of service. Its enlarged edition was published in 1960 and a reprint in 1974, through a photographic process, by the Languages Department, Punjab.

Punjabi-lokedhara-vishva-kosh, the encyclopaedia of Punjabi folklore, is a signal contribution of another dedicated scholar, Sohinder Singh 'Wanjara Bedi', a lecturer, a poet and an eminent folklorist. It is a splendid product of his life-long devotion and single-handed effort involving collection of folklore from all available sources at his own expense and its presentation in the form of various volumes culminating in the production of this great work. He was inspired to undertake the accomplishment of this stupendous task on glancing through in 1950 *The Standard Dictionary of Folklore*. It comprises all sorts of information, presented in a literary style and arranged alphabetically, regarding numerous themes, forms, topics and aspects of the rich and varied folklore of the erstwhile Punjab, the land of 'punj dariya' (five rivers). Its first volume came out in 1978 and was followed successively by second, third and fourth in 1978, 1979 and 1981 respectively. The publication process is still in progress.

Punjabi-vishva-kosha is a full-fledged encyclopaedia of great dimensions, being produced by the Languages Department, Punjab under the chief-editorship of its Director, S.Kapoor Singh Ghuman. This ambitious and laudable project, consisting of twenty-five big volumes, was planned and launched around 1960 by Joginder Singh and was carried on by his successor, S. Dalip Singh, assisted by a team of scholars and subject-experts. The then current edition of the *Encyclopaedia Britannica* was adopted as its model. But while providing relevant information on all branches of knowledge, first priority was given to entries containing all-round information regarding the erstwhile Punjab. These were followed by those pertaining to the land and people of India. Its first and the fourth volumes were released in 1984, marking a memorable event in the annals of Punjabi and opening a floodgate of knowledge to the Punjabi-speaking people in their own language and script. The second, third, fifth and sixth volumes are under print and the remaining ones are actively in hand.

H.S.S.

ENCYCLOPAEDIA (Sanskrit). Sanskrit may not have encyclopaedias in the formal modern sense of the term, but there are literary works dealing with a wide variety of subjects which offer information on the different aspects of life.

The earliest strata of Vedic literature have been the very basis of such encyclopaedic compilation. This essentially 'hear-say' (shruti) literature contains various and varied information from metaphysics to history. The *Vedas* were considered a whole category comprising the four *Vedas* and the six ancillaries—vyakarana, jyotisha, nirukta, chhandas, shiksha and kalpa. This 'total' literature prescribes the ways of life, as rightly pointed out by Manu (1.21)—"God, after creating the world and the living beings created also right in the beginning, different names and actions for each through the word of the *Veda*, instituting a different framework of behaviour (Vedashabdebhya eva adau prithak samthashcha nirname)."

Coming down to another type of literature, the *Natyashastra* of Bharata (2nd century B.C. to 2nd century A.D) it is seen that the 'natya' as conceived in this work is a rich framework of interlinked concepts. Under the four types of abhinaya—vachika, angika, aharya and sattvika—almost all categories of knowledge like the Sanskrit language and Prakrit, theatre, its architecture as also rituals to be performed, poetics, metres, music, dance, etc., are presented in great detail.

The *Brihatsamhita* of Varahamihira is a veritable encyclopaedia of Indian life in the Gupta age and it deals with subjects like geography, religion, social life and economical life, astrology, fine arts (residential and temple architecture, sculpture, music and painting), literature, etc., at great length. Of the vast material in it some topics like iconometry, iconography, plasters and sculptural material (chapters 52-58), watersprings and arbori—horticulture (chapters 53-54) and on gandhayukti or cosmetics and perfumery (chapter 76), are the oldest extant material available on the subject. Varahamihira's learning covered works not only in Sanskrit but also Prakrit. In the field of Jyotisha his knowledge covered Greek astrology also. Although a writer mostly on the

shastra literature Varahamihira wielded a facile pen. His famous work, the *Brihatsamhita* itself reveals him to be a skilled versifier. In this work he uses nearly 64 varieties of metres, including some rare ones. Likewise there are texts on ayurveda, sangita, darshanas, etc., belonging to early periods and all of them are in Sanskrit, giving a comprehensive, and at the same time, detailed picture of the concerned subject.

The type of literature called 'purana' is a compilation having the five characteristics of sarga, pratisarga, manvantara, vamsha and vamshanucharita. But as the puranas were required to play a new role in the lives of the people they were not restricted to metaphysical or dynastic accounts only, but to serve as authoritative texts for instructing people in matters of varnashrama-dharma, sadachara, vrata, upavasa, tithikalpa, dana, rajadharma, devarchana, etc. All these topics attained gradually great importance and the major puranas now available are a comprehensive document in various topics, like religion, philosophy, politics, sociology, poetics, dramaturgy, arts, sciences, etc.

Besides these categories of works, there are treatises, like the *Abhilashitarthachintamani* or *Manasollasa* by Bhulokamalla or Someshvaradeva (12th century) and *Shivatattvaratnakara* by Keladi Basava treating of multifarious topics. For example the *Manasollasa* (printed in three volumes in the Gaekwad's Oriental series) is designated by the author Someshvaradeva himself, as 'Jagadacharyapustaka' or a book which teaches the world. The scope of the book is very extensive indeed, covering polity, king and his paraphernalia, sports, sangita, fine arts, enjoyments, deities, etc.

S.S.J.

ENCYCLOPAEDIA (Tamil) is a work that contains information on all branches of knowledge in the form of articles generally arranged alphabetically. This concept has been familiar to the Tamils from the days of early Tamil literary development.

Encyclopaedia in Tamil was called nighantu and like everything else, the nighantu also was written in poetry to facilitate learning it by heart. Among the early nighantu outputs, *Sendan Divakaram* (also called *Adi Divakaram* by some) consisted of 12 volumes covering 9,500 entries. It is dated 7th century A.D. *Pinkalantam* (8th century A.D.) has 4121 stanzas. *Chudamani-nighantu* (15th century) provides information on 12,000 items in 1125 stanzas. *Thevai* published from Rameshwaram and *Kailasha-nighantu-chudamani* both of the 15th century and *Akaradi-nighantu (1594)* are other works in this field. They were followed by *Urich-cholnighantu* by Gangeyan in the 17th century. Some more works came out in the 17th, 18th and 19th centuries. Separate nighantus have been written to deal with astrology, medicine, etc. After the arrival of European missionaries, very few people made use of the nikandus and there was a change in the outlook of the elite.

Three major works appeared in the first half of the 20th century. In 1902, A. Muthuthambi Pillai of Jaffna compiled in 400 pages *Abhidhanakosham*, an effort which received wide recognition. In the next year Eekkandu Irathinavelu Mudaliar came out with a 740 page *Chirappuppeyer akaradi* in which he has listed the names of deities, places and poets with explanatory notes.

Pride of place is due to *Abhidhana-chintamani* of A.Singaravelu Mudaliar, Tamil Pandit of Pachaiyappa's College, Madras. He began to work on it in 1899 and published the first edition in 1030 pages.

It covered literature, history, mythology, epics, astronomy, geography, chemistry, botany, etc. Information on ancient epic characters, mythologies and classics, particulars of ancient Tamils, details of the habits, customs and culture of the early Tamils, grammar, iconography, notes on Sanskrit literary works are all found here. We get here biographical sketches of deities and illustrious personages, descriptions of and explanatory notes on places of sanctity and antiquity as also essays on different systems of philosophy.

Singaravelu Mudaliar revised the work but when the second edition was in print, he died in 1931. By then only 1000 pages were actually printed. Completion of the remaining 634 pages was effected by his son with a sense of filial duty and as a labour of love, in spite of paucity of funds.

The main point about this work is that it is a one-man effort. It does not cover all the subjects; but within its covers he has packed what he knew. Considering the conditions which prevailed in the author's generation, the environment and difficulty in securing resources for printing and publishing a book of this nature and size, Singaravelu Mudaliar is entitled to all encomiums. Some of the information may be wrong; this is inevitable.

In about 1910, C. Cumarasami Naidu & Sons published a 200 page *Vijnana-kalaikkalanjiyam* with some colour illustrations.

Tamil-English Cyclopaedic Dictionary of medicine, chemistry, botany, and allied sciences based on Indian medical science is a one-man effort of T.V. Sambasiva Pillai. It consists of 5 volumes. Volume I published in 1938 carries 114-page introduction in English and 1752 pages of text in Tamil alphabetical order with elaborate notes in Tamil as well as English. It is extremely valuable to students and practitioners of indigenous systems of medicine. It is his greatest work, the first of its kind, a popular dictionary and an excellent work of monumental nature, being a mine of information. It has been published by the Research Institute of Siddha Medicine. Volumes I and II are now out of stock. Printing of volumes IV and V was made possible by the generosity of G.D. Naidu Charities.

Volume I alone was published during the life-time of the author, and the subsequent volumes have been published in various stages by the Govt. of Tamilnadu through the Director of Indian Medicine.

A regular set of encyclopaedia volumes in the modern sense was brought out in an Indian language in Bengali for the first time. The second Indian language to have this credit is Tamil.

On Independence Day, August 15, 1947, T.S. Avinasilingam, then Minister for Education in the composite Madras Province founded the Tamil Academy, a private body to (1) compile a ten-volume encyclopaedia in Tamil, (2) to award prizes for the best books in Tamil in chosen subjects every year, and (3) to hold Tamil literary festivals. He was able to secure public donations and the support of the State and Central Governments in a substantial measure. An Editorial Board was constituted with A. Lakshmanaswamy Mudaliar who was then the Vice-Chancellor of the University of Madras as Chairman, to lay down the broad policy. It was decided to publish the encyclopaedia in alphabetical order. The object of the project was to help average readers to gain general knowledge of all the subjects. Subject-wise volumes, it was felt, might be made use of by specialists only. The pattern of the *Encyclopaedia Britannica* was to be followed. Articles were to be called from teachers in the colleges and universities. Contributions were also invited from scholars living outside Tamilnadu and from persons, institutions abroad. Many of the contributions were received only in English. These were translated into Tamil. To maintain a uniform style, a language editor was appointed. It was agreed that the style and language used should be readable and not ornate. Sanskrit words were not avoided arbitrarily. But whenever a good Tamil word was available and understood by the people, it was adopted. International scientific terms, e.g. Oxygen, Hydrogen were transliterated and not translated. Ten thousand topics on 40 subjects were listed. Maps and artist's sketches were to be added in addition to their photographs.

M.P. Periasami Thuran was appointed chief editor. He had given thought to the idea of a Tamil encyclopaedia along with C.Subramaniam and O.V. Alagesan as early as 1930. Tirikudasundaram Pillai, a well-known scholar, was appointed its joint editor.

The first volume was published in 1954 and the ninth in 1960. Nineteen years after the actual commencement of the work, a supplement (called Volume Ten), was issued in 1968. Each of the 10 volumes consists of 750 pages.

During these two decades, Tamil literary style had undergone a great transformation due to a renaissance and popular upsurge consequent on Indian Independence and mass education. The work of the encyclopaedia was overtaken by the speed of inventions, discoveries and political changes and economic developments. No machinery on a permanent footing had been created to issue revised editions.

A revised edition of Volume I was nearing completion in 1979; at that stage, the Tamil Academy found itself unequal to the task.

The project has now been taken over by the Government of Tamilnadu and entrusted to the Tamilnadu Textbook Society.

Children's Encyclopaedia: *Kulandaikal kalaikkalanjiyam* issued in Tamil is the first such work in any Indian language and so it is a laudable effort. After completing the 10 volume encyclopaedia for adults, the Tamil Academy and chief editor M.P. Periasami Thuran took up this venture.

The work was financed by the Tamilnadu Government and the Government of India. UNESCO partly supplied paper, free of cost. 10,000 copies of 10 volumes were printed. High standards of production were maintained. The work is based on the models of *Golden Encyclopaedia* and *World Book Encyclopaedia*. The alphabetical order was adopted. Each page has a map or photograph, either in black and white or in colour. Roughly 50% of the illustrations are in colour.

The first volume was published in 1968 and the tenth volume in 1976. A twenty-page article on India is an important feature of Volume I. Likewise a 42-page Index is a part of volume 10.

To bring out the second edition, the Tamil Academy has made the preliminary arrangements (May, 1981).

Abdul Rahim is known for his single-handed compilation of *Islamia kalaikkalanjiyam*, in 3 volumes, in alphabetical sequence. The volumes were published in 1976, 1977 and 1979 and contain 711, 721 and 1016 pages respectively. There are no illustrations. It fulfils all the requirements of a comprehensive encyclopaedia; it is about religion and is a mine of information. Another publication of the same name published earlier in 1961 by the journal *Marumalarchi* to mark its first decade had some articles on Muslim world, places of Muslim interests, etc. Being the effort of a journal, it was not intended as a permanent source of reference. Its chief editor was Pasha.

So.

ENCYCLOPAEDIA (Telugu). Inspired by the *Encyclopaedia Britannica* in English and *Vishvakosha* in Bengali, Komarraju Venkata Lakshmanaravu Pantulu launched an ambitious scheme around 1910 to prepare a multi-volume encyclopaedia—*Andhra-vijnanasarvasvam* in Telugu. He published three volumes covering articles from 'A' to 'Ahri' only and the 4th volume devoted to the entry 'Andhra' was under compilation when he died in 1923. Assisted by 17 other scholars, like Gadicherla Harisarvottamaravu, Vemuri Vishvanatha Sharma and Mallapalli Somashekhara Sharma, K.V. Lakshmanaravu aimed at,

and achieved, to a large degree, a high standard of precision and comprehensiveness. Due to lack of adequate resources the volumes were printed on news-print and they could not be adequately illustrated. Kashinathuni Nageshvararavu, a noted philanthropist-scholar took up the incomplete project on hand, and with the help of the surviving encyclopaedists issued a revised and enlarged second edition of the earlier 3 volumes in 2 neatly bound volumes consisting of 600 pages each, in 1932 and 1934 respectively. While the third volume was in the press Nageshvararavu too died. Though the project had to be abandoned due to the lack of proper planning and the unduly ambitious nature of its coverage, the fact that the volumes are still valued as reference books in libraries, speaks of the sincerity and the profound erudition that went into the making of the volumes.

The first complete encyclopaedia in Telugu, however, was compiled and published single-handed by Kandukuri-prasada Bhupaludu, the zamindar of Devidi around 1940. *Andhra-vijnanamu* as it is called, is a 7-volume encyclopaedia. Though it is a one man effort and has all the drawbacks associated with it, and the selection as well the treatment of the entries is more arbitrary than logical, the volumes are, no doubt, serving its designed purpose.

Realising that really standard and worthwhile encyclopaedia could not be produced by individuals, however wealthy and learned they might be, an organisation Telugu Bhasha Samiti was formed around 1950 with the blessings of the then composite Madras State Government, aiming at the compilation of a standard encyclopaedia in Telugu. After much deliberation the planners decided that to attempt at a multivolume alphabetical encyclopaedia in the initial stages of modernizing the Telugu language was neither desirable nor practical. Hence a plan for a subject-wise encyclopaedia was evolved. At the outset a 12-volume encyclopaedia was contemplated, but later the number of volumes was increased to 16, so as to accommodate all branches of knowledge, both eastern and western. The distribution of the subjects among the volumes is as follows: 1. History and Politics, 2. Physics and Chemistry, 3. Telugu Culture-1, 4. Telugu Culture-2, 5. Economics, Commerce and Geography, 6. World Literatures, 7. Philosophy and Religion, 8. Agriculture and Animal Husbandry, 9. Sociology, Psychology, Anthropology and Education, 10. Mathematics and Astronomy, 11. Law and Jurisprudence 12. Botany, Biology, Zoology and Forestry, 13. Technology, 14. Fine Arts, 15. Medicine, 16. Atlas and Index.

Fourteen volumes of about 1,000 pages each have so far come out. The neatly printed and bound volumes are well illustrated and each contains a few art plates as well. Each volume is divided into two sections, the first giving a bird's-eye view of the subjects, and the second treating the various topics arranged in an alphabetical order. A comprehensive index, glossaries of technical terms (Telugu to English and English to Telugu) and bibliographies are added at the end. Enlisting the co-operation of savants, like G.V. Sitapati (chief compiler), M. Somashekhara Sharma, R. Subrahmanyam and P.V. Rajamannar on the compiler's panel and editorial boards and hundreds of eminent scholars including a few foreigners as well, as its contributors, the encyclopaedia has become very popular. A few volumes like those dealing with Telugu culture and world literatures are more popular and have run into a second edition.

Andhra-sarvasvamu (all about Andhra) compiled and published by Maganti Bapinidu in 1943 is more in the nature of a book of knowledge than an encyclopaedia. *Purva-gatha-lahari* written by Y. Shrinivasaravu, explaining in an alphabetical order topics relating to our ancient lore may also be mentioned as a cyclopaedia with a limited scope.

B.V.S

ENKI PATALU (Telugu) by Nanduri Venkata Subbarao made him famous instantly. One day as he was returning from his college in a tram, a tune came to his mind—'gunde gonthuka lona kotladu thadi' (the heart throbs in the throat) and it became his first song by the time he reached home.

Sathavadhani Veluri Shivarama Shastry heard both Basavaraju Apparao's songs and Nanduri's *Enki patalu* at a wedding ceremony in Vasantavada and complimented Nanduri on his novel *Shrigara nayika* (romantic heroine). He assured him that he would reach the standards of Sanskrit rhetoricians. In 1925 in a meeting of the poets at Nuzvid, Vedam Venkata Raya Shastry compared *Enki patalu* to Shakespeare's sonnets. They have endeared themselves to the scholar and the unlettered equally.

These songs have no string of story running through them. Each stands separately with its rich melody of as yet unexpressed romantic thought, each an epic of romance. The canvas is very meagre, the words colloquial and limited but the effect is really fantastic. Enki and Nayudubava are the central characters, great lovers, and the riverside grove is their home.

By the time Nanduri joined college he had imbibed folk-songs, like 'Chel moohana ranga', 'Venkayya chandramma' and 'Narayanamma' songs. He was deeply influenced by Basavaraju Apparao's songs and 'Muthyala Saralu' of Gurazada Apparao. On the top of it he had his innate culture and a strong sensibility. It should be mentioned here that Nanduri came under the influence of the Romantic poets of England, especially Robert Burns and his Scottish folk-songs. Nanduri chose Godavari dialect and vishakha inflexions for this immortal romance.

He avoided the suggestions of obscenity in such folk-songs as 'Venkayya chandramma' and 'Narayamma

nayudubava' and accepted only their haunting rhythm. His power lay in choosing the proper prosody which not only turned the songs catchy but also infused life into the very common, day to day theme.

If these songs are read in the present order, we do not find any development in thought; nor do we find an exposition of any rasa (sentiment) in them. Each song is a billow, a wave, a lightning. It does not contain the quality of a living stream. Yet, analysed, one could see the several stages of 'shringara' (love) in the songs. It is the heroine who loves the hero overwhelmingly. The way she looks at him indicates an erotic stance 'chakshu-ragam' (love at first sight). When at midnight she goes to meet him in the field another stage 'manassangam' is suggested. The hero too feels that he has succumbed to the overwhelming love. Deep and total surrender is suggested in his tone. They are not married yet. When the man is busy with his work, she sits drinking him with her eyes. But time does not stop. Night gives place to day, Enki curses both. Another stage of 'shringara pratapam' is suggested here. Various songs suggest Enki's virginity, fire-like purity, their love in separation, in union and fulfilment. The poet has secured for the hero and the heroine the nonduality as is proverbial in the 'ardha-narishvara tattvam.'

Many scholars praised these songs. Puranam Suri Shastry saw in Enki and Nayudubava jiva and Ishvara. Panchagnula Adinarayana Shastry found them comparable to Rati and Manmatha. Vedam Venkata Raya Shastry said half-jocularly, that Rambha and Nalakubara were born in this world in Kali-Yuga as a result of a curse and they were Enki and Nayudubava. C.R. Reddy invited Nanduri and honoured him, hearing that some scholars had denounced Nanduri. Reddy's quip was bitter and characteristic, if pandits did not accept Nanduri, there must be real merit in him. Vedala Thiruvengalacharyulu quoted from *Enki patalu* in his *Andhra Dhvanyalokam*. Stalwarts like Gidugu, Veturi, Mallampalli, Kolavennu and Burgula wrote articles on the songs. But real popularity was brought to it by radio, literary meets and light music concerts. Enki with her simple beauty and romantic love has made herself, her 'bava' and the poet immortal and has left an indelible mark on Telugu literature.

V. Sa.

EPIC (Assamese). Pure literary epics in Assamese blank verse came to be written in the latter half of the 19th century with the efflorescence of neo-renaissance in the Assamese literature under the western literary impacts.

The first of the series chronologically is the *Abhimanyubadh* (The killing of Abhimanyu, 1875) by Ramakanta Choudhury. Unfortunately the whole of this epic is not available. From what is extant we can merely conceive of the poet's plan of the work, his poetic diction and theme. Had the epic been available in its completed form, doubtless, it would have been a literary epic par excellence. Abhimanyu's promise, Uttara's role as a devoted wife, her impatience to see her husband, her heroic determination to face the mighty enemies, her arrival at the camp of her husband, her premonition of the separation from him—are some situations, touchingly told in Assamese blank verse, replete with apt similies and metaphors. It maintains high seriousness and epic grandeur throughout.

The *Sita-haran-kavya* (The abduction of Sita, 1888) by Bholanath Das is the second Assamese epic in blank verse, and it is based on the central theme of the *Ramayana*. Bholanath's full credit lies in the portraiture of Ravana as a Man of the Renaissance with all his follies and foibles, hopes and aspirations of a human being, who, as such, succeeds in drawing human sympathies. Ravana is a king, conscious of his situations, singing prayers to his Lord Shiva for strength to take appropriate revenge upon his arch-enemies Rama and Lakshmana who have dared not only to insult his sister but also to kill many of his trusted men and hundreds of his soldiers. As a befitting retaliation for the inhuman insult inflicted on his sister, Ravana kidnaps Sita, the wife of Rama.

Bholanath's approach to Ravana is Miltonic. The hero of the epic is Daiva (Destiny) that determines all human action.

Next comes the *Lila-kavya* (1899) by Padmanath Gohain Barua. This literary epic is based on a purely personal bereavement of the poet. The poet lost his beloved wife Lila in 1899 and took up immediately to compose the epic. It is, indeed, a rare endeavour to put a personal affair in the mantle of a literary epic, bedecked with perfect mobility of blank verse, finished diction, salutation to the Muse, canto division, etc., but inspite of everything else the epic lacks the thematic 'high seriousness' supposed to be the acid test of a genuine literary epic.

The Assamese literary epic attains a high water mark, both in the form and content, in the pen of Hitesvar Barbaruva. His *Kamatapur-dhvamsa-kavya* (The fall of Kamatapur, 1912) is the first literary epic in Assamese based on a historical episode. It relates, according to the history of Assam, that king Nilambar of Kamatapur was suspicious of an intrigue between his queen and the son of his minister. The king got the son of the minister killed, and entertained the minister with the flesh of his son. The king, then, showed the minister the severed head of his son, and explained to him everything. The minister, being utterly helpless, sought the permission of the king to go on a pilgrimage for the expiation of his sin. The permission was granted. But the pilgrimage was a mere trickery. The minister went to Husain Shah, the Nawab of Gour and informed him of the tyranny of King nilambar and asked him to invade Kamatapur. So there was a Muslim invasion

on Kamatapur. King Nilambar could resist the invasion and protect the city for a period of twelve years. But in the end he fell into a snare of trickery by the enemies. The enemies in a bid to compromise sought permission from the king to send a marriage party to Kamatapur. And the permission was given. But the king was befooled. To his dismay he saw that armed soldiers were getting down from palanquins instead of the women of the marriage-party. King Nilambar was killed and Kamatapur was ruined in 1498. This historical event has been presented in the form of an epic in the most powerful and easy-flowing blank verse in Assamese.

Barbaruva's second literary epic *Tirotar-atmadan-kavya* (The self-sacrifice of a woman, 1913) is also based on an episode of the history. King Sulikfa, better known as Lara Raja, ascended the throne of the Ahom Kingdom in 1679. Through his machinations many Ahom princes, worthy of ascending the throne, had to lose their lives. A reignof terror was let loose in the country. Only prince Gadapani, well-known for his prowess, escaped unhurt and had his asylum in the Naga Hills. Having failed in his efforts to arrest Gadapani, King Sulikfa sent his soldiers to arrest Jaymati, the wife of Gadapani. So Jaymati was arrested and produced before the king. Having failed to elicit any information from Jaymati regarding the whereabouts of her husband, the king's soldiers tortured her to death. Thus Jaymati became a martyr for the noble cause of saving her husband.

Barbaruva's epic art reached an unprecedented height in *Yuddhakshetrat Ahom-ramani* (An Ahom woman in the battle-field, 1915). It has in its texture and 'high seriousness' the marks of a good literary epic. The woman, Mula Gabharu, was a heroine of the Assam history. The history relates that in April, 1532, the Ahom Kingdom was invaded by Turbak, a Mahammadan commander who treacherously put to death the Ahom commander, Chao-Fracheng Moong Bor Gohain. It is then that Chao's devoted wife Mula Gabharu took over and commanded the demoralised Ahom army to fight back and defend the freedom of the motherland. Mula proved herself a dauntless and skilful warrior by killing two lieutenants of Turbak. At the point of sure victory Mula was treacherously slain by the enemies. But the spirit of Mula led the Ahom army to attain final victory by killing Turbak in the battle-field.

The spirit with which these historical events are arranged in the literary epics by Hitesvar Barbaruva is patriotic. It denotes not only the poet's desire to glorify the past, but also his urge for generating a strong nationalist sentiment in the heyday of the British imperialistic rule. A profound sense of patriotism has led the poet to search for his epic materials in the history of Assam. True to the genre of epic poetry Barbaruva's epics transcend any pettiness of regionalism and dwell on the universal theme of tragic human situations. The poet tries to present utter helplessness of man in the hands of Destiny. So there pervades a resounding tragic note through all actions and words of the heroes and heroines of the epics. But there are some architectonic defects in Barbaruva's epics. At times the poet fails to maintain objectivity in his narration which is sometimes marred by the intrusion of his personal feelings and sentiments. But this is a small blemish in comparison with the many characteristic virtues of a true literary epic found in his works.

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Pu.S.

EPIC (Bengali) or 'mahakavya' literally means great poetry, great in the art of story telling, in the majesty of characterisation, in the loftiness of thought and action, in symphony and rhyme. Our rhetoricians had ordained that a 'mahakavya' should not only be of more than eight cantos, but it should also portray a social history on a grand scale. Valmiki and Vyasa, Kalidasa and Bhavabhuti, Krittibas and Kashiram, Tulsidas and Kamban rank as great poets not only from the academic or technical points of view but also as painters and pointers of the social conditions of the days when they lived just as Homer and Virgil, Dante, Tasso and Spenser and Milton or the authors of the Old English *Beowulf* and Germanic *Nobelungenlied.* But it has to be admitted that old and medieval Bengali as a literature did not flourish in epical writings, its speciality being in narrative and heroic poems in lyric garbs,as we find in the Mangala and Vaishnava kavyas and Shakta and Shaiva poems. The two Sanskrit epics, the *Ramayana* and the *Mahabharata* were the common heritage of the whole of India and in deference these were recited, sung and translated in different parts of the country. Bengal was no exception. The stories were well-known to the lay public and an urge arose amongst them for having them reproduced in their mother tongues, in 'yatras', or in folk performances. Krittibas and Kashiram are the two big names associated with the two epics respectively. They are not mere translators of what Valmiki or Vyasa wrote, but added enough new materials without altering the main structure. The mahakavya idea in the epical form came into the field once again with the impact of western ideas and idealism in the early 19th century. The first credit must be given to Michael Madhusudan Dutta. The first attempt at writing a mahakavya in the Homeric or Virgilian style was his and his *Meghnad-vadh-kavya* was the result. Meghnad (thunder-voiced) or Indrajit (the conqueror of Indra) was conceived as an invincible hero. Madhusudan's canvas was vast and

he was ideally suited to be an epic poet. His epic, though it does not conform to the rules of an epic in all points, nevertheless, is the greatest of the Bengali epics.

Hemchandra Banerjee's *Vritra-samhar* (The killing of Vritra) was intended to be a full-fledged epic and was published in two parts in twenty-five cantos (1875-77). Hemchandra believed in rhyming and was a follower of the technique of Iswarchandra Gupta, the first poet of the renascent Bengal in the 19th century. There is enough poetic material in it, and the poet has tried his best to be true to the demands of an epic, but it lacks that connecting factor of the vastness of conception which makes a poet's emotive approach a grand raffle.

The next poem that has to be considered seriously is the trilogy of the poet Nabinchandra Sen whose *Raibatak*, *Kurukshetra* and *Prabhas* constituted a new ideation of the *Mahabharata* but with a difference in emphasis, in the atmosphere where the Aryan supremacy was still being challenged by non-Aryans or primitive people. It has all the elements of a mahakavya but not the unseen grand link between an objective and subjective valuation which makes it an integral whole.

The 20th century dawned with a lesser bias for a mahakavya and the poets, like Tagore or Dwijendralal and others did not try their hands in it. Not that there was no attempt. A lesser writer like Kalipada Bhattacharya did so on one of the phases of the history of the freedom movement—on the Jalalabad incident of the Chittagong Armoury Raid.

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Sudh.B.

EPIC (English). If one understands by the term 'epic' 'a poem that celebrates in the form of a continuous narrative the achievements of one or more heroic personages of history or tradition' or that it is 'the poetry of the heroic age', one cannot think of many epics in Indian writing in English. Epic being a kind of literary composition, oral in origin, connected with the very beginning of a great civilization or its literature, it is difficult to expect the existence of epics in a 'new literature' like Indian writing in English which is of very recent origin. There are, however, a few works in this branch of literature which could be identified as epics or as being epical, provided more modern and broadbased definitions of the term are accepted.

The first attempt ever made at the writing of a long narrative poem bordering on the heroic and the epical in Indo-Anglian writing was Rajlakshmi Debi's *The Hindu Wife or the Enchanted Fruit* (1876) which has unfortunately been mentioned in bibliographies and discussed in 'surveys' as a novel, and about the authorship of which there are doubts. This was followed by Romesh Chunder Dutt's English renderings of India's great epics the *Ramayana* and the *Mahabharata* (1898-99). Manmohan Ghose, in 1898, started on two ambitious blank verse epics *Perseus* and *Adam Alarmed in Paradise*, and also attempted a long poetic play *Nala and Damayanti* in 1897-98, all of which were left incomplete. Another long narrative in verse published around 1907 was Henry Vivian Derozio's *The Fakir of Jungheera*, Nagesh Vishwanath Pai's *The Angel of Misfortune* (1904) is again a narrative poem in about 5000 lines in which the poet presents a picture of the Heroic Age of India, the Age of King Vikramaditya.

As a work which reconstructs the greatness and glory of a grand epoch, celebrates the life and fortunes of a great national hero and is made up of elements gathered from racial memory, it has some claim to the title of epic, but it is not a great work.

It is when we come to Sri Aurobindo's *Savitri* (1954) that we move from the long heroic poems and epic fragments to a real epic in the realm of Indian writing in English. Even *Savitri* was originally designed as a narrative poem in two parts of four books each, with the stress only on the story element, but it eventually broadened into a great literary epic in twelve books and 49 cantos. Though Sri Aurobindo's original intention was only to present a retelling of the age-old Savitri myth, the story of Savitri's conquest of Death by the power of love, the poem far outgrew its scope and design when it was subjected to constant rewriting and revision during the forty or so years which witnessed the poet's own development into a great yogi, seer and visionary. The work was actually transformed into a new kind of epic in which the mystical and philosophical elements practically subsumed the narrative element, into what the poet himself called 'a legend and a symbol' and 'a new mystical poetry with a new vision and expression of things'. The story of Savitri who marries the doomed Satyavan and then wins him back from the God of Death by the power of her love and devotion now turns into an allegory in which Savitri is the power of true love married to Satyavan who is truth. The alliance and the victory symbolize again that supreme confluence of the 'ascent of the human' with the 'descent of the divine' which will establish here, here on Earth the bliss of Heaven or what Aurobindo described as 'Life Divine'.

In other words, *Savitri* becomes a poetic version of Aurobindo's other great work *The Life Divine* (which has been called a 'prose epic') which visualizes the future of mankind in terms of a spiritual evolution leading to the establishment of 'Life Divine'. Though the three parts of *Savitri* have been described as Aurobindonian versions of *The Divine Comedy*, *Paradise Lost* and *Paradise Regained* respectively, the poem transcends the boundaries of the conventional epic, for its concerns are not with the

past but with the future, not with one or more heroic figures but with the whole of mankind, not with one epoch or civilisation but with the entire cosmic order seen in time and beyond time. It is an extremely complex work cast in the European epic mould, and written in Miltonic and Tennysonian blank verse: and it combines on the one hand the modes of the Upanishad, Itihasa and Purana and, on the other, the vital areas of modern consciousness illuminated by a sensitive awareness of the new knowledge that has come through the physical and biological sciences, philosophy, psychology, anthropology and the humane arts. It is, in essence, the epic of man in search of the soul or 'the epic of the inner countries of the soul' or the journey of the soul through 'the worlds of darkness, twilight and light.

Though we do not have another epic in Indo-Anglian literature comparable to *Savitri*, there are a few long poems which are epics of another sort, 'modern' epics which may be considered as the Indian counterparts of works like Ezra Pound's *The Cantos* and Eliot's *The Waste Land*. These poems, which may perhaps be more rightly characterized as epical than epics, include Keshav Malik's *Earth and Spaces* (1959), *The Same Mirror* (1965), Arun Kolatkar's *Jejuri* (1976), Jayanta Mahapatra's *Relationship* (1981), K.R. Srinivasa Iyengar's *Zero Hour* (1981) and Keshav Malik's *Ground*, (1981). Of these, it is *Jejuri*, described as Arun Kolatkar's 'The Waste Land' which, as a 'quest poem' and as an 'Odyssey-spiritual', comes closest to the epical. In fact, all these poems are more or less 'The Waste Lands' of Indo-Anglian poetry, each of which constitutes an impressive mosaic of autobiography, reminiscence, contemporary history and politics, echoes and resonances from the literature and the arts of the world, allusions to myths and legends and to the facts and fantasies of the worlds of science and technology, sentiment and satire and dream and nostalgia. These poems build a mosaic of sense in which the reader is called upon to make his own connections. Though they may lack the sweep and magnificence of the older epics, they have a kind of expansiveness, the power to open up endless landscapes of ideas, to visualize scenes of the past, present and future, scenes in which we see man in perpetual conflict with the multitudinous powers and forces of good and evil, always struggling and groping his way towards salvation. These poems do not have a positive message for mankind as *Savitri* has, but each of them does project a vision of the world which is no less relevant or meaningful.

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K.S.R.

EPIC (Gujarati). Though in mediaeval Gujarati poetry, we find longer narrative poems like *Kanhadde prabandha* (15th century) by Padmanabh or *Nilakhyana* (17th century) by Premananda which have variety of sentiments and descriptions, they can by no criterion be called epics. It was only in 19th century that poets conceived the idea of writing epics. Narmad had thought of writing an epic on the heroic sentiment, and for that he had prepared a detailed list of subjects, sentiments, metres, and plot. He writes: "In order to write an epic, one must have leisure, concentration, enthusiasm and a proper hero selected from a historical episode, and then it should be decorated by side stories and should be written in one metre only." But he had a feeling that he was not equipped for that. Yet he tried to write an epic through *Hinduoni padati* (Down fall of the Hindus, 1863). It consists of 1500 lines in 'rola' metre. It traces the downfall of the Hindus in a historical manner. He has shown poetic ability in description and depiction of sentiments. Yet it does not totally conform to the requirements of a good epic.

Madhuvachharam Balvachhram Vora, selecting an episode of Chandaji from Todd's *Rajasthan*, tried to put the story in an epic form in 1915. The story has been told in the form of an epic keeping in view the epic form in Sanskrit literature. But the attempt is feeble.

In 1897, poet Kalapi wrote *Hamirji gohel*, with the object of writing an epic in Sanskrit tradition. He could not finish the poem. His friend Jatil provided him with the plan and outlines of the incidents to be narrated in the poem. It is a historical poem, abounding in picturesque descriptions of beauty of human form and nature. As the poem was unfinished, no final judgement can be passed about its quality as an epic.

In 1867 Dolatram Kruparam Pandya wrote *Indrajitvadh* (Killing of Indrajit) selecting an episode from the *Ramayana*. The poet has kept before his eye the epic form of Sanskrit and moulded his poem on the basis of that form. In the poem all the qualities of an epic are maintained. It is the first attempt in Gujarati to minutely satisfy all the requirements of a Sanskrit epic, such as historical plot, characters such as hero and villain, descriptions of cities, sea, mountains, seasons, gardens, love sports in water, the propriety of the words and the use of different figures of speech. But the poet lacks the genius required of an epic composer.

In 1897 Bhimrao Bholanath Divetia wrote *Prithviraj raso*. It is so far the best attempt at an epic. He started writing the poem in 1885 and took thirteen years to finish it. The poem is about the life of the last Rajput king of Delhi, Prithviraj. The poet has delineated various sentiments and has picturesquely described different situations and different facets of nature. He also has a command over the language and has a skill to produce the desired effect. Yet the poem is not well-knit and the loose threads weaken it. Still it contains most of the elements of a Sanskrit epic.

Manalal's *Kurukshetra* (The battle field), which was written in parts from 1926 to 1940, is termed as epic by the poet. The plot is taken from the *Mahabharata* and deals with the battle between the Pandavas and the Kauravas and hence the main sentiment is heroic. The plot, the characters, the situations are appropriate for an epic. The poet has been able to produce grandeur required of an epic, through its swift action, which grips the reader. The ornamental language of every character in the epic fails to establish its individual identity. Yet it is a bold attempt to write an epic and it can be said that he has partially succeeded.

After 1950 no attempt worth the name has been made to write an epic in Gujarati.

C.M.

EPIC (Hindi). There has been a vast tradition of epic poetry in Hindi literature. The original name 'prabandh-kavya' includes various types of small and big poems divided into cantos. Yet in spite of their big size only a few of them qualify for inclusion into the category of epic (mahakavya). It is not the size that makes an epic. A poem with excellence and dignity of the subject matter coupled with the dignity of style can also be called an epic.

The Sanskrit poeticians from Bhamaha (5th century A.D.) down to Vishvanatha (14th century) have laid down the requirements that qualify a work to the title of an epic emphasising various facets of the quality of the plot, the stature and dignity of the hero and the magnanimity of the subject.

In the West, Aristotle defined the art form as a narrative imitation written in hexametre. The plot, like that of tragedy, has unity and narrates a whole event, having a beginning, a middle and an end, showing various aspects of life. Thus it appears like a living organism. Aristotle's definition extends only to the epics of growth developed on the narratives. Subsequent epics of art written in Europe are not covered by it. Western critics of the present age have contemplated on the definition of epic in a new perspective. In spite of these definitions it has always been difficult to give a perfect definition of the epic as traditional conventions cannot make a poem epic.

Keeping in view the opinions of the Indian and western critics the general features of the epic may be determined thus: That work of poetry may be called an epic which has (1) a vital and well woven plot; (2) sublime hero; (3) sublimity of action and inspiration; (4) comprehensive depiction of the life of the age; (5) sublimity of subject; (6) sublimity and grandeur of style.

Like other literatures, there have been two types of epic traditions in Hindi too—oral tradition and written tradition. The works of the first tradition are *Prithviraj raso* and *Alhakhand* and the works of second tradition are *Padmavat* and *Ramacharitmanas*, etc. The first current is known as epic of growth and the second current as the literary or the imitative epic of art. While the epic of growth is a poem composed and developed by many a poet in different times, the epic of art is the work of a particular genius.

Prithviraj raso and *Alhakhand* or *Parmal raso* were written in the early period (Adi-kal) of Hindi literature. The first is an epic of growth of Charan-Bhat (court poet) tradition and the second is a folk epic. *Prithviraj raso*, composed by Chandavaradai, is a voluminous work divided into 69 'samayas' (cantos) describing the last Hindu king Prithviraj Chauhan's life steeped in feudal culture, customs and rituals with all its heroic grandeur. Shahabuddin Gori is the villain. All trends and inclinations of the age including religion, politics, art, spiritualism, yoga, etc, have found a mention in it. Prithviraj, a valorous hero par excellence, has been depicted in the lofty style which has been a source of inspiration to and influence on the North-Indian people. *Parmal raso* is said to be a work of Jagnik. This folk epic is the saga of unparalleled heroic deeds of two legendary warrior heroes—Alha and Udal.Due to centuries of oral tradition its current form has substantially deviated from the original form in which it was composed by Jagnik. But probably its basic form had been completed by 13th or 14th century. In the beginning, may be it had been just a small ballad which gradually developed into a ballad cycle and ultimately into the form of a folk epic. Its earthly folk style, at once vigorous and passionate, moves the reader. Even today its popularity among the lesser educated class of Northern India is immense.

The medieval age of Hindi literature is known for two important epics—*Padmavat* by Malik Mohammad Jayasi and *Ramcharitmanas* by Goswami Tulsidas. These two works are endowed with all the qualities of great epics. *Padmavat* is the only romantic epic of Hindi literature.Written in 'masnavi' form of poetry, it is one of the most notable works of narrative poetry. Its plot and style bear the unmistakable imprint of Indian folklore. The editing and publication of an authentic version of *Padmavat* was accomplished as late as the second decade of the 20th century. It is supposed to have been composed in or about the time of Shershah Suri. The hero, Ratnasen, is the king of Chittor while the heroine Padmavati represents the exquisite regal beauty of Singhal. Ala-ud-Din Khilji, the invader, is the villain. It is a tale of love, and bears deep influence of the Nath and Siddha sects. Written in Avadhi language, *Padmavat* is an allegory depicting transcendental love through the medium of an earthly love-story. It is the story of the human soul yearning for merger with the Supreme Being. Ratnasen dies in the end and thus becomes the symbol of self-sacrifice in the path of love (prem-marga). The philosophy of life depicted by *Padmavat* has a universal and perpetual appeal as it elevates the human instinct of 'sex' (kama) to love that is divine and purifying.

Ramacharitmanas of Tulsidas is the greatest epic of Hindi. This is the only epic of northern India that has become a part and parcel of the life of the common people. It is venerated as a religious book. The story of Rama and Ravana is steeped in high human ideals at various levels. Its composition is said to have commenced in 1575 on the auspicious day of Ramanavami at Ayodhya. Some of its parts were composed in Kashi. It is written in Avadhi in doha-chaupai chhanda (metre), though other metres (as sortha, chhappaya) have also been used in between. Like the *Ramayana* it is also divided into seven 'kandas' (cantos). The hero, Rama, is an incarnation of God. The book is perfect in the context of all Indian definitions of the epic.

Ramachandrika (1601) by Keshavdas, the poetician-poet of the later medieval period, bears the unmistakable imprint of the court style (darbari shaili). Divided into 39 'prakashas' (cantos), it has been composed in various types of metres. The plot is based on the *Ramayana*. Though a literary work by a scholarly poet, it has a good deal of preachings that endanger its poetic beauty. The sources of Keshav's writing are Sanskrit dramas, like *Prasannaraghava* (11th century) and *Hanumannataka* (12th century). Parts of the epic look like verbatim translations of portions of these works.

The language is Braj-bhasha steeped in Sanskritic influence. The beauty of the work lies in crisp dialogues abounding in ready wit that lend a dramatic beauty to it. Another epic by Keshav is *Virsinghadevcharit*. This historical epic is divided into 14 'prakashas' (cantos). The hero is Virsingh, a friend of the Mughal prince Salim. A number of historical events of the period of Jahangir's reign have found a place in this work. It is an excellent book to understand the historical events of contemporary Bundelkhand. This narrative is written in Braj-bhasha in heterogeneous metres. The distinguished historical epics of later medieval age (Riti-kal) are: Gorelal, *Chhattra-prakash* (1658); Man, *Raj-vilas* (1680); Jodhraj, *Hammir raso* (1705) and Sudan, *Sujancharit* (1753). The mythological epics of this period are: Sabalsingh Chauhan, *Mahabharata* (1661); Brajwasi das, *Braj-vilas* (1770); Madhusudan Das, *Ramashwamedh* (1772) and Guman Mishra, *Krishna chandrika* (1781). They are all based either on the *Ramayana* or the *Mahabharata* or the *Ramacharitmanas*.

The modern age of Hindi literature commences with a new awakening against the national-cultural background. A number of long narrative poems were composed in this era and many of them are confused with epics. To name only a few with their authors: Ramacharit Upadhyaya, *Ramacharit chintamani* (1905); Raghunath Singh, *Rama-svayamvar* (1926); Anoop Sharma, *Bhakta* Siddhartha (1937); Shyamnarayan Pandeya, Haldighat (1937) and Jauhar (1939); Haridayalu Singh, Daitya vamsh, (1940); Sohanlal Dwivedi, Prabhat, Kunal (1942); Mohanlal Mahato 'Viyogi', *Aryavarta* (1943); Ayodhya Singh Upadhyaya, *Vaidehi-vanavas* (1946); Baldevprasad Mishra, *Hariaudh*, *Saket sant*, (1946); Ramdhari Singh 'Dinkar', *Kurukshetra* (1946); Gurubhakta Singh, *Vikramaditya* (1946); Rangeya Raghave, *Medhavi* (1947); Raghuvir Singh, *Jananayak* (1950); Vaidyanath Mishra, *Kaikeyi* (1951); Maithilisharan Gupta, *Jai Bhar-* at (1952); Gurushakta Singh, *Nur Jahan* (1952); Haridavalu Singh, *Ravana* (1952); Ramdhari Singh 'Dinkar', *Rashmi rathi* (1952); Balkrishna Sharma, Urmila (1957); Ramkumar Verma, *Navin*, *Ekalavya* (1958); Girijadutt Shukla 'Girish', *Tarakvadh* (1958) etc. Yet these narrative poems do not possess the comprehensive delineation of social life or the grandeur of an epic.

Only a few poems of the present age can be termed as epic, e.g. *Priyapravas* (1914) by Hariaudh, *Saket* (1932) by Maithilisharan Gupta, *Kamayani* (1935) by Jaishankar Prasad, *Krishnayan* (1947) by Dwarkaprasad Mishra, *Urvashi* (1961) by Ramdhari Singh 'Dinkar' and *Lokayatan* (1964) by Sumitranandana Pant.

Priyapravas gives a new dimension to the legend of Lord Krishna. The characters of Radha and Krishna have been elevated to a socially purposive level. Their aim is selfless service to the people. *Saket* brings into sharp focus the characters that have been neglected throughout in the Ramkatha poetry (literature on the legend of Rama). While doing so it describes their merits. At the same time the new ideas emerging in the new age find a place in *Saket* in a new way. In *Krishnayan*, life in its vast parameters has been depicted in a dignified and grand style. It possesses high poetic beauty. *Kamayani* is the most distinctive epic of modern Hindi poetry, so vast yet subtle in its visualization that it has been termed as the epic of human consciousness. All the attributes, features and trends of the modern age have been deftly delineated through its representative characters, viz., Manu, Shraddha and Ida. Prasad has woven the old legend in a new philosophic way in order to bring home the ill consequences of the excessive intellectualism and materialism of the modern age. The inspiration behind the *Kamayani* has been the sublime vision of the greatest good of the greatest number inherent in Indian culture. Here we see the extreme exaltation of poetic capabilities. The classical conventions of epic are set aside by the poet. Pant's *Lokayatan* is the story of the rise of human being. It is an exquisite epic imbued with the quintessence of philosophy. Its poetry has an intense appeal. *Urvashi* depicts 'kamadhyatma' in the perspective of totality of life. This mythical epic depicts struggles and tensions of human mind. Its dramatic and poetic quality has an excellence and grandeur that leaves a permanent impression on one's mind.

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K.P.

EPIC (Kannada). Like many literatures in Indian languages, Kannada literature also was inspired by Sanskrit literature, and Sanskrit works served as models in the early stages. The first extant creative works in Kannada are *Adipurana* and *Vikramarjuna vijaya*, both epics composed by Pampa (10th century). Kannada has a long and rich tradition of epics, and it is interesting to recall that K.V. Puttappa won the Jnanpith Award for his *Shree ramayana darshanam* and that in the last five years Vinayak Krishna Gokak has brought out his *Bharata sindhu rashmi*, and S.S. Bhusanuramatha his *Bhavya manava*.

The Kannada poets followed the epic tradition of Sanskrit for centuries. Pampa explicitly refers to Vyasa and declares that he does not claim to equal the Master. Many of these poets took the story of the *Ramayana* or the *Mahabharata* (though they were not just retelling the story or condensing it, but made it the embodiment of an individual vision). Their narration was divided into cantos; they had an 'udatta' or noble and great man, born in a renowned dynasty, as their hero; the 'pratinayaka' or the hero-antagonist was also a formidable man; they described epoch-making wars in which men of superhuman prowess participated; and generally they also wove the eighteen ('ashtadasha') descriptions hallowed by tradition into the narration. So tyrannous has the deference to tradition become that the poet sometimes offends even against good taste. Pampa shows his noble hero Vikramarjuna wandering in prostitutes' quarters because tradition required such a description; and Harihara shows Giriraja, the revered father of Girija, similarly visiting the quarters of prostitutes, in the company of Sage Narada. It is Ratnakaravarni (16th century), the poet of *Bharatesha vaibhava*, who explicitly refuses to be rigidly bound by tradition.

But, apart from this tradition, there was another epic tradition in Kannada—inaugurated by Pampa, with his first epic, *Adipurana* (completed, 941 A.D.). Pampa has explicitly stated that he wished to write two epics, one religious and the other secular. *Adipurana* is the religious epic. It sets forth the pilgrimage of a soul; the hero is the first Thirthankara, Adinatha, It is interesting that the heroism celebrated in the first epic in Kannada should be the heroism, not of physical prowess or might of arms, but spiritual greatness. The soul moves through a series of births and finally attains emancipation. We may recall here that a quest or journey or voyage is the motif of all epic poetry. The quest here in this spiritual saga is of liberation from the cycle of birth and death.

The secular epic of Pampa is *Vikramarjuna vijaya* popularly referred to as *Pampa bharata*. It is based on the *Mahabharata* of Vyasa, to whom Pampa refers with reverence. But Pampa belonged to the Age of Heroism, and was himself the commander of king Arikesari's army. The spirit of heroism breathes everywhere in this epic. The poem is Pampa's vision of the contemporary age. Curiously, Pampa made Arjuna the hero and identified him with his king and friend, Arikesari. (This led to certain embarrassments). While Vyasa narrates his story with supreme detachment, Pampa expresses his responses not only in his admiration for Arjuna but also in his sympathy for Karna and his interpretation of Duryodhana's character.

Pampa used the 'champu' form—a mixture of prose and verse. He himself compared poetry to a lovely woman. He is conscious that his poetry should delight. Compactness, majesty and literary tact mark his style. Propriety guides him.

The next major poet (for the one poem of Ponna that we have, does not place him high among poets, and his other work is lost) is Ranna (10th century). In his *Ajitapurana*, the story of Ajita, the second Thirthankara, he continued the Jaina tradition started by Pampa. He strictly follows the Jainagamas. In his second epic, *Sahasabhimavijaya*, also known as *Gadayuddha*, he follows Pampa in identifying his patron king (Satysraya) with his hero (Bhima). He brings to the epic a dramatic bias. He creates unforgettable scenes, characters, issues in action, and we see the awe-inspiring clash of personalities. But on the whole Ranna's *Gadayuddha* belongs to the Vyasa tradition. Ranna also continues the champu tradition. The striking quality of his style is power.

In the next century Nagachandra followed in the footsteps of his illustrious predecessors and composed *Mallinathapurana*, narrating the story of the evolution of the soul of Mallinatha, the nineteenth Thirthankara, and *Ramachandracharitapurana*, narrating the story of a celebrated epic hero. In the first poem he is still serving his apprenticeship. The second is the maturer work. He called himself 'Abhinava Pampa' and his work is sometimes referred to as *Pampa ramayana*. There was probably a Kannada Ramayana before the 9th century. But this is the first extant version of the *Ramayana* in Kannada, which follows, not *Valmiki Ramayana* but *Pauma charia* of Vimalasuri, and presents the Jain version of the Ramayana story. It is Lakshmana who kills Ravana. Ravana here is an essentially noble man who, in an hour of weakness, yields to his passion for Sita; later he is even moved by her devotion to Rama and is purified. So Ravana becomes a complex and tragic character.

Nemichandra (12th and 13th centuries) continued champu epic tradition in his *Neminathapurana*. The stories of Harivamsha and Kuruvamsha get intertwined here. It treats the Krishna story as part of the Jaina hagiography. The poem, however, was not incomplete. Janna, well-known for his *Yashodharacharite*, wrote an

epic in the champu tradition with the fourteenth Jina, Anantanatha, as the hero. This poem, *Anantanathapurana* (1230), is particularly striking for its presentation, rare in traditional Kannada poetry, of the theme of sex. The poet narrates in *Yashodharacharite*, the story of the love for a woman. Here is the story of a king so swayed by his love for a friend's wife that he abducts the lovely woman and kills her husband, but when she dies of grief, burns himself to death with her body.

Rudrabhatta, a brahmin poet of the 13th century, continued the Bhagavata tradition, but employs the champu form. The *Vishnupurana* was the source for his *Jagannathavijaya* which narrates the story of Krishna from his birth to the killing of Banasura. The poet seeks to realize the highest truth in his heart through the visualization of Lord Krishna. But he is essentially a poet for the learned.

The 12th century saw the remarkable emergence of the 'vachanakaras'. The vachana movement was a socio-literary phenomenon inspired by deep devotion to Shiva. In the next century several Virashaiva poets were inspired by fervent devotion to Lord Shiva. Harihara, who wrote in the 13th century, was a poet who swore not to employ his poetic gift to praise mortals and so gave poetry a new orientation. He is the author of *Girijakalyana*, an epic in Kalidasa's tradition. It is a champu work. But, while Kalidasa's poem moves beyond the marriage of Parvati to the birth of the saviour Kumara, Harihara's poem concludes with Girija's marriage. Harihara is still bound by the epic tradition. He is a brilliant story-teller. He is often referred to as the 'utsaha kavi' (the poet of exuberance). He can convey strong emotions as few poets can. Harihara's poetic genius found full expression in his ragales. (A ragale is a particular kind of couplet.) But his ragales are not epics; they are narratives in which the lyrical spirit found abundant expression. They were thus a departure from the epic tradition, influenced by the vachanas, but Raghavanka, Harihara's nephew, returned to the epic tradition.

But Raghavanka eschewed the champu form. For his narrative he used the 'shatpadi', the six-line stanza, of which seven variations are known to us. This is a native metre, which was mentioned by Nagavarma in his *Chandombudhi* (990 A.D.). Raghavanka (b.c. 1225) was the first poet to use this metre for an epic. His greatest poem is *Harishchandra kavya*. Like Ranna, Raghavanka was a dramatist writing an epic. The dialogues are powerful and so often have the thrust and parry of lively dramatic dialogue. The clash of personalities—like Vishvamitra and Vashishta, and Harishchandra and Vishvamitra, and Harishchandra and the 'unreal girls'—is vividly brought out; at times it becomes awe-inspiring. It is also said that in no other Indian language has the Harishchandra story received the interpretation Raghavanka gives. The poet identifies Hara with Satya, and explicitly states that it is 'punya' (spiritual merit) to remember a truthful untouchable. He has narrated the story of Harishchandra without following any particular source, and has charged it with a glowing vision of God as Truth. The narrative itself is studded with powerful and unforgettable scenes. It is not surprising that for centuries the poem has been dear even to unlettered villagers who hear it recited by gamakis. The poem is neither in the *Ramayana* nor in the *Mahabharata* tradition, neither in the Bhagavata nor in the Sharana (Virashaiva saints) tradition. It also reveals the potentialities of the shatpadi for narrative purposes.

In his ragales Harihara had brushed aside the practice of choosing men of noble birth and high earthly destiny as heroes of epics. In a sense he was continuing the Jain tradition of glorifying the heroism of the spirit—of the conquest of the weakness or evil within oneself. Raghavanka in his *Siddharama charitra* celebrated the life and achievement of Siddharama, the dynamic Virashaiva saint of the 12th century, thus also continuing Harihara's practice of glorifying historical figures. His dramatic powers and his gift for creating and depicting memorable scenes are now dedicated to the task of portraying the greatness of this powerful, austere yet compassionate saint. But while the Jaina epic unfolded the process of evolution, Raghavanka's epic portrays an evolved spirit.

The shatpadi metre was employed by the greatest poet of traditional Kannada poetry, Kumaravyasa (b.c. 1450) His *Karnata Bharata kathamanjari* is popularly known as *Gadugina Bharata* (the poet lived in Gadugu, in Dharwad district) *and Naranappana Bharata* (Naranappa was his name). Continuing the Vyasa tradition he narrates the story of the *Mahabharata*, with Krishna as his hero. He is thrilled at the very mention of the name of his deity, and at times forgets the requirements of his work when he ecstatically praises his Lord. His narration is superbly lively; for all his faith in the supremacy of the will of Lord Krishna he has his eye firmly on the moral responsibility of his characters. He has a lively interest in human nature, and combines moral judgment with understanding and compassion. He has a rare sense of humour, and his hero is endowed with the same gift, so that probably Kumaravyasa's Krishna is the only laughing God in world poetry. And yet Kumaravyasa tells an intensely human story. It presents the conflict between good and evil, and portrays men and women forging their relations with the Supreme Power on the basis of their propensities and choice so that Krishna's omnipotence is reconciled with human responsibility.

Chamarasa, the gifted contemporary of Kumaravyasa, followed Harihara and Raghavanka, and narrated the story of a devotee of Shiva in *Prabhulingaleele;* but his hero is an evolved soul. He has an element of Shiva himself. Chamarasa uses symbolism, his characters are symbolic, and the very names like Sujnani, Nirmala and Sumati indicate their characters. 'Tamasika' power is

overthrown here by 'sattvika' power.

Poets like Bhimakavi, the author of *Basavapurana* (based on the Telugu *Basavapurana)* and Virupakshapandita, the poet of *Channabasavapurana* continued the tradition of celebrating the greatness of Virashaiva saints. These represent a cluster of poems in which history combined with miracle and biography developed into an encyclopaedia for the followers of this faith.

Two interesting works in an indigenous metre, the 'sangatya', appeared in the 16th century. Ratnakaravarni's *Bharatesha vaibhava* harks back to the Jaina tradition of Pampa and Ranna, and celebrates the perfection of Bharata, the son of the first Thirthankara. It differs from the earlier poems in that it does not present the evolution of a soul through several births, but portrays perfection incarnate in human form. Bharata's life is one of peerless pomp and luxury; and yet he is supremely detached. He becomes emancipated in a moment by burning down his karma as a jnanayogi. He is a king of kings, and yet practises ahimsa; he wins over his formidable brother, Bahubali, by sweet persuasiveness. He has 96,000 wives and every one of them is happy, but he is not attached to bodily pleasure. He is in this world but not of it. So the story itself is of little importance in this poem; the personality of the hero is everything, and this personality embodies the poet's vision of perfection.

The other poem in the sangatya metre is *Ramanathacharita* by Nanjundakavi (b. 1525). This is remarkable in that a folk hero, who was also a historical figure, becomes the hero of an epic of elitist literature. Folk literature and elitist literature meet here. It is the story of a young prince who rejects the advances of his step-mother and is condemned to death, but is saved by a sane minister; later he dies fighting the enemies who had invaded the capital. Mythology is woven into the historical material; Kumara Rama, the hero, is the embodiment of the perfection visualised and cherished by the masses.

Lakshmisha's *Jaimini Bharata*, a Kannada rendering of the Sanskrit *Jaimini Bharata*, has been one of the most popular works in the language, and till recently, was recited and read with devotion and delight even in small villages. The poet, who lived around 1550, has given a bunch of stories rather than a single story, and these stories are charged with intense devotion to God. Woven into this fabric is the story of Sitaparityaga (the repudiation of Sita). Lakshmisha is a superb story-teller and, brushing aside irrelevant details, he can dramatize a situation. He has transformed a religious story into a human tale. His characters are simple but intensely human. He has been called 'upamalola'—one who revels in similes and metaphors. But he has no individual vision and at times is sentimental. He used the shatpadi for his poem.

Shadaksharadeva (17th century) reverted to the champu form; like Harihara he refused to glorify merely powerful rulers. His *Basavarajavijaya* has Basavanna for its hero, but narrates the stories of many other devotees. This poet represents the conclusion of the champu tradition inaugurated by Pampa. He wrote just before a long interregnum before the modern period in Kannada literature.

There is a barren stretch of nearly two hundred years before the dawn of modern Kannada literature. The renaissance came in the second and third decades of this century.

In the West it is believed that the modern age is hostile to the epic. This opinion was voiced by Kannada scholars also. But the last four decades have shown that the spirit of the age is not inimical to this form.

The first of the modern epics was Kuvempu's *Shri Ramayana darshanam*. (Kuvempu is the pen-name of K.V. Puttappa, b.1904). With this work begins the modern Kannada epic—a form which has assimilated whatever was sustaining in the Indian and the Homeric (western) epic traditions. In the opening lines the poet pays homage to all the great poets of the world, placing himself in the epic tradition of the world. The epic comprises 22, 284 lines, divided into more than fifty cantos. Kuvmpu offers reverential tribute to Valmiki, but makes several changes in the story of Valmiki's epic; for example, after Sita enters the fire Rama follows her. There is no burning of Lanka. Ravana is a mahasadhaka—an evolving spirit. (The delineation of this character reminds us of Nagachandra.)

Shri Ramayana darshanam is a work in the world tradition of epic poetry, it is in the Valmiki tradition of Indian epic poetry, and is also in the Kannada epic tradition. It is also an embodiment of an individual poetic vision. Sita recognizes the presence of a Supreme Power weaving the web of life, but it is not a Power which determines the fate of individual beings but a Power which helps the evolution of each soul. Ravana himself gets rid of his Ravanatva and attains Ramatva. The poetic vision has behind it the whole of Indian philosophical thought from the Upanishads to Sri Aurobindo but it is Kuvempu's own. He has absorbed elements from the western epic; his invocations remind us of Milton, his devices of Dante, and his epic similes of Homer and Virgil. But it is distinctively his creation. His language owes much to Old Kannada but he has forged his own medium. The metre, which he calls 'mahachhandas', is the culmination of his experiments over two decades.

Masti Venkatesha Iyengar ('Srinivasa', 1891-1986) wrote *Shrirama pattabhisheka* (1972); his work has interesting features. He is convinced that later undesirable accretions acquired by *Valmiki Ramayana* have dimmed the lustre of the hero and distorted the intention of the poet. So he endeavours to re-create the Sri Rama of Valmiki's vision. The title of the epic focuses attention on the coronation of Rama. The action begins a little before

the return of Rama, Sita and Lakshmana ofer the Ramayana war. The poet's narration and retrospective narration are inter-woven, and we see Rama through the eyes of a number of persons, who have been close to him and have watched him wrestle with the grimmest challenges of life. The story is bereft of miracles, and Rama is the perfect man; at the time of his coronation, we feel, he is being crowned not only as the king of Ayodhya but also as the summit of human perfection. It is an exceptional epic in that it virtually tells no story; the entire story of the *Valmiki Ramayana* up to the return of Rama emerges through a series of dramatic monologues and retrospective narration. The cultures of Ayodhya, Kishkinda and Lanka are contrasted, but all are radiant and great.

In *Bharatasindhu rashmi* (1982) Vinayaka Krishna Gokak ('Vinayaka', b. 1909) went to the *Rigveda*, for his material—something no poet had so far done. His hero is Vishvamitra—not the Vishvamitra of popular conception who harassed Harishchandra, but the great ruler who became a great sage capable of saving a nation in a crisis. He is the creator of the 'Gayatri mantra'. Going back to about 2,000 B.C. the epic shows the sage, whose long tapas, blessed by a Power Supreme, has made him who was Vishvaratha truly Vishvamitra (the friend of the world) saving Bharata in the dark hour of the conflict between the Aryans and the Dravidians. (The contemporary relevance of the poem is obvious). The 24,000-line epic presents the story of Vishvamitra's spiritual growth and his guidance against the background of the history of mankind since creation; the first love, the first birth, the first death, the first murder, the first dilemma of the virtuous—all come within this narration. At the heart of the poem is a vision of the soul's evolution which the poet calls 'pathangikarana'. In the opening lines he places himself in the world community of poets.

S.S. Bhusanurematha sought to make Man the hero of his *Bhavyamanava* (1983); he also says that he was stimulated to write the poem by an invitation to a discussion on the subject, Can 'adhyatma' (spiritual experience) become poetry? At the centre of the epic is Mahadeviyakka, the renowned saint of the 12th century; she learns not to turn her back on the ignorant and stumbling mankind but become its beacon light. The entire poem is a string of dialogues, and this imposes some limitations. But in tune with the object of the poet, mankind is always in the background and, while the range of emotions which find expression is limited, compassion runs through the poem.

Kannada thus has a long and rich tradition of the epic. The first epic, *Adipurana* was completed in 941; the last epic was published in 1983. Though it followed the Sanskrit tradition of the mahakavya and drew its material from Sanskrit works, even in earliest stages, the Kannada epic was neither derivative nor imitative. It has developed the Valmiki and the Vyasa traditions in its own distinctive ways, and has, in the Jain and Virashaiva epics, presented new pictures of human greatness and destiny. In the pre-modern period, Kannada produced at least two works—*Pampa Bharata* and *Kumaravyasa Bharata*—which can rank among the epics of the world. The appearance of *Ramanathacharita* is an interesting phenomenon. In modern times the Kannada epic has absorbed helpful elements from the Homeric epic and has become the heir to the Indian as well as to the western epic.

L.S.S.R.

EPIC (Kashmiri). Broadly speaking epics in Kashmiri can be classed under three heads: a) epics based on Indian or national themes; b) epics which derive their source material from the history of Islam; and c) epics which are based on Iranian themes.

It will not be out of place to mention here that Persian literature has played an important role in shaping the epic tradition here because Persian was the official language of Kashmir right from 1372 to 1889. Like Persian epics all the epics in Kashmiri have been composed in the masnavi form and bear a deep stamp and influence of Persian tradition.

In Kashmiri 'Jangnama' is the synonym for epic, a word of Persian origin. But normally the term 'Jangnama' is attached to the epics based on the history of Islam. In Persian, there are some fixed norms and metres for composing an epic, but Kashmiri poets have not adhered to them in letter and spirit.

The earliest epics in Kashmiri have their origin in two great world epics—the *Ramayana* and the *Mahabharata*. It was in 18th century that the *Mahabharata* was rendered into Kashmiri by some unknown poet. This version of the *Mahabharata* is written in archaic language and is available in fragments only. It is because of this state of affairs that *Ramavatarcharit* is considered to be the first epic of Kashmiri literature.

There are as many as six versified versions of the *Ramayana* available in Kashmiri, but only one version has been published so far. The published version is *Ramavatarcharit* (1910) by Prakash Ram. It has run into several editions and has served as a model for the later epic poets. This epoch making epic enjoys popularity even to-day. Its beautiful diction and lyrical quality are some of the things enjoyed by the reader. In the tradition of epic poetry there is none to surpass Prakash Ram excepting perhaps Laxman Koul Bulbul. Other versions of the *Ramayana* are by Shankar Nath, Anand Ram, Visnu Koul, Amar Nath and Nilakanth Sharma. With Nilakanth Sharma, the tradition of epics based on Indian or national themes came to an end.

The second phase of epic tradition begins with Ali Shah Haril. Ali Shah was a man of stature and by nature a

pious Muslim. Deriving his source material from the history of Islam he has composed as many as eight epic poems. Some of his notable epics are *Jangikhavar*, *Jangi tal*, *Jangi zeetoon* and *Jangi zaqoom*. Most of his compositions have been published. There is nothing particular about his style and diction but his language is often loaded with Persian phrases and proverbs which obstruct the spontaneous flow of his narratives.

The second important poet in this field is Sidiq Ullah Hajni. Sidiq Ullah has been a preacher throughout his life and this element is very much evident from his narratives also. He is first a preacher and then a poet, and has used his poetry as a means for the furtherance of his coviction. Sidiq Ullah is not a popular epic poet. His *Sikandarnama* is the only narrative which attracts the attention of the reader to some extent. His style of compositior is devoid of grace and charm.

Ghulam Mohmad Hanfi was a scholar-poet. He has as many as fourteen masnavis to his credit. These masnavis include his epic *Jangi amiri hamza* also. Though loaded with Persian words and expressions Hanfi's *Jangi amiri hamza* has a style and grace of its own. The depth of the subject attracts the readers. The scholarly grace of Hanfi and his poetic glamour is very much evident from this epic. Most of the compositions of Hanfi have yet to see the light of the day. We connot rule out that he might have composed some other epics also. *Jangi mukhtar* of Muzafar Shah is the poetic version of the greatest tragedy of human history, the martyrdom of Imamzads. It is not the poetic style of the narrative but its content which makes the reader shed tears. Like all other poets of this category this epic too has been loaded with Persian expressions, idioms and proverbs which has affected its lyrical quality.

Other poets in this field include Amir Shah, Sheik Ghulam Nabi and Abdul Gani Thakur. Epics based on Islamic history continue to be composed even today, though there is hardly any market for such things in our age.

The first epic based on Iranian theme is *Samnama* by Laxman Bulbul. *Samnama* of Bulbul is the Kashmiri adaptation of Khajoo's *Samnama* in Persian. It has nothing to do with the national epic of Iran, *Shahnama* of Firdausi. As a matter of fact the story of 'Sam' of *Shahnama* is yet to be translated into Kashmiri. Bulbul's version of Sam's story has some thing novel about it. The main feature of this novel epic is the fact that the poet has given a local colour to the story. The whole atmosphere of the epic is Kashmiri and the entire action of the epic takes place in Kashmir. The poet has borrowed the central idea and characters from the Persian. Rest of the epic is the creation of the poet's imagination.

Bulbul's *Samnama* is the most popular epic in Kashmiri and is liked by all sections of Kashmiri speaking people. It was published in 1964. But, right from the date of its composition, it circulated throughout the valley i manuscript form. The *Ramayana* alone can rank with it i its popularity. Amir Shah Kreri too has composed an epi on the same theme, deriving the basic idea from the same source. He has described the events in details after the Persian fashion but his epic has no appeal and readers. The common reader cannot cherish his exhaustive narrative and Persianised Kashmiri. A research scholar too has only the academical interest in this epic.

Wahab Paray is the author of a number of masnavis in Kashmiri.It goes to his credit that he translated the world famous *Shahnama* of Firdausi in Kashmiri. His translation of the epic runs into several volumes and speaks of his energy and patience. His versification of *Shahnama* is not of high artistic value, even then there are certain portions in the epic which transport the reader to the hoary past when such battles took place. Wahab will be remembered in Kashmiri because of this bulky epic, though his style of writing and way of versification and handling of language are not of high poetic standard.

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Mo.S.

EPIC (Malayalam) as a genre is a gift of Sanskrit literature. The first typical Malayalam epic appeared in the 19th century.

But the first stirrings of epic poetry in Malayalam may be found in *Krishnagatha*, though it does not conform strictly to the prescribed rules. In the narration, the moods expressed, the development thereof, and the style, *Krishnagatha* can vie with any great 'mahakavya' though there is no change of metre in the 'sarga's. The whole of *Krishnagatha* is in a single metre and that too a Dravidian one, and hence the scholars have been rather reluctant to confer upon it the title of an epic or a mahakavya. Nevertheless, it is the first great poetic work in Malayalam. The next is *Shrikrishnacharitam manipravalam* of Kunchan Nambiar. With all its grand theme, super-human hero, twelve sargas and varied metres *Shrikrishnacharitam* does not enjoy the position of a mahakavya, just because it doesn't conform to all the rules of epic composition.

The first work in Malayalam, written strictly in accordance with all rules, is *Ramachandravilasam* of Azhakath Padmanabha Kurup. The very movement of the mahakavya in the language bears the stamp of neo-classicism and quite naturally *Ramachandravilasam* has all the features of a neo-classical epic. It has even the 'yamakasarga', 'chitrasarga' and such other poetic feats, which prove the mettle of the poet. In the preface to the poem, the poet has declared *Bhojachampu* as his model.

He has also stated that the ideas of many Sanskrit masters have been adapted by him. Nevertheless, the poem has its own place in the history of Malayalam poetry.

Another great work of the period is Pandalam Kerala Varma's *Rukmamgadacharitam*. Though short-lived (b. 1879, d. 1919), the poet contributed much to Malayalam poetry. Of his sixteen major works two are mahakavyas, viz, *Rukmamgadacharitam* and *Vijayodayam*, the former being his master-piece. A typical mahakavya, *Rukmamgadacharitam* had been enjoying the most honoured place till *Umakeralam* of Ullur was published. It was a time when poets believed themselves to be teachers rather than entertainers. So naturally poets in general and authors of mahakavyas in particular provided in their works all sorts of feats which would not only educate the readers but also test their grasp of things. Here, the authors of mahakavyas in particular were deep scholars and the more so was Pandalam Kerala Varma. *Rukmamgadacharitam* is a work written by a scholar-poet, for the scholars alone. His command over the language and the medium of expression are inimitable. *Rukmamgadacharitam* is regarded as the *Magham* in Malayalam. The book contains nineteen sargas and it was published in 1913, though completed five years before that. His *Vijayodayam* is not so great as the other. It contains only eight sargas and it deals with the story or Kirata and Arjuna. Ullur opines that the poem is quite enchanting.

Another mahakavya, *Pandavodayam*, with 22 sargas is the masterpiece of Kodungallar Kochunni Thampuran.It deals with the story of the Pandavas from their life incognito to Uttara svayamvaram. The poet started writing it in 1910 and completed it after two years. The poet has strictly adhered to all the rules characterising an epic. There are four more mahakavyas of Kochunni Thampuran—*Savitrimahatmyam*, *Goshrisadityacharitam*, *Vanchisavamsham*, and *Malayamkollam*. The first is a work in nine sargas and was completed in 1914.

Vanchisavamsham is a long poem of twenty-one sargas written to commemorate the 60th birthday of Maharaja Shrimulam Thirunal of Travancore and naturally the theme of the poem is the story of the king with a historical background of his dynasty. The poem was completed in 1918. *Goshrisadityacharitam* is a poem in eight sargas, written in commemoration of the 10th birthday of Rama Varma Thampuran of Cochin.

It is said that the poet wrote this with little care within a few days and the resultant imperfections can be seen in it. The poet completed writing it in 1918. *Malayamkollam* is a work in twelve sargas cast in an entirely different mould. It was serialised in the monthly *Rasikaranjini* from September 1907 onwards. Here the poet does not strictly adhere to the rules of mahakavya. The whole poem is written in a single metre. The theme cannot be said to be one of an epic. There is no conventional hero either. In each sarga the poet describes the natural beauty of Kerala as it appears in a particular month. The poem is an index of his profound scholarship, of keen power of observation, imaginative insight and love of nature.

Shriyeshuvijayam (1925) of Kattakkayam Cheriyan Mappila is a remarkable work in the mahakavya literature in Malayalam. Kattakkayam is the first Christian to be a votary of poetry and to get recognition as a poet. Though the author was a lover of scholarship, *Shriyeshuvijayam* is not overburdened with learning. Most of his poems deal with religious themes and *Shriyeshuvijayam* is no exception. The exact date of its composition is not known. Another notable poet of the same community is K.V. Simon who secured a place for himself in the history of literature by his mahakavya *Vedaviharam* (1931).

Among the writers of mahakavyas, K.C. Kesava Pillai occupies a prominent place and his *Keshaviyam* (1913) was written with a specific purpose. Kesava Pillai wrote his mahakavya to establish his point that rhyme and other such embellishments were not essential to good poetry. The theme of *Keshaviyam* is the oft-repeated story of Syamantakam and the poem is in 12 sargas. The poet claims that he has written the mahakavya in the style of Kalidasa. Pointing out certain flaws in the poem, Ullur has stated that the unbounded praise that the advocates against rhyme had showered upon *Keshaviyam* is unwarranted and also that by abandoning rhyme the poet has not achieved anything. Nevertheless, the poem has many commendable qualities.

Umakeralam of Ullur was published in 1913. The theme is taken from Kerala history and the poem is divided into nineteen sargas. Quite appealing, it provides the poet enough scope for making use of all his gifts freely, not only in depicting all shades of human character but also in narrating the changing seasons and natural beauties in Kerala. While in his shorter poems one finds the influence of the structural and linguistic patterns of champus and mahakavyas, in *Umakeralam* one finds the lyrical qualities of romanticism. The result was the opening of a new dimension in the genre of mahakavyas. Added to this are the occasional touches of nationalistic feelings which fit in quite naturally. All these enabled *Umakeralam* to be regarded as the greatest mahakavya in Malayalam.

Chitrayogam, the mahakavya of Vallathol, was also published in 1913. The story of Chandrasena and Taravali, taken from the *Kathasaritsagara* of Somadeva, is the theme and the kavya is divided into 18 sargas. As was the pattern of the age, Vallathol also was writing a mahakavya conforming to the principles and it seems that the poet himself was not very serious about creating something new. It was meant as a mere poetic exercise and Vallathol also did not think of his work as anything more than that. The greatness of Vallathol as a poet would in no way have been affected had he not written *Chitrayoga*.

Vatakkumkur Raja Raja Varma has written three

mahakavyas namely, *Raghuviracharitam* (1933), *Raghavabhyudayam* (1935) and *Uttarabharatam* (1952). The first two are considered to be important contributions of the poet. But they do not add anything new to the genre. Madhom Parameshvaran Nambudiri is a major poet of the old school and his *Aryamritam* is a mahakavya in thirty sargas. The theme of the poem is the story of the god Ayyappa. The poet is a master of a direct, lucid and clear style. The names of the important mahakavyas and their authors are listed below: *Chitrodayam* (1936) of Govinda Pillai, *Israyelvamsham* (1952) of Devassya, *Shrikrishnabhyudayam* (1964) of T.R. Nair, *Vishvadipam* (1965) of Puthankavu Mathan Tharakan, *Madhavante mahakavyam* (1966) of Matassery Madhava Warrier, *Urmila* (1967) of Kuttamath Karunakara Kurup, *Mahaprasthanam* (1968) of Devassya, *Marthomma vijayam* (1970) of Sr. Maris Raninja, and *Mahammadam* (Part I, 1978) of Syed Muhammad.

Though some works of no significance have come out recently, the age of mahakavya in Malayalam seems to have come to a close with the early years of 20th century.

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K.V.R.

EPIC (Manipuri). Manipuri epic is developed from folk ballads sung by minstrels with an instrument 'pena'. The first known epic *Khamba Thoibi sheireng* (1964) by Hijam Anganghal Singh is, in a sense, an abridged form of the great folk ballad known as Khamba Thoibi ballad. The same ballad is sung even today, for a period of 20-30 days in different singing styles like khongjom parba, pena, etc. Prior to 20th century there were great stories, though not in written form. But as there was no characteristic of western epic or Sanskrit mahakavya in those stories, they cannot be regarded as mahakavyas or epics. After *Khamba Thoibi sheireng*, *Basudeva mahakavya* comes up as a real epic in Manipuri. As the author Chingangbam Kalachand Singh is a noted Sanskrit scholar, he could incorporate all the characteristics of an epic in his work. H. Anganghal Singh's *Shingel Indu* is a literary epic on the life of an orphan girl named Indu. The author could bring out certain literary beauty in the poem. A. Dorendrajit Singh wrote *Kamsa vadha* depicting there the exploits of Krishna and the ultimate end of Kamsa. He made certain experiments in the use of Manipuri language in the poem. Besides these works, there are some long narrative poems like *Chingoi baruni* by Gokul Shastri, *Khongjom tirtha* by Nilabir Sharma, etc, which may be categorised as poems in epic tradition in Manipuri. These are more or less khanda kavyas. Epic tradition in Manipuri has yet to get the necessary momentum.

During this century great epics of Sanskrit and Bengali have been translated and adapted into modern Manipuri. The *Mahabharata* of Vyasa has been translated by Chingangbam Kalachand Singh, the *Ramayana* of Krittibasa and the *Mahabharata* of Kashiramdasa by Ningombam Ibobi Singh, *Meghanada-vadha-kavya* of Michael Madhusudan Dutta by H. Nabadwipchandra Singh upto sixth canto and the rest of the cantos by A. Minaketan Singh.

These works give Manipuri readers a new light in the field of epics or mahakavya of Sanskrit literature which influenced modern Manipuri literature. Even during the mediaeval period, the *Mahabharata* and the *Ramayana* were translated and adapted into Manipuri.

E.D.S.

EPIC (Marathi). The earliest signs of epic writing may be seen in the long ballads composed during the period of Maratha rulers. Though the various bards of the Maratha ruling periods merely composed separate ballads about Shivaji's exploits, none attempted to give us a whole 'bardic' narrative, stringing together the separate and individual 'powadas' into a kind of epic as comparable to *Prithviraj raso* of medieval Rajasthan in old 'vraja' style. Apart from the adaptations of the *Ramayana* and the *Mahabharata*, there were in the 13th and 14th centuries some attempts at epic writing in Marathi even though they did not quite conform to the rules of epic composition both eastern and western. Some of such attempts are: *Vivekasindhu* (An ocean of thoughts, 12th century) by Mukundraj, *Murtiprakasha* (Light of the idol, 1292) by Keshavraj Suri, *Rukminisvayamvara* (Marriage of Rukmini, 1292) by Narindra and *Shishupalavadha* (Slaying of Shishupala, 1308) by Bhaskarbhatta Borikar.

There were only meagre attempts at epic writing in the post-Peshwai periods. During the British rule of the 19th century, only one significant effort at this genre of poetry was made. It was the epic-style *Raja Shivaji* by M.M. Kunte. He did follow the rules of epic measure, but as for the diction, he had his own convictions of using the verbal forms only, as actually spoken by the Marathi speaking people of those days. But with all these new ideas, it ultimately proved to be a feeble effort, not worthy of any epic standard. One more attempt at writing an epic about Shivaji is the one in indigenous Ovi measure, called *Shivaraya-kavya* by Hardikar. But this, too, proved an uninspiring and uninspired essay in longer narrative. In the early period of 20th century, poet Sadhudas composed some cantos or 'viharas' of his proposed epic about the exploits of Ramchandra, but these too, were not upto the mark and the epic was never completed. His follower and disciple Kavi Yashwant Pendharkar also wrote a *Shivaraya-mahakavya* but this too, was unable to scale the heights of epic writing. The only poet having the potential of an epic poet was Vira Savarkar, the well known

freedom fighter. The two or three episodic fragments were originally meant to be parts of an ambitious plan of writing an epic about the fatal 'War at Panipat', in which the Marathas, under the leadership of Peshwa Bhausaheb, pitched themselves against the foreign raider Abdali, but unfortunately lost everything as a consequence of defeat in the battle. The first episode, written in epic 'anustubh' metre, was *Kamala*, a classical piece in itself; the second fragment was *Gomantaka* partly in the same epic measure, but partly in his own 'blank verse' called 'vinayaka' measure, after the inspiring examples of Milton's *Paradise Lost* and the Bengali poet Madhusudan Dutta's *Meghanadavadha*, in which Madhusudan used the old Bengali 'payar' metre sans rhyming and called it 'amitrakshara chhanda'. Vira Savarkar evolved his 'vinayaka' measure as an independent verse form, but it in fact proved to be an unrhymed form of an old one. The third fragment of the proposed mahakavya was a series of songs, depicting the pangs of separation of the hero and his friend, aptly titled *Virabodhawasa*. Much of this was composed during his imprisonment in the Andaman Jail. The life and exploits of the poet Vira Savarkar himself were a theme proper for a mahakavya. Unfortunately the vogue of writing such verse-forms is no more in practice and so the Marathi speaking people have lost the last chance of a truly epic poem.

N.G.J.

EPIC (Nepali). In Nepali the writing of epics (mahakavyas) can be said to have begun in earnest from 1945, the year when Laxmiprasad Deokota wrote his great *Shakuntal*. Prior to that, to quote Deokota, 'epics in Nepali were as rare as snakes in Iceland'. True, there was Bhanubhakta's *Ramayan* (1853) which some regard as the first Nepali epic. In both bulk and substance the *Ramayan* is epical indeed. But Bhanubhakta had not aimed at writing a mahakavya, for he does not appear to have kept in view any of the standard definitions of the mahakavya while writing it. We may, however, regard the *Ramayan* as an epic if we go by the more flexible modern definition of the genre. Devidatta Parajuli's *Kavita guchchhahar* (1929), once hailed as the first original Nepali epic, was soon found to be wanting both in epic quality and striking story element. One had to wait for fifteen years more, that is, till 1945 for a Nepali epic that satisfied the mahakavya norms.

Deokota's epic *Shakuntal* which in the main relates the same story as Kalidasa's play *Abhijnanashakuntalam* does, has a 'mangalacharana', twenty-four cantos each written entirely in one single metre, a happy ending and the expression of the predominating love sentiment (shringara rasa). An unflagging romantic, Deokota's sustained depiction of the close relationship between life and nature turns out to be the mark of distinction of this epic.

Deokota's second epic *Sulochana* (1946) deviates further off from the set norms of a classical mahakavya in that it takes up a social problem for its theme, has a tragic ending and has pity (karuna) in conjunction with love (shringara) as the predominant sentiment (rasa). Sulochana, a respectable lady who loved music and poetry, was perforce married to Bilas Singh, a teacher and her life and happiness were ruined. She died. Anang, whom she loved, was not able to save her. In *Shakuntal* (1947) there is primacy of dramatic elements, in *Sulochana* that of novelistic element.

Banakusum (1947) and *Maharana Pratap* (1947) are his two other epics. Love sentiment (shringara) is predominant in the first and that of heroism (virarasa) in the second. His fifth epic *Pramithas* (1971) depicts Prometheus's concern for mankind and his heroism. These three later epics are replete with sublime passages as the two earlier epics are. And greatness of experience of any high character now becomes a good enough subject matter of Nepali epics.

A truly classical mahakavya came from the hands of Somnath Sigdel, whose *Adarsha Raghava* (1948) fulfills all the norms of a mahakavya and admits nothing extraneous. The sentiment of peace (shanta rasa) is predominant and following the *Padma-purana* the final separation of Rama and Sita on earth is interpreted as the conclusion of their internal and real union. His mastery of the poetic craft is very impressive.

Tarun tapasi (1954) is an epic in an autobiographical form written by Lekhath Paudyal who, may be with a sense of diffidence, called it a 'navyakavya', meaning a new form of the kavya. An ascetic emerging out of the tree relates till dawn his life story to the poet lately bereaved of his wife. The characters are symbolic and the situation archetypal. With shanta (peacefulness) as the predominant emotion expressed in the nineteen cantos, *Tarun-tapasi* for its high philosophical contemplation, comprehensive depiction of social realities and great poetry has been assigned an eminent place in Nepali literature.

The Nepali penchant for re-defining the epic gained a mighty boost in 1958 when Balkrishna Sama published his *Chiso chuhlo*. Here several of the norms of a mahakavya have been confidently discarded. For main characters we have very ordinary people; the story ends tragically; the predominant sentiment expressed is karuna (pity); instead of description of wondrous events, here we find ponderings over diverse subjects and phases of Nepali history neatly jotted down in the twenty-four great cantos, which abound in vivid picturesqueness too. It is clearly a great artistic achievement of Balkrishna Sama, the thinker, poet and painter. And Sama described an epic as an assemblage of poems harmonised into a single whole.

Modnath Prashrit wrote his epic *Manav* (1966) to depict from the Marxist viewpoint mankind under oppres-

sion and exploitation. His characters are, in Marxist terminology, positive heroes.

Neer Bikram Pyas's epic *Davala* (1977) stands on a different footing. Based on the love story of the Mongol conqueror Chengis Khan and his wife Davala, this epic, first of its kind to have been written in folk-metre, endeavours to appropriate the essence of epic, letting the unimportant trappings go. The epic elements as increasingly identified by the Nepali poet-writers are mainly bigness of subject or theme and one's poetic might. Necessarily therefore, the epic elements should triumph over the dramatic or the novelistic elements.

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RU.R

EPIC (Oriya). The epic tradition in Oriya literature had its origin in the rich epic tradition of ancient Sanskrit literature, as the writing of epic in Oriya started as an attempt to popularise the great Sanskrit epics among the common people who had no access to Sanskrit. The epics rendered in the local language gained immense popularity. The pioneer in the field was Sarala Das, who flourished in the 15th century, during the golden period of Orissa's history, in the reign of Gajapati Kapilendra Dev (1452-79).

Subsequent to Sarala, in the 16th century, Balaram Das composed the second important epic of Oriya literature. It was entitled *Jagmohan-ramayana* and was also popularly known as *Dandi-ramayana*; it made use of the same dandi metre as was done by Sarala Das. Balaram was a great devotee of Lord Jagannath and it is said that as he composed the work in the Jagamohan, that is, the entrance hall of the main temple of Lord Jagannath at Puri, the work was named as *Jagamohan-ramayana*.

Nrisimha-purana consisting of seven parts named as 'Ratnakaras', written by Pitambar Das in the 18th century, is also considered an epic. The work written in fourteen-lettered metrical arrangement and narrating the glories of Vishnu in Nrisimha incarnation to kill two demons named Mura and Daruna, was completed in about 15 years time, beginning probably from 1762 and is considered an original work. The epic starts with the prayer to Lord Nrisimha. Then the author systematically narrates the life-history of Mura and Daruna including their birth, penance, acquisition of supernatural powers, expeditions and conquest of different kingdoms, their marriages, invasion of heaven; and then the birth of Lord Shesha Deva the elder, and Nrisimha Deva the younger, and their different activities, marriages with Ila and Kamala respectively, and finally the killing of the demons including Mura and Daruna in the war, and Nrisimha's conscious cessation from life. In the seventh canto the poet also narrates the story of the killing of Hiranyakashipu by Lord Nrisimha, and the story of Prahlada, a story of the *Ramayana* and Krishna Lila including Krishna's killing of Kansa and Krishna's conscious cessation from life. It is almost a monumental work, and it reveals the author's knowledge of different puranas, social values, customs and manners and contains advice for the people belonging to different walks of life. The author has also glorified the Purushottam Kshetra, that is Puri, the seat of Lord Jagannath, and identified Lord Nrisimha with Lord Jagannath, the Adi Bramha incarnation of Lord Vishnu. The author's account is not confined to Orissa alone since he has associated different regions of India with the activities of Lord Nrisimha.

These three works, particularly the first two, not only began the epic tradition in Oriya literature but also brought it to a maturity and climax. Subsequently other poets continued this tradition, but mainly as a puranic tradition largely modelled on the first two books. Such authors, who belonged to 17th and 18th centuries, were Achyutananada Das (*Harivamsha*), Nilambar Das (*Padma-purana*), Mahadev Das (*Markandeya-purana* and *Vishnukesari-purana*), Chaitanya Das (*Vishnugarva-purana*), and Bipra Kamapal (*Matsya-purana*), etc.

In a different way the long narrative poem *Vaidehisha-vilasa* by Upendra Bhanja, the notable poet of the later part of the 18th century, is also considered an epic. The work consisting of fifty-two cantos, deals with the story of the *Ramayana*.

The other book which was purposely composed on the models of western epics (eg. Milton's *Paradise Lost*) and Michael Madhusudan Dutta's Bengali work *Meghanad vadha* was *Mahayatra* (The last journey) in the later part of the 19th century, by the poet Radhanath Ray. The book was written in a changed socio-political situation and in cultural conditions different from those of earlier ones. Therefore, its poetic motivations varied and its readership was no longer the entire population as in the earlier cases, but only the educated intelligentsia of the towns. The story narrated the last journey of the Pandavas, in the course of which they came to Orissa, and the poet got an opportunity to describe various places of Orissa. Next, they went to the Sahyadri mountains, in the Western Ghats, from the top of which, through the good graces of god Agni, they were shown the future glory and calamities of Bharatvarsha till the country was run over by the Muslim invaders. Radhanath was the first important modern poet of Orissa, and *Mahayatra* was very ambitiously designed. But the book could not be completed. It was written in blank verse, first used by him in Oriya.

Thus, the main epic tradition in Oriya had continued beginning from the 15th century from Sarala Das, till later 19th century, to Radhanath.

J.B.M

EPIC (Prakrit). It is obvious that early Prakrit writings, both sacred and profane, had a popular appeal, since the original Prakrit dialects were the actual speeches of the masses, as opposed to Sanskrit, cultivated by the learned and the aristocrat. We, therefore, notice absence of sophistication in the language and style and a rustic simplicity of narratives in the early Prakrit compositions, chiefly consisting of simple biographical stories and folk tales, which developed simultaneously with and, at times, prior to the compilation of the canonical literature of the Shvetambara Jains, collectively called the Agamas. The claim of the Jain scholars that early Prakrit poetry was free from the dominance of the feudal lords, the aristorcrats and the orthodox priestly class is not unjustified. But the tradition of Prakrit poetry could not remain untouched by the overwhelming influence of Sanskrit court epics and other forms of composition, which flourished since the first century, A.D. It adopted all the ornamentation of stylistics, development and elaboration of the themes to suit various poetic needs, use of complicated figures of speech and long compounds from contemporary Sanskrit compositions. To speak in brief, Prakrit epics, i.e. mahakavyas were development fully on Sanskrit models. The writers of Prakrit epic poems, nevertheless, displayed artistic talents of very high order. They were successful in combining the refinement of Sanskrit poetry with the experience of life of the common masses and many elements of the folk-tales and folk culture. As a result, their compositions portrayed, to a great extent, the real life of the Indian people at large. The characters of the Prakrit epics were from the real life, though they were developed to represent some high ideals. Religious teachings and ethical precepts were frequently interwoven in the texture of the narratives. The sublime and the mean of human character, relation between nature and man, conflicts in human minds and social conditions of the people have been well depicted, with some amount of realism, in the Prakrit poems. A few of the important Prakrit epics are described below:

1. *The Setubandha* of Pravarasena is the most famous of the Prakrit mahakavyas. This is a work of such excellence of techinque and diction that it has often been ascribed to the great Sanskrit poet Kalidasa, even by the commentator of the poem, Ramadasabhupati (16th century). The poem is also called *Ravanavaho* or *Dasamuhavaho*, in Prakrit. It comprises 1291 verses, divided into fifteen Ashvasakas, i.e. cantos. The open relates the story of Rama, describing his building the bridge and killing Ravana. The author of the poem, Pravarasena has been identified as Pravarasena II of the Vakataka Dynasty, who ruled between 410 and 440 A.D. Pravarasena's work and poetic genius have been respectfully mentioned by a poet of Banabhatta's (7th century) eminence (*Harshacharita*, I. 14-5). Dandin (7th century A.D) the celebrated rhetorician, also knew the *Setubandha* as an excellent piece of poetry in Maharashtri Prakrit.

2. *Gaudavaho* of Vakpatiraja is a historical mahakavya, in Maharashtri Prakrit, considered at par with the *Kiratarjuniya* of Bharavi and the *Shishupalavadha* of Magha. It comprises 1209 verses in gatha metre (the arya metre in Sanskrit). The *Gaudavaho* may be called a prashasti-kavya, its purpose being to glorify the deeds of the poet's patron King Yashovarman of Kanauj, in paritcular, his slaying of the king of Gauda. The poem satisfies almost all the requirements of a mahakavya, except that unlike its Sanskrit and Prakrit prototypes, it is not divided into sargas or ashvasakas. Vakpati is a poet of no mean order and he seems to be a person of independent spirit which he does not try to conceal in his poem. He gives vent to his two-fold feelings about his surroundings. He expresses his resentment and displeasure about the men of authority, i.e. courtiers, nobility and worthless and villainous sycophants. At the same time he depicts nature that presents to him pictures of beauty and loveliness. His approach to nature, of course, is somewhat different from that of his predecessors. He is rather a realist in this matter and a follower of his ideal Bhavabhuti. The pleasure-seeking personalites of human beings find adequate place and the element of eroticism is quite conspicuous in his poem. Vakpati's diction is simple and charming. His composition is free from puns and play upon words. He chiefly employs two figures of speech, viz., upama and utpreksha.

It is learnt from the *Rajatarangini* of Kalhana that King Yashovarman was defeated by Lalitaditya of Kashmir who ruled between 724 and 760 A.D. Vakpatiraja, being a contemporary of Yoshovarman, must have flourished during the second quarter of the 8th century A.D.

3. The *Kumarapalacharita* of Hemachandra Suri (b. 1088): The last eight cantos of the author's *Dvyashraya mahakavya* form a small Prakrit epic called the *Kumarapalacharita*, describing the deeds of Kumarapala, king of Anhilavada in Gujarat. The purpose of composing these cantos, as of the whole work, is to illustrate the rules of the author's voluminous Sanskrit and Prakrit grammar, called *Siddha-Hema-shabdanushasana*. The first six cantos explain the illustrations from the Maharashtri dialect, while the last two cantos deal with examples from other Prakrit dialects, viz., Shauraseni, Magadhi, Paishachi, Chulika Paishachi and Apabhramsha. The celebrated author of the poem wrote not less than fifty works in Sanskrit and Prakrit, covering almost all the branches of learning. The poem fulifils all the requirements of a mahakavya and even though it was composed to illustrate the rules of grammar, its poetic value is not least diminished. The poem presents beautiful descriptions of seasons, mornings and evenings, war scenes, and scenes from nature. The poem is also rich in suggestiveness (vyanjana) and the theme is well developed. The poet makes judicious use of various figures

of speech. By describing the day to day life of the pious King Kumarapala, the poet wants to set an ideal of balanced ethical and religious life to his readers.

Among other Prakrit epic poems mention should be made of the *Lilavai-kaha* of Kouhala (8th century A.D.), the *Sirichindhakavva* of Krishnalilashuka and the *Shaurichariita* of Shrikantha (18th century).

S.M.

EPIC (Punjabi). In the old and medieval Punjabi literature, no epic was composed. In the medieval literature we find two kissas of Heer, one by Damodar and the other by Waris Shah which can be said to have some elements of epic. In modern Punjabi poetry, we have the first epic of Punjabi literature in Bhai Vir Singh's *Rana Surat Singh*. The hero of the epic *Rana Surat Singh* (1905) has been his spiritual ideals, through which he tranforms the lives of many depressed people and after his passing away, his soul guides his wife Rani Raj Kaur, who ultimately succeeds in realising the highest spiritual state. The whole poem is composed in one stanza form known as Sirkhandi.The epic is divided into various cantos.

The next epic *Gurdeva* (1944) was composed by Surinder Singh Kohli. The hero of the epic is the great sage Sukhdev, who attained the spiritual heights through the grace of his Guru Raja Janak. The whole poem is composed in 'dohira'. The poem is divided into five cantos. The poet has depicted several scenes from nature like Bhai Vir Singh. *Rana Surat Singh* and *Gurudeva* both depict the quest of the soul for the highest spiritual state.

The next epic poet is Avtar Singh Azad who has to his credit three epic poems *Mard agamra* (1951) *Vishva Nur* (1957) and *Mahan Bali* (1959). The heroes of these three epics are Guru Gobind Singh, Guru Nanak Dev and Maharaja Ranjit Singh respectively. They are all historical epics worth reading. In all of them the literary excellence comingles with religion, philosophy and history. The poet has used several stanza forms interpersed with songs here and there. There one meets with fine dramatic touches frequently. The heroes are the leaders of the masses, who have the capacity to reform the world.

Anoter important epic is *Malvendra* (1957) composed by Sant Inder Singh Chakravarti. The hero of this epic is Baba Ram Singh, the leader of the Kuka Movement and a great freedom fighter, who was ultimately exiled and sent to Burma.

Mohan Singh produced a great epic in *Nanakayan* on the occasion of the quin-centenary celebrations (1969) of the great Guru. In the same year Inderjit singh Tulsi wrote his epic *Pasram purakh* (Guru Nanak Pashah). During the tercentenary year of the birthday of Guru Govind Singh (1966), Tulsi had written another epic entitled *Badshah Darwesh Guru Gobind Singh*. During the tercenternary year of the martyrdom of Guru Tegh Bahadur (1975), Niranjan Avtar wrote an epic entitled *Mat Ganga ton mat Gujri tak*. Some other attempts were also made during these centenaries.

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S.S.K.

EPIC (Rajasthani). As the western definition goes, an epic should be a long and formal narrative in an elevated style dealing with heroic exploits and achievements or grandiose events. Oriental exponents—Bhamaha, Dandin, Rudrata, Vishvanatha, Hemchandra, etc., are also of the opinion, (with slight variations,) that a 'mahakavya', a near equivalent of epic, should be a long narrative, based on characters of great persons, having stylistic perfection and rhetoric embellishments, dealing with the life of its age in all fullness and diverse activities, and having a peaceful and joyful end. Judged by this standard, there is practically no epic in old or modern Rajasthani written by any literary person. Voluminous works are of course there and to quote only a few of them: *Surajaprakasha* by Karanidana (17th century), *Gajagunarupaka* by Kesodasa (17th century), *Ramaraso* by Madhodasa (17th century), *Rajarupaka* by Virabhana (18th century), *Khumanaraso* by Dalpatavijaya (18th century), *Vamshabhaskara* by Surya Malla (19th century), etc. But they neither conform to the accepted definition of a mahakavya nor possess any outstanding quality that may single them out from the common lot of this category. The position is still worse in the modern period. Poets have neither the patience nor the requisite broad vision and know-how to try a mahakavya. There is, as a matter of fact, no literary epic or epic of art, traceable in the literary history of the language. On the other hand, we do have some specimens of authentic epics, or epics of growth, which are credited with the collective authorship of the people of this land. In this very category we may place *Bagadawata*, *Lokamahabharata*, *Pabuji-ra-pawada*, *Nihalde-Sultan Galaleng*, etc. There are other smaller folk-ballads, such as *Tejaji* which do not merit recognition.

Bagadawata has been published under the title *Bagadawata Devanarayana-mahagatha* by L.K. Chundavata. Sawai Bhoja, a Gujara by caste, is supposed to be the hero of this work. He is a married person of rare qualities. The main story of this poem, however, revolves around Jaimati, a Rajput princess married to a Rajput Chief of an advanced age. She manages to elope with Sawai Bhoja, whereupon a struggle ensues which takes the toll of Bhoja, his twenty-two brothers together with the whole family. His only son, Devavarayana from the first wife, escapes the enemy's wrath and when grown up, takes full revenge on family's enemy. He is worshipped especially by the Gujara community, as a deity alongwith

his father Sawai Bhoja, his mothers Sadhu and Jaimati and other heroes of the great war. This is certainly a voluminous work of folk-lore replete with supernatural events and full of popular beliefs, motifs, sayings, proverbs and mass psychology. The high merits of the Gujara heroes, such as generosity, bravery, openmindedness, hard struggle for existence, and above all a humane and sympathetic attitude are very well depicted on appropriate occasions. The *Bagadawat* is a good representation of the feudal age which flourished in Rajasthan during the early medieval centuries. The worst thing which acts as a bar to its being taken as an epic, is that it is a mixed work of poetry and prose with greater emphasis on the latter. The prose portion of any work of folk-lore is liable to drastic changes, so much so that hardly any old and authentic text survives. It is, therefore, rather difficult to accept this work as an epic of growth. The second work of this category is *Pabuji ra pawada*. Here the Pawadas are of outstanding achievements in the fields of heroism, bravery and supernatural powers, as shown by Pabuji, the hero of this text who flourished in the 14th century. This work is a beautiful piece of poetry divided into a number of cantos which are named as Pawadas. The hero, born of an 'Apsara', a celestial beauty, grows up into a fine young man with exceptionally high merits. The main plot, however, centres round the sacred duty of protecting the cows which has been so dear to the Kshatriya community that they were called 'Gau Brahmana pratipala'—protector of cows and Brahmanas. The hero gets a mare of excellent breed from a Charani, named Devala on the condition that he will have to run for the rescue of her cows whenever she calls on him at the time of need. Palu, sticking to his vow, does so and leaves his marriage ceremony unfinished to rescue the cows. He lays his life for the cause. Several other anecdotes are mixed up to lend sublimity to his character and raise him to a godly status.

Galalenga is an 18th century ballad, consisting of fifteen cantos of two-line-verses, numbering eight hundred in all. Unlike other folk-poems it was composed by one Juita Jogi, mentioned as the poet at the end of the text itself. Carrying a pronounced and prominent effect of the Vagari dialect, the poem has not gained enough strength to cross the dialectal boundaries. It centres around the hero, Gulalasinha, commonly known as Galalenga, and describes his valour and romance, befitting the epic style. The usual folk-motifs of description of love, war, personal bravery and supernatural elements are also there. But the subject matter does not contain the elaborate panorama of medieval society and lacks in noble sentiments of human relationships of varied nature. In short, it is the story of a traditional Rajputa warrior who first serves the Maharana of Udaipur, but is asked to leave his country on a minor incident of supposed default. Roaming about in search of a noble living he reaches Dungarpur and is honoured by the grant of fief by the king who was his own brother-in-law (sister's husband). A few years later he is asked to fight a powerful adversary at Kadana (Dungarpur). Displaying marvellous feats of excellent heroism, he and his horse laid their lives in the battle, having vanquished the foe in his own place. The beautiful daughter of the enemy tries in vain to save Galalenga's life for whom she developes instant love. She ascends his funeral pyre and commits 'Sati'. It is she who asks the victorious king, lord of Galalenga, to have a poem composed in commemoration of his valorous deeds. Judged on the criteria prescribed for an epic it may be difficult to accept it as one.

Nihalde-Sultan tells of excessively heroic deeds of Sultan, the hero and central figure of this rather lengthy narrative, supported by and interwoven with various subsidiary themes. This popular folk epic has been the monopoly of Jogis of the Natha sect, who sing, for nights together, to describe the glories of their renowned Guru Gorakhanatha, who has blessed the hero and assured him of immediate help in distress. Sultan, born of the royal Rajputa blood as he is, takes certain vows, typical of a true warrior and a gentleman. He treats all women, except his own wife, as a daughters or sisters or mothers. He does not tell lies, never turns his back in a battle and treats other's property as sacred. Besides, he never boasts, is very kindly to all creatures, gives away liberal gifts, and does not pick up quarrels unnecessarily unless challenged. These and other manly qualities and decent behaviour have won him many friends, well wishers and supporters, chief among whom are Jani and Godu, besides many others. Among other prominent characters are Nihalde, his beloved wife, Maru, his adopted sister; Jaladipa, his son, and Phulasinha, his supposed brother and villain of the story. The story tells us of Indian ideals of love, devotion and respect for parents, brothers, sisters, sons and friends, as also of sympathy and good wishes for all human beings, and even other creatures. Thus, it has a vast canvas of human relationships to draw upon. All main characters are blessed with supernatural powers to achieve wonders for the good of the people in general. It is flavoured with an abundance of folk rhetorics, allegories, proverbs and sayings. The grand style of presentation presents an extra rich musical tone, which in accompaniment with the 'Sarangi', creates a grandeur and beauty of its own. This may easily be styled as an epic in the true sense, and the only one of the class.

Raw.S.

EPIC (Sanskrit). The term epic is generally applied to the two great Indian epics, the *Ramayana* and the *Mahabharata*, though the Greco-Roman concept of an epic is different in two respects. The Indian counterparts of *Iliad*, *Odyssey* and *Aenied* are not mere narratives of heroic

deeds nor are they concerned with a tension between Man and his Gods, but are finished products of a bardic tradition aimed at recalling the path of human destiny as has been; that is why they are termed 'itihasa', literally meaning (so, it has been). Secondly although the story element and the characters are not lost sight of, the focus is on the dominant ethos, the predicament of dharma (right) against not only adharma (the wrong) but against the smaller dharma and the tragedy of indecision or wrong decision. The tragic sense in the Greco-Roman frame is derived more from a sense of destiny than from a person's own free choice of action. In other words, compared to the Greco-Roman epics, Indian epics might appear to be more consciously philosophical.

The structure too is different. Both the *Ramayana* and the *Mahabharata* are divided into kandas or parvas, both of these terms signify a joint of a reed or a bamboo. Figuratively they signify integral parts of sections. In other words these two epics have a plant-like growth with immense possibilities of branching and sub-branching without disturbing the inner unity of purpose. So there have been insertions of smaller legends and further elaborations of descriptions specially in the case of the *Mahabharata* and they have brought out the sense of the epics in terms of a fuller dimension.

The Sanskrit epic therefore is a class of two members and is also distinct from the mass of literature called purana which is a conglomeration of akhyana (an epical narration) cosmogonic legends, popular religion and religious practices, and also from the classical prabandha kavyas which drawing inspiration for their plot from these epics and the puranic (mythological) lore build upon this tiny plot a magnificent edifice of a poem, caring equally for from and content, sometimes caring more for perfection and embellishment of form at the risk of losing the thread of the story. The epic is thus a source of not only poetry but all creative arts such as painting, sculpture, dance, drama and music not only as a fountain-head of legends and characters, but also as the measure of all that is great and deep in man, of anguish, of joy, of tension and of release, of truth and of compassion. The spirit of the two epics continues to permeate through the entire Indian literature.

V.M.

EPIC (Sindhi). Sindhi being one of the oldest languages of the world, a language of the Mohen-Jo-Daro civilisation, is supposed to have a rich epic tradition. But it has not, for life and literature in a particular place have some opportunities, quite peculiar to them, which make them grow a little differently from others particularly at the formal level which the Sindhi literature did not have. Why is it that not many epics are there in Sindhi? Is it because many epics in Sindhi could not survive the alien invasions on Sindh? Even though agreeing with the Sindhi literary historians, both Hindu and Muslim, that a good bulk of Hindu literature was destroyed during the Muslim invasions, it may be observed that we do not come across a single epic by any Muslim poet even during Muslim rule. In fact, Sindhi genius is essentially lyrical, Sindh being the land of the ancient Vedic and the medieval saint/sufi literature, it rejoiced in singing the glory of the Supreme One. It is in the modern period after it was annexed to the British empire in 1843 that it has taken to the writing of epic poems, "narrating continuously achievement of one or more heroes".

Shah Inat, Shah Abdul Latif and Sachal Sarmast inherited a large body of legends dealing with the Sindhi personages like Sasui Punhu, Marui Khetsen, Lila Chanesar, Nuri Jam Tamachi, Mumal Rano, Suhni Mehar and Sorath Rai Dyach. But they in their bayts did not deal with their lives in chronological order or recreate them in epical forms. Instead, they concerned themselves with such moments of denouement in their life-stories as were of the lyrical nature. These heroines and heroes (the heroines come first, for they represent the poets themselves) are not depicted in their usual beginnings, middles and ends, but delineated in their climactic moments before they are united. Even the Sur Ked'aro of Shah Abdul Latif's *Risalo* falls quite short of the expectations of an epic poem. Containing a sensitive description of the battle field in which Husain, the Prophet Muhammad's grandson, led the forces against those of the Omayyads and was slain along with others, Sur Ked'aro remains in marsia (dirge) only for the martyrs of Karbala. It is in the modern age with its regard for the individual chronology and national history that we have in Sindhi a few epic poems. These, too, are not as significant as other poetical works by the same authors. Written by such distinguished poets as Bewas, Dilgir, Aziz, Sail and Shyam, these lie on the periphery of their work.

The Sindhi homes have been quite familiar with the epic histories or the 'itihasa'—the *Ramayana* and the *Mahabharata*—in Sanskrit since the times they came to be known, and in Sindhi prose through the centuries. But it was in 1954 that Satramadas Sail's *Rama katha* in Sindhi poetry was published. Written as it was in the wake of partition in 1947 that threw the Hindus of Sindh off their moorings, the *Rama katha* gave them the much-needed solace. The poet says in his Preface, "I saw immorality rampant in every walk of life, crisis of confidence everywhere. I noticed only at a few places some little lamps shone, and showed the right path. In such turbulent times, I came to read once again the *Ramayana*. It gave me courage enough to face the odd situations in life. And when the personal emotion spent itself and the commotion ended, I found myself riding the hightide of the *Rama katha* in Sindhi."

Cast in the Persian metre of 'fa'ulan fa'ulan fa'ulan

fa'u' and wrought in 32 cantos, Satramdas Sail's *Rama katha* is the first epic history, or itihasa in Sindhi.

Other epic poems in Sindhi do not paint a great fresco of life; they hardly describe, as Dandin's *Kavyadarsha* would like them to do so, "towns, oceans, mountains, seasons, the rising and setting of the sun, sport in parks or the sea, drinking love dalliance, separations, marriages, the birth of progeny, meeting of councils, embassies, campaigns, battle and the triumphs of the hero, though his rival's merits may also be exalted." Kishinchand Bevas's *Sri Guru Nanak jivan katha* (1940) and his poetical follower Hari Dilgir's *Harishchandra jivan katha* (1941) are the cases in point. However, these short epics enjoy pride of place in Sindhi poetry. Written in the 8 line stanzas, not strictly based on the Persian prosody, the former describes briefly in eight cantos Guru Nanak's childhood, his love of God from the very young age, secular outlook and service of the humanity at large. The latter is in the 6 line stanzas and recounts the narrative of Harishchandra, the king of Ayodhya, who stood the hard tests and followed the path of righteousness to the last. A 'khandakavya' or an epic dealing a part of life, in the rigid classical sense, Narayan Shyam's *Rupa maya* (Bombay, 1953) is in a sequence of 16 sonnets. It tells the mythological story of Vishwamitra and Menaka in the sensuous life circumstances.

Lekhraj Aziz, on the other hand, evinced a great love for the masnavi, a Persian poetic form, in his *Misr ji rani* (The Queen of Misr, Bombay, 1970) and *Shahrah* (The Highway, Bombay, 1970). Before Aziz, two Sindhi poets had tried their hand, not very successfully at the masnavi form. Aziz does so, achieving an amazingly great success in it, *Misr ji rani* is a long narrative in which earthly love is exalted to divine love and gnosticism. The other masnavi, *Shahrah*, is based on the Sindhi translation of short story appearing in the *Kahani*, a literary journal of Bombay. The journal did not give the name of its original author. Aziz also does not give it. To facilitate the literary history it may be pointed out that the translation in question was made of a short story entitled "Pagadandi" by Kamlakant Verma.

Qimat Khushalani's *Banko Benazir* (The matchless warrior, 1963) concerns itself with the life and career of Rana Pratap, a Rajput chieftain, and his campaign against Akbar, the Mughal Emperor, for about 25 years. The main feature of the epic is the author's dextrous use of the tradition bayt form, instead of chic masnavi.

A mention may be made of two significant short epic poems, one adapted from English and the other translated from Sanskrit into Sindhi. Devandas Azad's *Purab sandesh* (Message of the East', Karachi, 1937), an adaptation of Edwin Arnold's *Light of Asia* is exuberant, free from the classical restraints required of the epic dealing with the life of Gautama the Buddha. While the original has this rigour, it is the adaptation which lacks it. Kalidasa's *Meghaduta* has been translated into Sindhi thrice, at short intervals, by N.D. Mirchandani (Hyderabad Sindh, 1947). Devdatt K. Sharma (Ajmer, 1970) and K.T. Jetley (Pune, 1981). Of the three translations, Jetley's is the most satisfying, for he successfully uses the mandakranta chhanda of the original kavya in his Sindhi *Meghdut* and is close to the mind and art of Kalidasa.

Mo.J.

EPIC (Tamil). The available Sangam anthologies, the earliest examples of Tamil literature do not indicate the birth and growth of epics.

Silappatikaram, the earliest extant Tamil narrative poem (with some of the characteristics of a regular epic), is in the form of several monologues put together that do not directly tell a story. We have to learn the story from the songs and speeches of the characters; there are also passages in poetic prose introduced in between two songs, explaining their context and making the narrative continuous.

The author of *Silappatikaram*, Ilanko-v-atikal, is said to be the younger brother of the ruler Cheran Chenkuttuvan. *Silappatikaram* is divided into three cantos, namely, Pukar-k-kandam, Madurai-k-kandam, and Vanchi-k-kandam, making up 30 chapters, excluding the Padikam or prelude.

The story of *Silappatikaram* is not of kings, but of the son of a merchant and the daughter of another merchant. The happiness of the marriage of Kovalan with Kannaki is marred by another woman Madhavi, a danseuse. After living with Madhavi for some time, Kovalan returns to Kannaki, but with his wealth all exhausted. He decides to trade in another region, and both leave the city of Pukar for Madurai. A Jain nun keeps company on the way. Arriving in Madurai, Kovalan takes one of a pair of anklets belonging to Kannaki in order to sell it in the city. In the meantime, a goldsmith has misappropriated the queen's anklet and reported to the king and queen that it has been stolen. He sees a similarity between the anklet which Kovalan has brought for sale to Madurai and the one that has been reported to have been stolen. In order to escape from the consequences of his villainy, he tells the king that he has found the thief who has stolen the queen's anklet. Without any enquiry, the king orders that the thief should be killed and the anklet recovered. The drunken soldier catches hold of Kovalan and kills him, even though Kovalan protests his innocence. Coming to know of the tragic event, Kannaki goes to the court of the king demanding justice. She reveals that her anklet contains rubies, while that of the queen contains only pearls, and by breaking her own anklet Kannaki proves her claim. The righteous and penitent king drops down dead. The queen too swoons and then dies. Kannaki's anger is not appeased by that, and she decides to destory the city of Madurai and so tears off of one of her breasts

and throws it at the city of Madurai which is burnt; Kannaki is ultimately taken away in a divine chariot, while standing fatigued and crest-fallen under a venkai tree in Konku country. The events in the Chera country are narrated in the subsequent Vanchi-k-kandam. The Chera king, after hearing the account of Kannaki's ascent in a divine chariot from hill-dwellers, decides to erect a temple for the worship of Kannaki, bringing from the Himalayas the stone in which Kannaki's image has to be chiselled and washing it in the holy Ganges. For this purpose, he takes an expedition towards the north, and the northern kings who slight the greatness of the Tamils are defeated and they are made to carry on their heads the stone selected for the image.

The Tamil epic narrative is outstanding in several respects. In the first place, all the three Tamil kingdoms, namely, Chola, Pandya and Chera, constitute the background of the story and thereby the poem pertains to the integrated Tamil Nadu. Secondly, this epic is rich in its treatment of the three kingdoms, their geography, people and their culture. In fact, the very names of the three cantos, Pukar kandam, Pukar being the capital of the Chola kingdom, Madurai-k-kandam, Madurai being the capital of the Pandya kingdom and Vanchi-k-kandam, Vanchi being the capital of the Chera kingdom, bring this out. Since music and dance play an important part in this epic, it has the name of 'Nataka-k-kappiyam' (dramatic epic). It is also called 'Mu-t-tamil kappiyam', epic of three-fold Tamil, the three-fold Tamil being iyal, (prose) ichai (music) and natakam (drama). And the epic derives its name from chilampu, the jewelled anklet.

The poet's heart is universal in its sympathy. This is borne out by his reference to the various conflicting religious sects, where the reader feels that the poet is becoming one with each of them. The poet's own strong and unmistakable inclination towards Jainism does not make him deprecate the other religions.

Kannaki is raised to the position of a goddess, to be in tune with the tradition of Pattini (Patni) worship prevalent in the villages of Tamil land. She is the goddess of chastity incarnate.

The next epic is *Mani-mekalai* by Sattanar. It is generally said that *Silappatikaram* and *Mani-mekalai* are twin-epics (or what together make a single epic) meaning that they were written almost simultaneously. Though the stories are related to each other, scholarly opinion now inclines to the view that *Mani-mekalai* is of a much later period. It also contains 30 chapters. *Mani-mekalai* is the daughter of Kovalan and Madhavi, and the epic deals with Mani-mekalai's renunciation, being thus a sequel to *Silappatikaram*. It is also said that the two together expound the four values of life, namely, aram, porul, inpam, vitu—*Silappatikaram* standing for the first three and *Mani-mekalai* standing for vitu or attainment of heaven (or liberation).

The story is that, after the death of Kovalan, Madhavi abandons all the arts and luxuries of women of her profession and makes her daughter also take the vows of austerity. Mani-mekalai is firm in her pursuit of truth. However, she attracts the attention of the prince Udaya Kumaran, to whom she finds herself drawn in spite of herself; this is explained by indicating that she had been his wife in a former birth. Her guardian spirit enables her to flee from Udaya Kumaran by taking her away to an island. When she comes back, it is as a chastened nun, with a wonderful, neverfailing foodbowl (amuda surabhi) in her hands. Since Udaya Kumaran is still after her, Mani-mekalai disguises herself as one Kayachandikai to avoid him; yet Udaya Kumaran follows her. Kayachandikai's husband, however, believing that Udaya Kumaran is in love with his wife, kills him on the spot. Mani-mekalai is put in prison for the death of the prince and she finds a determined enemy in the bereaved mother. But the queen soon realises Mani-mekalai's greatness and the king sets her free. Finally Mani-mekalai joins her unfortunate mother from whom she had been separated by her guardian spirit and then goes to a Buddhist sage and learns at his feet the way to salvation.

Compared to *Silappatikaram*, *Mani-mekalai* is less grand and lofty, though the story element is more continuous by ceasing to be a mere collection of monologues. The author lacks the catholicity and universal sympathy of Ilanko-v-Atikal, with the result that *Mani-mekalai* looks like a vehicle for Buddhist propaganda and the poet in his attemtpt to elevate and glorify the Buddhist teachings does not hesitate to decry the other religious faiths. The metrical form is akin to fluent blank verse and the greatness of the poet is visible everywhere. It is a masterly work of literary art.

In Tamil, there is a traditional reference to ai-m-peru-n-kappiyam namely, the five major epics or five mahakavyas. They are said to be *Silappatikaram*, *Mani-mekalai*, *Chintamani*, *Valaiyapati* and *Kuntala-kechi*. The author of *Chintamani* is Thirittakkatevar. The work is written in the viruttam metre. There is a controversy as to the age of Thiruttakkatevar. There is one version that Thiruttakkatevar lived before Kamban and Kamban had not only taken the viruttam metre but also liberally borrowed the imagery and the language of Thiruttakkatevar in *Chintamani*. The other view is that *Chintamani* belongs to a period later than Kamban's. *Chintamani* gives us the story of a Jain emperor Jivakan. Though in the order of referring to the five major epics, sometimes *Chintamani* is referred to as the earliest one, it is obviously later than *Silappatikaram* and *Mani-mekalai*. With regard to *Chintamani* the story cannot be said to be purely of Tamil origin, as in the case *Silappatikaram* and *Mani-mekalai*. There are some works in Sanskrit that deal with this story. Since none of them is earlier than *Chintamani*, it cannot be said that Thiruttakkatevar had before him any specific Sanskrit

work when he composed his *Chintamani*. The probability is that the story was current in his period, though he had no original to follow.

The epic trio of *Silappatikaram*, *Mani-mekalai* and *Chintamani* gives a complete and full account of Tamil concept of womanhood by powerfully and poignantly delineating the character of a chaste wife in Kannaki *(Silappatikaram)*, a brave and dutiful daughter in Mani-mekalai (*Mani-mekalai*) and an affectionate and dedicated mother in Vijayai, mother of Jivakan (*Chitamani*).

The last two, namely, *Valaiyapati* and *Kuntalakechi* are now not available. The story of *Valaiyapati* is found in the *Vanikapurana*. Since only a summary of the story is given therein, it is not possible to estimate the value of the epic itself. However, an idea of *Kuntalakechi*, said to be a Buddhist work, can be gained from *Nilakechi*, probably a Jain work. Kuntalakechi is the name of the heroine, who challenges the followers of various sects and philosophical systems to a debate, to find out the Truth and ultimately to win them all to her side. She is said to be a Buddhist. We have already seen that *Mani-mekalai* is more or less a mouthpiece of Buddhist tenets and very likely *Kuntalakechi* also followed the same plan. It is the considered opinion of several scholars that *Kuntalakechi* and *Valaiyapati* cannot be characterised as epics.

Chulamani was written in the same metre as *Chintamani* and is by Tolamoli Tevar. Its verses are thus in the viruttam metre, but much more musical and free from experimentation, showing thereby a development from the state of *Chintamani*. Sanskrit influence is very pronounced in *Chulamani* and it is the story of one generation of Vasudevas and Pirati-vasudevas. The story of this epic is stated to have been taken from the *Shripuranam* of Gunabhadrachariar, possibly a Jain version of the Hindu story of Krishna. The common feature is that both *Chintamani* and *Chulamani* end with renunciation and the attainment of salvation.

One other epic of great value is *Peru-n-katai* by Konku-vel, which is not completely available. It has been assumed by many that *Peru-n-katai* is a translation of a Sanskrit work (*Brihatkatha*). As in the case of *Chintamani* *Peru-n-katai* may also be an adaptation of the story very popular in its age. The hero of the epic is Udayanan. The view of some scholars is that *Peru-n-katai* belongs to 6th century A.D. The common feature with reference to all these works is that they are Jain epics.

Corresponding to the 'ai-m-peru-n-kappiyam' there is a traditional reference to 'ai-n-chiru-n-kappiyam', namely, *Chulamani* (already referred to), *Nilakechi*, *Yachotara-kaviyam*, *Udayanakumara-kaviyam* and *Nagakumara-kaviyam*. This classification must have come into existence by the 13th century.

Yachotara-kaviyam is a small work in five sargas and 320 verses dealing with the life of King Yachotaran and ending with the renunciation of his son, interspersed with reference to their previous birth. This is said to be later than *Chulamani* and *Nilakechi* and is assigned to the 13th century.

Udayanakumara-kaviyam is an adaptation of *Peru-n-katai* made on a smaller scale. *Nagakumara-kaviyam* is not available. Out of these, *Chulamani* is undoubtedly the most outstanding.

Now we can refer to the glorious period of Imperial Cholas. Kamban is generally held to belong to the 9th century A.D., and he is the greatest Tamil epic poet. The story of the *Ramayana* and the *Mahabharata* should have been popular even during the Sangam age. There is a reference of the *Ramayana* in *Ven-pa* and *Achiriya-p-pa*, but they are not available. Similarly the story of *Bharata* was popular even in Sangam age. There is a reference to a work, *Bharata* by Peru-n-tevanar in the 2nd century A.D. But Kamban's *Ramavatara* excels all the earlier works to such an extent that a reference to *Ramayana* in Tamil today is taken to mean Kamban's work alone. Though Kamban generally follows the story of Valmiki in outline, he makes vital changes to make the epic reflect the culture and tradition of the Tamils.

The other apparently later work, which is now considered to be an epic by scholars, is *Periyapurana* by Che-k-killar, a minister of the Chola empire. It is really hagiology like the *Bhagavata* and other puranas. It deals with the lives of sixty-three Shaivite devotees and therefore is long and rambling, but monotony is offset by the immense variety of approach to God by the devotees.

While Jainism has a *Mahapurana* speaking of sixty-three ancient great men, *Periyapurana* deals with sixty-three Nayanmars called 'puratana-purusharu' (the ancient man) in Kannada. The author himself has named his work as Tontar-purana, the purana of the servants of God. Now it is fairly agreed that Che-k-killar composed his work in the 12th Century.

Though, after the *Kamba-ramayana*, none dared to write on the *Ramayana* in the 14th century, Villiputhurar wrote *Bharata* which is known as *Villiputhurar-bharata*. It is the view of the scholars that Villiputhurar adopted Agastya Bhattar's Sanskrit version, adding something of his own to it.

This account will not be complete without a reference to the Muslim and Christian contribution to epic literature in Tamil. The most outstanding of Muslim epics is *Chirappurana* by Umaruppulavar (17th century) dealing with the life of Prophet Muhammad, upto a point after the Prophet's migration from Mecca to Medina. This can compare very favourably with the best of the Tamil epics by non-Muslims.

Putukusham, dealing with the latter part of the life of the Prophet Muhammad and the lives of Caliph Abubakr and Caliph Umar, as far as the Muslim conquest of Syria is concerned, was written by Saigu Abdul Kadir Nainar Alim Pulavar of Kayalpatnam (18th-19th century).

There are three other epical poems by the same author, namely, *Tirumanimalai* dealing with the life and achievement of Prophet Abraham, who is referred to as Ibrahim Nabi in Islam, *Kutupnayaka* on the life of Saint Abdul Kader of Jilan and *Tirukkaranappurana* on the life of Saint Shahul Hameed of Nagore.

Rajanayakam, which deals with the life and achievements of Prophet Solomon known as Sulaiman Nabi in Islam, was written by Vannakkalanchiyappulavar (18th-19th century).

Badurdeen Pulavar of Jaffna in Ceylon has also dealt with the life of the Saint of Jilan in his *Mukiyittinpurana*.

Ghulam Kadir Navalar of Nagore of the 19th-20th century has two epics to his credit, namely, *Nagorepurana* on the life and achievements of Saint Shahul Hameed of Nagore and *Arif nayakam* describing the life and achievements of Sultanul Arifeen Seyyad Ahamedul Kabeer, of Pathaiku in Iraq.

The Christian contribution to Tamil is not any the less. The most important of the Christian epics is *Tembavani*, a narrative about the life of Saint Joseph by Father Beschi, a Jesuit from Italy (1680-1746) who was affectionately called by the Tamils as Viramamunivar or the Great Valiant Hermit.

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M.M.I.

EPIC (Telugu). Though there are technical distinctions between itihasa, purana and mahakavya, the three categories correspond to the literary form that is designated as epic in the West. The first attempt at writing a mahakavya was made by Nannaya in the 11th century. He initiated the tradition of translating the famous classics from Sanskrit. His *Andhra-mahabharata* is not a mechanical translation but a free rendering replete with many flashes of originality. He created the tradition of translation which added touches of beauty to the original, abridging, editing and eliminating those portions of the Sanskrit text which did not lend themselves to poetic treatment. This tradition of translation continued for five centuries. After nearly two centuries the master-poet Tikkana (1220-1300) took up the task of completing the epic of *Mahabharata* leaving Aranyaparva which had been left incomplete by his great predecessor. Nannaya's diction was predominantly sanskritised. He brought in dramatic element to enliven the situations and characters of the epic. The mighty epic was completed by Errana (1300-1380) who filled the gap in the Aranyaparva in a style that is almost like Nannaya's, full of sonorous Sanskrit compounds and collocations. Thus *Andhra-mahabharata* may be styled the first mahakavya in Telugu. Besides their translations of the *Mahabharata*, Tikkana wrote his *Nirvachanottara-ramayana* and Errana wrote *Harivamsha* in the 13th and the 14th centuries enriching the tradition set by Nannaya. Though he was a contemporary of Nannaya, Nannechoda (1150-1220), the author of *Kumarasambhava* remained in oblivion until his work was printed in 1914. He too represented the classical tradition that was dominated by Sanskritic diction and form.

Running parallel to the classical tradition there was the native (deshi) style which gained literary status in the works of Palkuriki Somanatha of the 13th century. Written in the 'dvipada' (couplet) form used in folk literature Somanatha's *Basavapurana* and *Panditaradhyacharitra* provide instances of simple, sweet and lucid Telugu employed for the purpose of narration, description and moral teaching. The poets of his school employed verse as a medium to popularise the Shaiva cult.

The perennial charm of the *Ramayana* exerted its fascination over many poets. The earliest attempt at narrating Rama's saga may be found in *Ranganatha-ramayana* written in a style which blends elevation and simplicity; it was composed round about 1250. During the 13th century another attempt was made under the caption *Bhaskara-ramayana*. Scholars hold the view that while *Ranganatha-ramayana* was the work of a single author, *Bhaskara-ramayana* was the product of some poets who composed it jointly. Among the ancient masters Nachana Somana (1360) is held in high esteem for his great work *Uttara-harivamsha* which surpassed Errana's work on the same theme. The limpid flow of his verse and the felicity of his diction are acclaimed by lovers of poetry.

During the 15th century Madiki Singana (1420) made his mark by translating *Padma-purana*. Jakkana's (1406-1422) *Vikramarkacharitra* established his reputation as a poet of distinction.

One of the master poets of Andhra, Shrinatha (1380-1445) immortalised himself by composing the heroic *Ballad of Palnadu* in the popular couplet metre imparting to it the sweep of an epic rousing passions of valour, pathos and love. Apart from his scholarly translations, this original composition is based on a theme which is akin to that of the *Mahabharata*. It is full of local colour, and gives us a true measure of his genius.

Though considered to be a 'puranam', Bammera Potana's (1450-1510) inspired and inspiring rendering of *Bhagavata* is a mahakavya par excellence. It inspires devotion and divine love. It abounds in sentiments to which every bosom returns an echo. The poem comforts, consoles and elevates the mind by its impassioned style and sweet diction. Revolting against the prevailing convention of dedicating poetry to royal patrons for temporal benefits he consecrated his poem to Lord Rama regarding composition of verse as a means of attaining the ultimate

fulfilment of life, breaking the cycle of birth and death. His poem is one of the richest treasures of Telugu literature.

When we come to the period of the royal poet Krishnadevaraya (1503-1530), we enter upon the age of prabandhas. Bare hints were borrowed from the puranas and they were elaborated and embellished by creative vigour. Mention may be made of *Vasucharitra* by Ramaraja Bhushana, *Manucharitra* by Allasani Peddana, *Parijatapaharana* by Nandi Timmana, *Pandurangamahatmayam* by Tenali Ramakrishna and *Amuktamalayada* by the royal poet Krishnadevaraya as shining examples of prabandhas which allowed full scope for the display of imagination and invention.

During the Tanjore period (1600-1673) we come across mahakavyas, like *Valmikicharitra* by King Raghunanda, and *Vijayavilasa* by Chemakura Venkata Kavi.

Special place of honour is assigned to Pingali Surana (1520-80) whose *Kalapurnodaya* is a novel in verse displaying all the charm of fiction and fantasy.

The great poetess Molla (1650) composed Rama's story in six cantos retaining the essential beauties of Valmiki's classic adding her own delicate touches of invention. During the 18th century Kankanti Paparaju wrote his touching poem *Uttararamacharitra* which deals with the pathos of separation of Sita from her lord.

Poetry fell on evil days during the 18th and the 19th centuries when it became decadent, stale, stereotyped and obscene in theme. The style became stilted and artificial in the long as well as short poems of the period. K. Vireshalingam Pantulu (1848-1919) made fun of the decadent trends in his mock-heroic poem *Abhagyopakhyanam* holding up to ridicule the paucity of thought, vulgarity of taste and pedantry of style.

Even though the present century with its fast tempo and hurry is considered uncongenial for elaborate compositions, even though many poets preferred short poems and lyrics, there are some outstanding mahakavyas written by poets. Viswanatha Satyanarayana (1895-1976) won the Sahitya Akademi Award in 1962 for his *Vishvanadha madhyakkarulu* (poetry) and the Jnanapith Award in 1970 for his *Ramayana-kalpavrikshamu* which is an elaborate poem with erudition, imagination, vivid characterisation and epic dimension. *Shiva-Bharata* by Gadiyaram Venkataesha Shastry (1897) deals with the heroic life and achievements of Shivaji who fought against the Muslim invaders. Similar in intention and execution is *Ranapratapacharitra* by Rajashekhara Satavadhani (1888-1957). *Andhra-purana* by Madhunapantula Satyanarayana Shastry (1920) projects in epic style the memorable epochs in the history of the race inspiring genuine love for culture and literature of the land. Vanamamala Varadacharyulu's *Potanacharitra* represents the inspiring life of the poet who spurned the riches of the world in his quest for the beatific vision of God and celestial bliss, dedicating his Muse as a supreme offering to the divine.

Tummala Sitaramamurty (1901), styled as the poet laureate of Gandhi, translated Bapuji's autobiography, *Atmakatha* and continued the story upto his assassination in his *Mahatma-katha*, with his characteristic clarity of expression and tone of elevation. He won the Sahitya Akademi award for this work during the Gandhi centenary year (1969). Mudigonda Virabhadramurty (1908) has planned to compose an epic on the nation's heroic struggle for freedom under the caption *Vandemataram*.

Durganand attempted an epic on the simple joys and sorrows of the sons and the daughters of the Kolleru aera where they lead a precarious existence depending on the whims of the wind and the wave. His long poem *Bhitangana* (The terrified woman) is a bold attempt at writing a mahakavaya on contemporary life.

J.V.S.

EPIC (Urdu). Urdu borrowed most of its art forms from Persian. In Persian there had been an old tradition of epic poetry in the form of 'masnavi'. Masnavis are, rather were, very long poems consisting of several thousand couplets written in a single meter. Masnavis were divided by old prosodists under four heads: lyrical (bazmia), heroic (razmia), philosophical and ethical, and religious. among these only razmia masnavi can be called an epic since it narrates the exploits of a hero in a well integrated series of events. In the philosophical and ethical type of masnavis too, the element of epic has been fairly evident, because spiritual phenomena have been described therein in an allegorical form of adventure. Also a technique of a tale within a tale has been adopted which places these under the category of the 'complicated epic' as mentioned by Aristotle.

In Urdu there have been almost no purely heroic (razmia) masnavis. During the Deccan period of Urdu, particularly in the 17th century, more masnavis were composed than in any other period but most of these masnavis are tales of love, mostly admitting mystic interpretations. The only masnavi fulfilling the conditions of epic are *Ali-nama*, written by Nusrati in 1665 to describe the exploits of his patron, King Ali Adil Shah, and four translations of epic poems from Persian: *Khawar-nama* by Rustami (1649), *Padmavat* by Ghulam Ali (1680), *Zafar-nama* by Latif (1684) and *Jang-nama* by Sevak or Seva (1691). *Padmavat* is a mystic epic, originally written by Malik Muhammad Jayasi. *Khawar-nama* is about the military exploits of Ali, son-in-law of Prophet Muhammad, and the last two masnavis are about the military victories of Hanif, brother of Imam Husain, over the forces of Yazid. These four masnavis cannot be recognised as original Urdu works. Moreover, these are comparatively less known even in the Urdu world.

The other Deccani masnavis mostly describe love adventures, spiritual or temporal, and hence do not come

under the category of epic, because their heroes win only the sympathy of the reader, not his respect.

From the 18th century onwards comparatively fewer long masnavis have been written because this art form was mostly used for descriptive rather than narrative poetry. The only worthwhile long masnavis of the 19th and 20th centuries are *Sihr-ul-Bayan* by Mir Hasan, *Gulzar-e-Naseem* by Daya Shankar Naseem and three or four masnavis by Nawab Mirza Shauq. The masnavis of Shauq are simply urban love stories. *Sihr-ul-Bayan* takes us into the world of fairies and genii, but the only exploit of its hero is love making and he gets out of difficulties only through others' help. Hence this masnavi cannot be called an epic by any standard.

Gulzar-e-Naseem is the only epic masnavi of this period because its hero undertakes to bring the magic flower of 'Bakawali' to cure the blindness of his father and fights all odds almost single-handedly.

Thus, it will be seen that although the masnavi form had a great potential for being an epic poem, Urdu developed in such a period when only love motivated poets, and their patrons and adventures of a nobly-motivated hero did not attract much attention. Hence it can be said that in Urdu masnavi we can find only certain elements of the epic. Two or three really epic masnavis including *Qutb Mushtari* of Wajhi (containing the love story of Muhammad Qutb Shah) should be considered exceptions.

But if masnavi almost lost its epic character in Urdu there developed another form of poetry which at least partly made up the loss. It was the 'marsia' form where the heroic fight of Imam Husain (son of Ali and grandson of Prophet Muhammad) and his followers against the forces of Yazid and their ultimate martyrdom are depicted in great detail. Some literary critics aver that marsia is the only art form in Urdu which can be said to be closest to epic poetry. There are others who assert that marsia does not fulfil the conditions of epic because marsias are comparatively short poems and there is no multiplicity of adventures, nor any element of curiosity (for the end is clear from the beginning) and, lastly, there is also no achievement by the heroes. These arguments are sound but they fail to prove that marsia is not nearer to epic than other art forms in Urdu. The following facts need consideration:

Marsia presents before the reader the noblest possible motive-adherence to principles even at the cost of life. The hero of the epic is motivated by a noble objective.

The detailed description of valour, arms, horses, etc., belonging to the heroes, the picturesque description of beautiful or oppressive scenes of nature, the characterisation of ideal men and women, and convincing dialogues beautifully resolving clashes of different ideals can be provided by no other form of poetry than the epic and marsia fully provides these elements.

A moderately supernatural element is also provided by marsia in as much as Imam Husain has had a semi-divine origin. He was a son of Ali and grandson of Muhammad, God's ultimate prophet for whose sake God created this world as well as the other world.

The death of Imam Husain and his followers made them immortal. They achieved in their martyrdom the highest principle of adherence to truth and laid down their lives upholding the noblest values of their faith.

Marsia, like epic, is composed in a single meter. A view may be advanced that marsia, on account of its simplicity and shortness is more akin to tragedy than to epic. This may be partly true but it must be remembered that Urdu marsia is narrative in character, it cannot be staged and is not accompanied by music and scenery which are among the essential components of tragedy according to Aristotle.

In view of the above factors marsia is evidently nearer to epic than tragedy and fulfils more conditions of epic than the Urdu masnavi generally does. The Urdu marsia has eight definite components which distinguish it from simple elegy and at present elegy forms only a part of marsia as it does in the case of epic.

All the same, marsia is not epic, it only contains a good many elements of the epic. According to Aristotle, epic's special characteristics which distinguish it from tragedy are its great length (which makes it impossible to be read in a single sitting) and the use of a single meter. Marsia fulfils only one of these two conditions.

In fact, Urdu is almost completely lacking in fully developed epic poetry. Even masnavis like *Gulzar-e-Naseem* and *Ali-nama* do not fulfil the conditions. Hafeez Jullundhuri's *Shahnama-e-Islam* too cannot be called an epic poem. Like *Musaddas-e-Hali* it gives only glimpses of history. Some epics of Sanskrit and other languages have been translated into Urdu verse. But these are not even independent translations and cannot, therefore, be called achievements of Urdu.

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Sa.K.

EROTIC LITERATURE (Malayalam). Thirteenth and fourteenth century Malayalam literature is commonly called 'mahilali mahaspada' (woman-based literature); and when one thinks about the erotic element, naturally one has to start from early manipravala poems. Perhaps *Vaishikatantra* is the oldest work relevant in this context. Parameswara Iyer attributes the work to a period earlier than 11th century. Since *Lilatilakam* (1350-1400) quotes five verses of the *Vaishikatantra*, the latter is undoubtedly

the earlier text. *Vaishikatantra*, as the title denotes, contains the advice regarding the technique of a prostitute. The mother tells her daughter that the technique is transmitted through generations and that it is very difficult to learn.

A mountain can be turned into a lake,
A lake can be changed to a mountain,
But even if it is tried for many days
It is difficult to practice 'vaishika'

The mother advises in detail how to become a good prostitute and how to fare well in her profession.

In the teenage when breasts come up
A beautiful girl should earn money.

And for that she has to perform the dance of 'Kama' and get whatever is possible. The money that is thus earned in youth should be spent in old age. The narration of the technique of prostitution in excellent poetic form made the work *Vaishikatantra* appealing to the upper-class society of the time. This is a unique text, though there are many manipravala works which fully display the erotic sentiment. *Unniyachchicharita*, *Unniyaticharita*, *Unnichchirutevicharita*, *Unninilisandesha*, *Kokasandesha*, *Chandrotsava* and many short poems handle the theme of love with high erotic fervour. In one of such poems, 'Cheriyachchi', the poet describes the dusk as follows:

The stars are the letters, the sky a paper,
and the signature,
The moon: the dusk has arrived with such a
message from Madana:
Oh Cheriyacchi, this night seems to
Kill me, for I bear such agony of separation.

A beautiful collection of 291 manipravala poems, published by the University of Kerala, contains a number of short poems each named after its heroine; 'Kaunottara', 'Ilayacchi; 'Cheriyacchi; 'Ittiyacchi', 'Uttara-chandrika', 'Mallinilav', 'Maralekha', 'Kalamalika', 'Kelimani', 'Ittiyakki', 'Puralinayika', etc. All these anonymous poems are endowed with lyrical charm, sensuousness, and a sense of lust and pleasure. *Unninilisandesha* and *Kokasandesha*, though not of equal merit, are composed in imitation of Kalidasa's *Meghaduta* and with love as the theme. In these works also dexterous description of feminine beauty combines with poetic devices. In *Chandrotsava* a festival of the moon has been narrated through the words of a Gandharva. Medinivennilav, the heroine, was bestowed with all feminine graces and, like a princess with all pomp, she shines in the chandrotsava at Chittilappally. Kings, poets and men of reputation were at the beck and call of Medinivennilav, and it is no wonder that it was a period when the courtesans held sway over the young men.

Lilatilakam (14th century) which illustrates the grammatical, rhetorical and aesthetic aspects of manipravala, quotes many verses of which a large number depicts the sensuous love or sexual pleasure as found in the other manipravala works. Even though the manipravala works written up to the 14th century deal with erotic love, it will be incorrect to say that these works totally reflect a sophisticated love-life as well as the sensuous taste of the upper class society which patronised poets and artists. The poets unhesitatingly described the voluptuous aspect of life to a certain extent at least to satisfy a cross section of the upper class society of the time.

Except in the early manipravala literature, the sensuous element is not portrayed with such intensity and thrill. The Venmani school of poetry of the 19th century stands as a landmark in the history of Malayalam literature. Reputed poets like Puntottat Achan Namboothiri (1821-1865), Puntottat Mahan Namboothiri (1857-1946), Venmani Achan Namboothirippad (1817-1891), Venmani Mahan Namboothirippad (1844-1893), etc. contributed to this movement. The observation of life and the use of pure Malayalam diction etc. were the qualities of the Venmani school of poetry. The well known work *Puraprabandham* is a representative poem of the Venmani school and the poet Venmani Mahan has carried the erotic element to the extreme. The content of the book is the Puram festival of Trichur. An example of the type of description in the poem is given below:

Oh, lady with beautiful hair, when the breasts
Of girls who were dressing their hair, were seen,
I stood erect like a banana plant,
Of which the bunch was cut off.

Ambopadesham is a work of the same poet the content of which is the advice of a grand old prostitute to her grandchildren about her profession. Vallattol's 'Vilasalatika' is a very beautiful poetic expression of erotic sentiment in abundance.

Though there is no continuous flow of erotic literature, there are occasional outbursts. But there is no poet or writer who wrote only erotic poems and even in their erotic works, the authors did not sacrifice poetic charm for sex.

The erotic element has found some place in the novels and short stories of modern times. But such writings fail to sustain the interest of the readers.

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V.S.S.

EROTIC LITERATURE (Nepali). Eroticism may be traced, though faintly, in two stray stanzas of Bhanubhakta (1814-1869). He fancies sitting at a lovely spot, accompanied by a beauty and writing poetry.

Eroticism is unmistakably descried even in the writings of Bhanubhakta's predecessors and contemporaries like Indiras, Vidyaranya, Patanjali and Vidyapati, who fixed upon the Krishna-Gopika theme as the basis of their devotional poems. And it was Patanjali Gajuryal who explicitly stated that eroticism (shringar) should be the proper business of a good poet. Around 1850 Patanjali wrote *Chaurapanchashika*, a Nepali verse translation of Bilhana's work of the same name. Vidyapati's works include *Rag baramasa* (1809) which describes the twelve months of a year, *Sat rag* (1811) which depicts seven musical ragas, *Sat nayika* (1811) which again classically depicts seven types of heroines and *Gitvani* (1811), a translation of Jayadev's *Gitagovinda*. Baramasa is a form of poetry of some length describing the twelve months of a year and in conjunction with the mental state of the lovers in separation. As a sub-genre, erotic poetry in Nepali established itself with the baramasa.

The following is a short roll of poets who have contributed to the making of what may be called the Nepali erotica.

Motiram Bhatta used the ghazal form and also the samasyapurti exercises to this end. His works on erotic theme are contained in his *Ushacharitra*, *Manodvegprabaha*, *Pikdut*, *Kamal-bhramar samvad* and *Bhramargit*.

Shambhuprasad Dhungel wrote *Veshya-varnan* and *Shambho-bhajanmala*. His bhajans too are tinged with eroticism.

Kedarnath Khatiwada wrote *Shubha bivah*. His much-maligned *Shringar-darpan* contains Baramasa, Ritu-vichar and Rambha-Shuk-samvad.

Pahalman Singh Swar wrote *Pikdut* and *Premamritvachan-sangraha*.

Hariprasad Nepal wrote *Bhartrihari-shatak*.

There were five important collections dealing with eroticism: *Shloka-sangraha* (1899), *Kavita-kalpadrum* (1904), *Sangit-chandrodaya* (1912), *Gafashtak* (1916) and *Sukti-sindhu* (1917). A monthly journal called *Sundari* was published (1906) by the Rasik Samaj at Varanasi, in which Laxmidatta Pant and Gopinath Lohani (both of whom excelled in writing ghazals in Nepali), Tej Bahadur Rana, Chakrapani Chalise, Durgaprasad Ghimire, Dadhiram Marasini, Agnidhar Adhikari, and one whose pseudonym was 'Gazab' were the prominent contributors.

As months do in baramasa, so seasons in 'rituvarnan' establish the atmosphere of eroticism. Tirtharaj Pande, Shikharnath Subedi, Bhuwanprasad Dhungel, Pahalman Singh Swar, Kedarnath Khatiwada, Krishnaprasad Regmi, Danraj Lamichane, Devidatta Parajuli, Jogbir Singh, Bhairavkumar Rajbhandari were among those who distinguished themselves in the writing of rituvarnan and baramasa.

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Ke. G.

EROTIC LITERATURE (Prakrit). The best example of erotic literature in Prakrit is the *Gathasaptashati*. Even if it is supposed that poems or other genres of literature which are exclusively erotic are not profuse in the extant ancient and classical Indian literature, it cannot be concluded that the 'passionate' in human nature did not express itself adequately in ancient and medieval India, especially in the literature of the time. The classical treatises on erotics, the famous *Kamasutra* of Vatsyayana and its successors had always played a significant role in the development of 'shringara' in classical literature. Not only in the sophisticated Sanskrit literature, love, physical love in particular, must have formed an absorbing theme also of the then folk literature, the tradition of which is partly preserved in Prakrit. It may be presumed from the statement of king Hala, the celebrated compiler of the *Gathasaptashati*, that the bulk of the poetry on love, in Prakrit, was really very vast, and only a fragment has survived. In one of the introductory verses, he states that he has selected seven hundred verses out of ten millions (satta saaim kai-vachchhalena kodia majjhaarami— I.3). That the erotic literature found a better expression in the Prakrit idiom is also attested by Hala when he says: 'Why do they not feel ashamed to discuss the philosophy of love (kama), who do not know how to read or hear nectar-like Prakrit poetry?' (I.2). That is why all Sanskrit rhetoricians right from Dandin and Anandavardhana, profusely quote from the *Gathasaptashati* when they intend to quote anything with erotic suggestion; as for instance, the well-known couplet 'bhama dhammia', etc. (O holy man! feel free from anxiety and walk. The dog has been killed by a lion dwelling in a bower on the bank of the Godavari river—II.75), suggesting that the holy man who was an impediment in the lovers' way of secret meeting may now be forced to get out of their way, has been quoted in the *Dhvanyaloka*, the *Kavyaprakasha*, the *Sahityadarpana*, the *Dasharupaka*, the *Rasagangadhara*, et al. It is, of course, a question to be debated by scholars, how far the extant Prakrit erotic poems are the spontaneous outbursts of the poets of the people, i.e. the folk poets or how far they are conventional, just like their Sanskrit counterparts. The gathas collected in the *Gathasaptashati* are conspicuously conventional or the results of cultivated talents of poets who, most probably, were bilingual, i.e. wrote both in Prakrit and in Sanskrit. But it presupposes the existence of a vast erotic folk literature in Prakrit. There is, of course, no full-fledged treatise in Prakrit on erotics, like that of Vatsyayana; most probably one was not thought necessary. Jagdishchandra Jain thinks that *Kamashastra* texts were actually written in Prakrit, but neither any such text nor any reference to any of them has come down to us. It is a matter of common knowledge that

Prakrit dialects were sufficiently cultivated by the Jain masters—both of the Shvetambara and the Digambara denominations. The early Prakrit works by Jain munis were religious and ethical, naturally leaving very little scope for the development of erotic elements. But the Prakrit erotic literature—poems and fictions—received from the folk traditions and from the tradition of the *Brihatkatha*, so much captured the imagination of the people, even of those who adhered to the Jain tenets of religion and ethics, that the Jain munis could not afford to ignore such a literature. They also accommodated eroticism in the form of animated love episodes, in a limited quantity of course, in their writings. The author of the *Vasudevahindi* puts forth an explanation for this changed approach of the Jain authors: 'People relish the profane erotic stories like those of Naravahanadatta etc. Just as a physician gives sugar-coated medicine to a patient who develops aversion to medicine because of fever caused by vitiated biles, even so I adopt love episodes in my work on the pretext of which I propose to teach religion.'

The earliest and the best specimen of Prakrit erotic literature is the *Gathasaptashati*. This is an anthology from earlier poets, compiled by the Satavahana king Hala, alongwith his own contribution of forty-four poems. The composers of the couplets (gathas) have been identified by early commentators. It is interesting to note that quite a few poetesses, e.g. Pahai (I.86), Mahavi (I.91), Reva (I.87), Roha (II.63), Sasippaha (IV.4) and Asuladdhi or Anulachchi (II.77 et al.), figure in the list provided by the commentators, the last-named one being the most prolific.

It may only be mentioned that in some of the verses, the principal aspects of physical love are explicit and in others they are only suggested in a sophisticated way. The gathas of the anthology, however, present a living picture of the life of the people of classical India—both rural and urban, and particularly their sex life. A few examples may be interesting: 1) Young ladies confided in elderly women like aunts about their problems in love and sex. 'O maternal aunt! My desire to see him was not fulfilled by a brief meeting, because he is worthy of being seen with unsatiated looks only ...' (I.93). 2) At least some women were of frolicsome disposition and had scant regard for chastity. Some married women would have affairs with the younger brothers of their husbands (I.28; IV.13; VII.88). 3) The youngmen of villages, at times, had keen interest in the young daughters of the village headmen, even when the latter were of tender age. 'Even when she is still in her teens, the daughter of the village headman causes infatuation; she will create danger when she grows like a poisonous plantain plant.' (V.10; also V.69 and VI.92). 4) But, sometimes, the sons of the village headmen were notorious for hunting young girls of the village (I.30). 5) Women, whose husbands were abroad, tried to entice strangers in a guarded, rather ambiguous language. 'Here sleeps my mother-in-law; here do I sleep; and here sleep all other members of the family. O traveller! You are blind at night. Do not plunge into my bed at night.' (VII.67). There are many verses in the *Gathasaptashati* where conjugal love has been depicted in all its charm and brightness. Some of the poets whose poems have found place in the anthology, have presented beautiful pen-pictures of feminine beauty. Many have depicted lively dalliances of love in colourful terms.

Another anthology of Prakrit gnomic and didactic verses is the *Vajjalagga*, compiled by Jayavallabha, a Shvetambara Jain Muni. The verses collected in this anthology are grouped under different subject heads, such as 'Sajjana' (Good people), 'Durjana' (Bad people) 'Daridrya' (Poverty), 'Gaja' (Elephant), 'Simha' (Lion), etc. There are also interesting sections on 'Sati' (Chaste women), 'Asati' (Unchaste women), 'Surata' (Love-play), 'Prema' (Love), 'Veshya' (Courtesan), etc. which abound in erotic material. It is interesting to note that one of the verses outlines the goal of life for a successful person as, listening to music played on the 'panchamasvara', worshipping the deity with an ox as his vehicle (i.e. Shiva) and enjoying erotic dalliances in full. A few beautiful couplets depicting love in separation (Vipralambha shringara) have been collected in the *Vajjalagga*.

The *Setubandha* of Pravarasena is an epic poem in Maharashtri Prakrit. The poem is also known as *Dasamuhavaho* or *Ravanavaho*. The theme of the poem is the episode of Rama's constructing the bridge and killing Ravana, from the *Ramayana* of Valmiki. Very naturally the predominant sentiment of the poem is heroic (vira rasa) but the poem is interspersed with stanzas bringing forth erotic sentiment (shringara-rasa) as well. 'Loving women, on sudden arrival of their dear ones, take recourse to various pretexts to express their love, such as touching their hair, arranging and rearranging their dress and intimate talks with their lady companions.' (X.70). A hesitant newly married girl is described in a verse: 'A newly married woman does not touch the lips of her husband with her own, she does not lend her lips either; but when her husband puts a little force, she does not also resist. In such a way of blushing newly married women get accustomed to love plays!.' (X.78).

The *Gaudavaho* of Vakpatiraja is another Prakrit extended poem with predominant heroic sentiment. It describes the victory of Yashovarman, king of Kanauj, over the king of Gauda who is killed in the battle. But at the same time, the poem has a full section on king's dalliances with his lady loves, after his return from the victorious battle. 'The king, with his broad neck, caressingly pressed by the encircling arms of his beloveds, puts on a summer dress.' (744). 'He is looked for by young ladies with lustful eyes,... stretching their delicate arms as if to embrace him.' (749). 'They look beautiful with a pair of their rounded breasts swelling with the hope of receiving a close embrace from their lover, and which are

like a pair of wheels in the vehicle of Madana, the god of love.' (759). 'With the brilliance of their teeth, joining the lower lip of their lover who is sitting near them, they appear to be sipping the nectar of his mouth with soft lotus stalks.' (771).

The vast katha literature of Prakrit, written with a conspicuous religious overtone, as it is, is full of erotic elements. Mention may be made, in this context, of *Lilavai* of Kauhala, and *Nammayasundarikaha* of Mahendra Suri. Prakrit plays such as *Karpuramanjari* of Rajashekhara, *Anandasundari* of Ghanashyama and *Shingaramanjari* of Vishvesvara are also well-known for their erotic dispositions.

S.M.

EROTIC LITERATURE (Sanskrit). Kamashastra played a significant role in the history of Indian literature, particularly the Sanskrit kavya literature in which shringara rasa (erotic sentiment) was one of the main rasas to be evoked by the poet. Bharata's *Natyashastra*, considered to be the oldest extant work on Sanskrit dramaturgy, which contains the first exposition of the rasa theory, takes into account various topics from the *Kamatantra* in its chapters on samanyabhinaya (harmonious representation) and vaishika or bahyopachara (dealings with courtesans). This *Kamatantra* seems to be either a general name for the science of erotics or a treatise on the subject composed possibly earlier than Vatsyayana's *Kamasutra*. which is assignable to about the 3rd-4th century A.D.

The science of erotics grew in association with esoteric religious practices in the later vedic period, but acquired an independent status by the time of Babhravya of the Panchala region, a pre-Vatsyayana authority on the subject who traces his work to Nandikeshvara and Uddalaka Shvetaketu. Babhravya's work, now lost but referred to by Vatsyayana, consisted of one hundred and fifty chapters and was arranged into seven sections. The scheme of these seven sections was retained by Vatsyayana and has formed the main contents and scope of the kamashastra literature. The seven sections are: (1) general observations (sadharana), (2) union of man and woman (samprayogika), (3) selection of the bride (kanyasamprayuktaka), (4) position and conduct of one's wife (bharyadhikarika), (5) extramarital relations with wives of other men (paradarika), (6) dealing with courtesans (vaishika) and (7) secret formulae, tonic medicines, etc. (aupanishadika). Dattaka, at the request of the courtesans of Pataliputra, specialized on vaishikam, the sixth section of Babhravya's work. Similarly, Charayana, Suvarnanabha, Ghotakamukha, Gonardiya, Gonikaputra and Kuchumara specialized on each of the other sections respectively. When the main work of Babhravya was thus fragmented and as in itself it was too long, Vatsyayana, while condensing the individual contributions of Dattaka and others, retained the general scheme of Babhraya in his comprehensive work called *Kamasutra*.

Vatsyayana's *Kamasutra* became the standard and definitive work on the subject for years to come. It eclipsed the previous writings on the subject and became the basis of later kamashastras written from about the 10th century A D. onwards. Commentaries on his work were written of which the well-known is the Jayamangala by Yashodhara (11-12th century). Among the later texts on erotics, mention should be made of the *Ratirahasya*. (10-12th century), the *Nagarasarvasva* by the Buddhist monk Padmashri of about the same period who has versified in eighteen chapters the amorous life of a prince, the *Panchasayaka*, by Jyotirishvara of Mithila (early 14th century), the *Ratimanjari* summarizing erotics in sixty verses by Jayadeva (15th century), the *Anangaranga* of Kalyanamalla who wrote for king Ladkhan of the Lodi dynasty (16th century), the *Kandarpachudamani* of king Virabhadradeva of the Vaghela dynasty (1577), the *Ratiratnapradipika* of Maharaja Devaraja (17th century) and the *Smaradipika* from South India. Besides these, there are minor works on erotics. The court physicians of the medieval period are said to have composed works on erotics to guide their polygamous patrons, e.g., in 1457, Ananta, who was proficient in medicine, wrote a work called *Kamasamuha*.

The learning of kamashastra was taken up as seriously as that of dharmashastra and arthashastra and was incorporated into the educational curriculum in ancient India. The prince Siddhartha learnt it as one of the subjects of education according to the *Sutralamkara* attributed to Ashvaghosha, and this tradition continued in the medieval period. In an 11th century inscription of Karnataka (Bengali), a Jaina acharya has been proudly described as being well-versed in Vatsyanana's work. Discussions were held on the art of love and 'kamatantra' among nagarakas (men about town) in goshthis (cultural gatherings) where courtesans also participated. The knowledge of the theory and practice of the sixty-four accomplishments mentioned by Vatsyayana was considered as a qualification of a learned man.

Poets in ancient India were required to be proficient in the knowledge of erotics as well as poetics, logic, grammar, and other technical sciences. The Sanskrit kavya literature flourished under the aristocratic patronage of the court and had among its audience the cultured nagaraka and rasika (the man of taste). This literature reflects the artificiality and elegance of courtly life, scholastic formalism and cultivated taste rather than spontaneous expression of emotion. Literature was not an individualized expression of the poet but was a learned pursuit meant for disciplined enjoyment. The spontaneity of the poet was restricted by 'kavi-samayas' of literary conventions and normative doctrines of techniques.

The sentiment of shringara was evoked through the study and technical knowledge of poetics and erotics. The

knowledge of kamashastra was proudly displayed by Sanskrit poets in their descriptions of love-making in sambhoga-shringara (love in union) and the ten stages of longing in vipralambha-shringara (love in separation).

Treatises on poetics and dramaturgy have duly included material from erotics for the guidance of poets and dramatists. Among the topics taken by the *Natyashastra* (chapters 24, 25) from the *Kamatantra* are the following: the king's etiquette towards women of three types, of the household, of public places (bahya) and the mixed types, the courtesan's etiquette, the prakarana, signs of love in women of high family, maidens and courtesans, the ten states of love in separation, the characteristics of man, man's approach to woman, and the role of dutis (go-between) in love-affairs.

The classification of ashta-nayikas or eight states (avasthas) of nayika in relation to nayaka first met with in the *Natyashastra* and later elaborated in the *Dasharupaka* (10th century), *Sahityadarpana* (14th century) and numerous other manuals of poetics, is not seen in Vatsyayana's *Kamasutra*. But it is seen in the *Kuttanimata* (8th-9th century A.D.), a text on courtesans, and was introduced in later kamashastras such as the *Panchasayaka*, *Anangaranga*, and *Smaradipika*.

As far as classification of nayaka and nayika was concerned, Sanskrit literature was influenced more by the manuals of poetics than by Vatsyayana's *Kamasutra* which follows a purely sexual classification of man and woman. But the post-Vatsyayana work *Ratirahasya* offers for the first time the psycho-physical classification of women into four categories, padmini, chitrini, shankhini and hastini. This classification was followed by other works on erotics, the *Panchasayaka* and *Anangaranga*, and was used by the Sanskrit poet Shriharsha in the *Naishadhacharita* (12th century) and Raghavabhatta in commenting on Kalidasa's *Shakuntala*. Keshavadasa (16th century) introduced it in his *Rasikapriya* (Hindi) as part of nayika-bheda. Elaborate typologies of nayaka, nayika, dutis, sakhis, etc., were made in the erotic-rhetorical literature in Sanskrit, Hindi and Telugu written from the 16th century onwards.

In the pre-classical literature of the vedic hymns, epics and the early Buddhist Pali texts there are scattered specimens revealing the ardent passion and emotion of unstudied love, untouched by kamashastriya techniques. But when we come to the period of classical literature, the formalism and refinement of the kavya style reinforced by the technical knowledge of poetics and erotics influence the manner of presentation.

Ashvaghosha (2nd century A.D.), one of the early court poets to write in the kavya style, does not refrain from giving amorous depictions in his Buddhist kavyas, the *Buddhacharita* and the *Saundarananda*. In the former, the poet describes in many verses the artful coquetries of harem girls, well-versed in kamashastra, who try to win over prince Siddhartha. The subject of the *Saundarananda* is the conversion of Nanda to Buddhist monkhood. But the poet describes at length the love-dalliance of Nanda with his wife Sundari before his conversion. Sundari is described as svadhinabhartrika nayika who commands her husband to dress her and to hold mirror for her. In the Buddhist monastery, the blossoming of the atimukta creeper clinging to the mango tree reminded Nanda of the embraces of Sundari. Ashvaghosha was certainly aware of the contradiction involved in giving sensuous descriptions in Buddhist poems. But he justifies them (XVIII. 63) by saying that the subject dealing with salvation has been dealt by him in the kavya style with the intention of capturing hearers devoted to other things. "For that I have handled other subjects in it besides salvation in accordance with the laws of kavya-poetry..."

Love-poetry in Sanskrit is generally mixed up with narrative or descriptive matter and seldom stands by itself. But shringara is often the theme of shataka, consisting of a collection of solitary self-sufficient verses. Each verse represents a miniature picture of a single aspect of emotion or a single situation, often of the emotional state of nayika or the various aspects of love in practice. Hala's *Gathasaptashati* (Prakrit, 3rd century A.D.), Amaru's *Shataka* (7th century A.D.), Govardhana's *Aryasaptashati* (12th century), Utprekshavallabha's *Sundarishataka* (before 14th century) are some representative examples showing the popularity of this form of poetry from the 3rd to the 14th centuries and even later (e.g. in the 17th century Biharidasa's *Sat-sai* in Hindi). Bhartrihari also presented his poems in the form of shatakas, e.g.—*Shringara*, *Niti* and *Vairagya*—wherein he expresses his extreme views on sex and renunciation. Numerous anthologies which were compiled from the 10th century onwards give great importance to erotic theme among other subjects. The *Subhashitaratnakosha*, an anthology compiled by the Buddhist monk Vidyakara (1100 A.D.), is permeated by the theme of sex. It deals with love as "sensuous erotic experience that left visible marks (of teeth and nails) upon both participants."

Among the kavyas centering around the erotic theme in a more or less well-knit manner are the *Meghaduta*, *Ritusamhara*, *Mayurashatakam* and *Chaurapanchashika*. Kalidasa lyrically presents the message of a love-lorn Yaksha to his beloved through a rain-cloud. Along with the detailed descriptions of love-dalliance with his wife that the Yaksha remembers, the poem also presents the luscious pictures of women and different lands that the megha would see on its journey. Kalidasa reveals his knowledge of erotics in the descriptions of Yaksha's wife's svapnasamagama (union in dream) with him which lasts for a period of yama, the duration for union as specified in kamashastra literature. Similarly, urumula-samvahana

(shampooing of thigh) mentioned in the *Kamasutra* (II. 2. 33-35) has been poetically described by Kalidasa in the *Meghaduta* (II, 36). The *Ritusamhara* deals with the pleasures of lovers in different seasons, a favourite subject of poets and their aristocratic patrons.

The *Mayurashtakam* (7th century A.D) is an example of frankly erotic literature on sambhoga-shringara (love in union). In these eight verses Mayura describes the licentious charms of a young girl who is coming out of a guhyashala (secret chamber). The flowers from her hair have fallen, the cord of her girdle has slipped down, her face is blooming. She longs for breeze because of perspiration due to surata (coition). Mayura avails himself of puns to suggest sexual references and displays his accurate knowledge of kamashastra in his allusions to 'sambhogachihnani' (marks of love).

The *Chaurapanchashika* (11th century) depicts in fifty verses the secret amours of the poet giving minute details of physical love. As the theme suggests, the poet is about to be executed and remembers his beloved on the eve of his death. But instead of the tender feelings and pathos of separation which would be expected in such a situation, the poet conditioned by the literary conventions of his time, displays his knowlege of kamashastra and alamkarashastra in the treatment of love. He remembers his beloved in various love-sports, in limb-to-limb close embrace (verse 6), in viparitarata (verse 12) and other postures of union (verse 48) when her eyes were closed in the ecstacy of climax, etc.

Poems and mahakavyas centering on themes from the epics and puranas also bring in sexual depictions. In the *Raghuvamsha*, Kalidasa presents the moral ideal of kings "who mated only for progeny", but in the 19th canto he describes at length the amorous life of king Agnivarna. In the *Kumarasambhava*, the poet takes such liberty in describing the love-dalliance of the newly wedded Shiva and Uma that this unrestrained and vivid description invites criticism from Sanskrit theoreticians of the medieval period on the grounds of auchitya (propriety). However, in Kalidasa, the erotic depictions do not disturb the flow of the main narrative, whereas in the mahakavyas of Bharavi (before 634 A.D), Kumaradasa (6th century A.D) and Magha (7th century A.D), erotic digressions, descriptions of seasons, natural scenery, etc., are introduced for elegant effect at the cost of the narrative. The *Shishupalavadha* of Magha, which deals with an episode from the *Mahabharata* shows great interest in scenes "which move preferably in the realms of erotics even when the theme itself does not give the slightest occasion for erotics." While describing the army on the march and the events of war, Magha digresses to describe wearied women lying in tents, courtesans preparing themselves to receive men, women having a bath, etc. Shriharsha, (12th century) in his mahakavya *Naishadhacharita* reveals his familiarity with the kamashastra literature in the detailed description in over a hundred verses on the physical charms of Damayanti and that of Nala's pleasures with her as a mugdha nayika.

The charitas (biographical accounts) and prashastis (eulogies) portrayed the sex-life of patron kings with great enthusiasm. Instead of the actual account of kings, the court-poets were fond of presenting romantic fictions which would apply to an ideal king. Bilhana (11th century) in the *Vikramankadevacharita* relates a romantic story of Vikrama with Chanadala Devi, one of his wives, describing their love in the style and mould of kavya literature. He also gives vivid descriptions of Vikrama's love-sports with the women of his harem in pleasure gardens, kridasaras (pleasure ponds), and their enjoying madhupana (wine drinking), dola (swing), pleasures of different seasons, etc. The entire sixteenth canto is devoted to the description of the pleasures of hunting and thereafter enjoying women in vilasagriha in winter. The seasonal pleasures of love were considered so important that the poet regrets that the king could not enjoy the pleasures of sex as he was involved in political work. Following the canons of depicting the ideal type of king, the *Ekavali* (13th century) written by Vidyadhara, the court poet of king Narasimhadeva, who built the famous Konarak temple, portrays him as proficient in love-making. Vidyadhara also wrote *Kelirahasya* on erotics.

The description of the sex-life of patron kings became a convention in eulogies and donation of records inscribed on temples and monasteries. Inscription-writers, who were usually court-poets, recorded with great pride the love-sports of their patron kings with women of different lands. The same attitude is reflected in a prashasti composed by Mayura, meant to be read aloud in the court of king Harsha in the 7th century A.D. The king's conquests of many lands and his love-making are indicated simultaneously in the verse.

> Yet we regard you, Your Highness alone
> indeed as the real husband of the earth,
> for having touched her person (anga)
> and caressed her hair (kuntala)
> and thrown aside her long robe (chola)
> and taken possession of her central region (madhya-desha)
> Your hand is now laid on her girdle (kanchi).

A particular category of literature dealing with samaya or courtesan is exemplified in the *Kuttanimata* (Advice of a procuress) by Damodaragupta, the poet and minister of king Jayapida of Kashmir (779-812 A.D), and the *Samayamatrika* (The breviary of a bawd) by the well-known Kashmiri poet Kshemendra (900-1065). Both these works are based on observation and wide experience in the field as well as a close study of the kamashastra literature on vaishika by Dattaka, Vatsyayana and others. Both deal with the subject of the advice to courtesans by bawds on cunning acts to ensnare men and deceive them

of their money. Different types of love of a courtesan are elaborately classified in the *Samayamatrika*. A similar but less elaborate classification of the loves of courtesan in terms of colour is given in the *Shringaramanjari*, a work entirely devoted to stories of courtesans by king Bhoja of Malwa (1010-1054 A.D.). The *Kuttanimata* and the *Samayamatrika* throw interesting light not only on the life and behaviour of prostitutes but also on temple-priests, religious teachers, feudal princes, etc., who visited them. The cultured nagaraka of ancient towns had given place to samanta and feudal prince of rustic taste by the time these kavyas were written. The dignity of courtesans in the cultural life of the Gupta period was also lost. They are exposed and ridiculed by Kshemendra in his other works *Kalavilasa*, *Deshopadesha* and *Narmamala*.

The Jaina writers have shown a keen interest in the stories of courtesans with a view to guard the religious-minded against the wiles of these women. But in order to say so they minutely described the behaviour and skills of courtesans in works like *Kuvalayamala* (779 A.D.) of Uddyotana Suri of Jalod in Rajasthan and the *Nammayasundarikaha* of Mahendra Suri (1130). While giving a long list of kavyas by Jaina writers, S.K. De points out that they include the regular kavya topics and digressive descriptions of seasons, battles and erotic sports. The last topic was treated with equal zest by the Jaina monks including the pious Hemachandra who uses kamashastriya terminology to describe the amorous welcome by apsaras of heaven to the dead heroes of war. Vastupala of Abu fame has in his mahakavya devoted a whole canto to erotic depictions to "what may appropriately be called a poetic commentary on certain portions of Vatsyayana's text". In Sanskrit literature patronized by the ruling classes, eroticism had become so much the fashion and convention that as D.D. Kosambi observes, "the Jaina acharyas and monastic scholars enjoyed and wrote erotic poetry without the least sense of transgression or incongruity, without deviating from a puritanical doctrine and the ascetic life in any other way."

From this formalism and conventionalism of Sanskrit kavya literature of the medieval period, Jayadeva's religious composition, the *Gitagovinda* (12th century), presents a happy diversion and a new trend, both in form and spirit. Characterized by passionate sensuality and lyrical spirit, it transforms sexuality into an ecstatic devotional sentiment. The theme is an erotic episode in the life of Radha and Krishna. Jayadeva skilfully retains the conventions of Sanskrit poetry, humanizes Krishna and Radha treating them as nayaka and nayika of Sanskrit poetics, gives minute details of physical love including viparitarata described in erotics, and refers to ratikala which would delight the rasikajana. Retaining the orthodox kavya mould, he infused vitality into it by introducing musical padavalis and new features of the developing regional languages and culture. There was in this form and content a direct appeal to the people as in the popular Krishnayatra festival. The fascination of the *Gitagovinda* was so great that it had forty commentaries from various parts of India. Of these, Kumbha's *Rasikapriya* and Shankara Mishra's *Rasamanjari* are well-known.

With the *Gitagovinda* dawns a new type of erotic devotional literature on parakiya-rati (love with the wife of another) centering around the love of Radha and Krishna. Incidentally, the works in the regional languages by Chandidasa (14th century) and Vidyapati (15th century) depict Radha's love through several stages of youth portraying her as growing from a young girl to a mature woman. Most of the types of nayika in the elaborate nayika-bheda literature and also the subject of baramasa and rituvarnana as part of uddipana-vibhava are covered by Vidyapati. Suradasa (16th century), the Vaishanava poet of Braja-bhasha, had mastered rhetorics including nayikabheda, but he was more interested in depicting the sports of Krishna and the vipralambha-shringara of gopis. The Hindi poet Keshavadasa in his *Rasikapriya* (1591) makes parakiya the beloved of the Supreme Lord. The erotic-rhetorical treatises in Sanskrit and Hindi were greatly influenced by the *Ujjvalanilamani* of Rupa Goswami (16th century) an ardent follower of Chaitanya. Parakiya love was highly exalted and samanya as nayika was dropped from the literature influenced by Vaishnava theology.

Sanskrit drama, which was a part of the kavya literature and meant to be as ornate as poetry, also centres mainly around the erotic sentiment and its embellished expression. An erotic underplot is often introduced even in plays with heroic or lofty subjects.

Some of the early plays, like the *Charudatta*, *Mrichchhakatika* and a play ascribed to Ashvaghosha have a courtesan as the heroine. The dealing with the courtesans must have been an important subject in Sanskrit plays as the *Natyashastra* gives a full chapter (XXV) on vaishika or bahyopachara, based on the material from the *Kamatantra*. The interesting description of the nagaraka that we find in the *Kamasutra* is reflected in the characterization of Charudatta in the play of Bhasa and Shudraka. Charudatta's house has two blocks, the inner and the outer; one is solely for living with the wife and the other for entertaining bahya-nari (outside woman or courtesan). This corresponds to Vatsyayana's description of the nagaraka's house. Vasantasena's first seeing of Charudatta on the occasion of a festival, her visit to his house as an abhisarika on a rainy day, their planning to visit a nagaropavana (city-garden) agree with Vatsyayana's instructions on a love-affair.

Special monologue plays, called bhanas, were written which dealt with courtesans, gambling, discussion on erotics, etc. The best of the preserved bhanas published under *Chaturbhani* are the *Ubhayabhisarika*, *Padmaprabhritaka*, *Padataditaka* and the *Dhurtavitasamvada*

which belong to about 5th-6th centuries A.D. A vita (rake) walks as if it were through the street of a busy town and courtesans' quarters, conversing with, imitating and ridiculing various characters who visit the veshya. These early bhanas reflect the refinement of urban culture and nagaraka ethos of the ancient period whereas later bhanas written from the 13th century onwards are predominantly erotic and are devoid of observation of real life seen in early bhanas. Courtesans, religious teachers, vitas, etc., were characters in medieval prahasanas (farcial plays) such as *Bhagavadajjukiya* (12th century but preserving old material) from Kerala, *Lataka-melaka* or 'Conference of rogues' (12th century) from Kanauj, and the *Dhurta-samagama* or 'Meeting of the knaves' by Jyotirishvara of Mithila (14th century). Jyotirishvara was also the author of the *Panchasayaka*, a kamashastra, and his prahasana is marked by an extreme erotic tendency.

Harem-intrigue also became one of the favourite themes of plays. Kalidasa's *Malavikagnimitra*, Harsha's *Ratnavali* and *Priyadarshika* (7th century A.D.), Rajashekhara's *Karpuramanjari* (Prakrit) and *Viddhashalabhanjika* (10th century A.D.) are based on the story of a fresh love-affair of a polygamous king with a young girl. Such plays so much delighted the royal patrons that in the 13th century king Arjunadeva of Malwa had a natika, called *Parijatamanjari*, inscribed on stone. These plays treated sex as a playful pastime and gave opportunity for displaying the eight states of nayika. The *Ratnavali* of Harsha has been referred to in the *Kuttanimata* (verses 754 ff) as staged by the courtesan Manjari for seducing a prince. The *Malavikagnimitra* provides an opportunity for exhibiting the contours of the body through diaphanous dress. So also does the *Karpuramanjari* where a bathing beauty is produced on the stage by a tantric magician.

The prose-romances of Subandhu and Dandin (7th century A.D.) are remarkable for the display of their knowledge of alamkarashastra and kamashastra.

In the *Vasavadatta* Subandhu writes in the gaudi riti and depicts sex through an ornate play of language. Sexual allusions are unconnected with the central theme of the story and are made in sentences which have double meanings. Numerous erotic allusions along with a reference to Mallanaga's *Kamasutra* "which contains the delight and enjoyment of mistresses" indicates Subandhu's close knowledge of Vatsyayana's text.

Like Subandhu, Dandin also makes use of the kavya style for the display of his knowledge of kamashastra. He believed that the poet should be a vidagdha or learned. Dandin's display of alamkarashastra and kamashastra is seen in the seventh chapter of the *Dashakumaracharita* where he has not used any labial letters, because its narrator Mantragupta's lips were twitched with the soreness left by the kisses of his beloved. Dandin's close study of Vatsyayana's *Kamasutra*, specially its fifth section on paradarika is clear in his detailed description of extra-marital love-affairs, the site of rendezvous, the method of seduction, love-making and the sexual state of the woman in the final union. Erotics became a matter of display and erudition in Sanskrit kavya literature.

The physical charms of man are seldom described while woman's beauty and sexual attractiveness are depicted by the court-poets starting with Ashvaghosha onwards. The pedantic height of these descriptions is seen in the works of Subandhu (7th century A.D.) who describes a lady's charms in one single sentence of about 120 lines, of Bilhana (11th century) who composed 89 verses on the beauty of king Vikrama of Kalyani, and of Shriharsha (12th century) who writes over a hundred verses on the physical attractiveness of Damayanti. The fascination which the *Kamasutra* and *Ratirahasya* have for sexual likes and dislikes of the women of different regions as well as their physical characteristics is revealed in Sanskrit literature.

In the treatment of love, Sanskrit poets are concerned with its concrete, physical and sensual aspects. The hero falls in love on beholding a beautiful girl. In Kalidasa's *Vikramorvashiya*, Pururvas' attraction heightens when his shoulder touches Urvashi's in the celestial chariot. Love-sickness is described by poets in conventional ten stages as described by the *Natyashastra* and *Kamasutra*. Dutis (go-betweens) describe the love-lorn conditions of the afflicted heroine or hero.

Cool objects like sandal-paste and bowers of creepers alleviate their pangs of love. In Bhasa's *Avimaraka*, princess Kurangi cares nothing for jasmine paste, has no appetite for food, no pleasure in conversing with her friends. She sighs deeply, talks disconnectedly, laughs to herself, weeps in solitude, pretends illness and grows thinner and paler. Bana's Pundarika reaches the last stage of love and dies. Bhavabhuti in his *Malatimadhava* (II.5) gives a minute word-picture of physical sensations during imagined sexual gratification of Malati in her love-stricken condition.

The knowledge of erotics, is freely displayed in the descriptions of alingana (embracing), chumbana (kissing), keshagrahana (holding of hair), nakha-chedya and danta-chedya (making of nail and tooth marks), urumula-samvahana (shampooing of the upper thigh), surata (coition) and surata-shrama (exhaustion due to surata) in Sanskrit literature.

Sanskrit writers are fond of depicting alingana in the imagery of a creeper clasping the tree. In the *Kamasutra* this type of embrace is called 'latavestika' and 'vrikshadhirudhaka'. In the *Saundarananda* (IV. 33), on even a short separation from Nanda, Sundari "clasped him trembling, as a creeper stirred by the wind clasps a sala tree". The Yaksha of the *Meghaduta* (I.3, II.37) pines for kanthashlesa in which the creeper-like arms of his beloved are tied around the neck. Bhattanarayana (8th century

A.D.) in his *Venisamhara* (II. 9) mentions bhujalatapasha and bahulataparibandhana. The *Kuttanimata* (verse 850) mentions some new types of alingana not dealt with in the *Kamasutra*, such as the embrace like that of chakravaka birds, of swans, and of nakulas (mangooses).

The imagery of the bee drinking juice from a lotus or the lower lip has been used by Kalidasa (*Abhijnanashakuntala*, III. 23), Bilhana (*Chaurapanchashika*, verse 4), etc. The *Gitagovinda* depicts the passionate kisses of Radha and Krishna.

Keshagrahana (holding of hair) as a love-sport mentioned in the kamashastra literature has been fondly referred to by poets. In the *Kumarasambhava* (VIII. 83), Parvati pulls the hair of Shiva so hard that the moon on his head suffers some pain. In the *Raghuvamsha* (XIX. 31), the beloveds of the king detained him by catching hold of his hair. The *Kuttanimata* (verse 376) mentions that women feel grateful on the pulling of their hair. Bana, Magha, Amaru, Govardhana, Jayadeva, etc. refer to this love-sport.

Sambhogachihnani or marks of love made woman happy. These were considered as beauty aids. The *Ritusamhara* (V. 15) describes young girls examining their limbs and breasts for scars and nail-marks, in the early mornings of the winter. Bilhana in his *Chaurapanchashika* (verses 46, 15, 35) says that after sleep when his beloved got up, her body looked adorned with variegated ornaments. In the *Naishadhacharita* (IX. 117) the poet exhibits his knowledge of the *Kamasutra* (II. 4. 45) by referring to nail-marks in the design of a crescent moon on the breasts of the beloved.

Sanskrit poets enjoy the depiction of the preliminaries to surata in the arts of removing the mekhala (girdle) and of loosening the nivi (top-knot of women's lower garments). Describing the amorous play of the new married Uma and Shiva, Kalidasa says, 'Uma stopped Shiva's hand proceeding towards her navel'. Mallinatha interprets the action as undertaken to loosen the nivi (*Kumarasambhava*, VIII. 4). Amaru is fond of referring to the precoital play of lovers (*Shataka*, 63,90,97) and so is Shriharsha (*Naishadhacharita*, XVIII. 51). Shampooing of thighs as preliminary to suratas has been mentioned in the *Kamasutra* (III. 2, 33-35) in connection with the wooing of a young bride. But Kalidasa (*Meghaduta*, II. 36) refers to samvahana after the union and so does Bharavi (*Kiratarjuniya*, XI. 6) mention this sport after the union to relieve the pain of the beloved.

There are embellished depictions of surata and of a variety of bandhas (postures) including purushayita or viparitarata (inverse mode of union) in literary works. In the *Kumarasambhava* (VIII. 19, 89) Kalidasa indirectly refers to surata-bandhas. "The bed of Shiva was marked with colour from Parvati's feet and kumkuma fell in his eyes" which according to the commentator, suggests purushayita. In the *Raghuvamsha* (XIX. 25 and commentary) there is a reference to dhenuka-bandha. Subandhu gives detailed descriptions of surata resorting to puns. Bhartrihari refers to purushayita (*Shringarashataka*, 26 and commentary): "The pleasure of kissing the beloved wives who are lying on their breasts immediately after coition is reserved for the fortunate few." Amaru describes purushayita in the words of a nayika (verse 36):

> 'Mark, oh thou, so delicate of limb, this bed is now hard on account of the accumulation of heaps of sandal dust fallen because of deep embraces', so saying he put me on his breast and urged by passionate desire as he firmly bit my lip, he pulled away my garment with toes of his feet as with a pair of tongs and started doing what for the rogue was the proper thing to do.

Amaru indirectly refers to other poses such as marjarika, karipadabandhavishesha and dhenuka-bandha. The *Chaurapanchashika* (12,22) refers to purushayita and bandhopabandha or varieties and sub-varieties of coital poses which the poet enjoyed with his beloved. The *Naishadhacharita* (XVIII. 15) also refers to a variety of poses. The *Gitagovinda* (II. 66 and commentary of Shankara Mishra) refers to purushayita:

> At the height of the exciting sport, Radha's anklets tinkled ceaselessly and melodiously and the bells in her girdle clattered till they were scattered in all parts of the couch.

To conclude, the Sanskrit kavya literature with its kavi-samayas (literary conventions) and prescribed modes of expression, which flourished under the aristocratic patronage of the court, required of the poets the study of technical sciences including erotics. The knowledge of erotics, particularly its sections of samprayogika (union of man and woman), paradarika (on relations with wives of other men) and vaishika (on dealings with courtesans), has been displayed in a number of literary works that we have examined. A basic trend noticed is that until 600 A.D. the expression of the erotic is more or less integrated in the main body of the work without disturbing the narrative, as for instance, in Kalidasa's works. The early shatakas represent the emotional situations of nayika as well as various aspects of love. The dramas of Bhasa and Shudraka recreate the polished environment of urban culture and nagaraka sophistication so well described in the first section of Vatsyayana's work.

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De.D

EROTIC LITERATURE (Sindhi). Erotics has played a much lesser role in Sindhi literature than it has in the literature of other languages of India. It has always been felt by the international scholars that a kind of interaction must have taken place between the literatures of Sanskrit and Sindhi before the medieval period, and that, in any case, there ought to be a link between the two literatures, considering the impact of Sanskrit on Sindhi language. However, we do find the 'shringararasa' (erotic sentiment) in Sindhi 'kavya' literature of medieval period, in which the poets invoke the erotic sentiment as a major rasa. We are, however, not aware of the first exposition of the rasa theory in Sindhi literature. It is certain that the exploitation of shringararasa in medieval poetry with utmost accuracy and thoroughness, with knowledge and method and the extent of exploitation must have had a basis, a kind of tradition that travelled down to this period. It is, therefore, possible that Bharata's *Natyashastra*, which contains the first exposition of rasa theory and which also takes into account various topics from the *Kamatantra* in its chapters on 'samanyabhinaya' and 'vaishika' or 'bahyopachara', or Vatsyayana's *Kamasutra* might have been known to the poets of the medieval times.

The science of erotics in Sindhi did not grow in suffocating atmosphere of religious bigotry during the medieval period, and it could not acquire an independent status. Nevertheless, the knowledge of *Kamashastra* has been displayed by the poets of this period, especially Shah Abdul Latif, in their descriptions of the stages of longing and pining in 'vipralambhashringar' (love in separation). There seems to be no doubt that this sentiment of shrinagara must have been evoked by the poets through the knowledge of poetics and erotics. The 'kavya' of Shah Abdul Latif narrating the longing and pining of his 'Sata surmyun' (Seven heroines) for their beloved (*Shah jo Risalo*) is not only breath-taking but it is an artistic exposition of shringara sentiment. In 'Sur samundi' of *Shah jo Risalo*, the poet reaches the lofty heights of the depiction of 'heart-rending amatory cry' of the 'nayikas' (wives of the traders) for their 'vanjaras' (the traders), who have sailed to far away lands on trading expeditions. *Kamasutra* follows a purely sexual classification of man and woman. It seems that Shah was influenced by the poetics so far as the classification of his nayikas and nayaks is concerned.

The compositions of the sufi poets brought into Sindhi literature a new trend both in form and spirit. It was characterised by passionate sensuality and lyrical spirit, but it transformed this sensuality into an ecstatic devotional sentiment. In Shah's poetry, the themes are the erotic episodes of 'surmyun' (heroines), nayikas, but the poet retains the conventions of the poetry of that period. He humanizes his heroines treating them as nayikas of Sanskrit poetics. He depicts their physical love, their longing, their pining for their beloveds as described in erotics. He retains the orthodox mould of the poetry of that time and infuses vitality into it by introducing 'Surs' and new features of developing Sindhi language and culture.

The modern period brought forth in the field hordes of poets in Sindhi literature. They, however, do not seem to be proficient in the knowledge of erotics and poetics. Their poetry, therefore, reflects the artificiality of scholastic formalism and smacks of cultivated taste. The spontaneous emotion is minus in their poetry. It seems that the poetry of this period was a learned pursuit meant for disciplined enjoyment and not the individualised expression of the poet.

There is yet another reason for the absence of erotic literature in Sindhi language in this period. Because of the Muslim majority in the province and the legacy left by the Muslim rulers, the society was never permissive and this kind of literature was kept under check by the prevailing inhibitions. The orthodox society would not accept it. And then again, the adoption of Persian prosody by the Sindhi poets clipped their wings that helped the poets to reach the heights of erotic imagination for creating erotic works. It is only after the twenties of the present century, the neo-classic period of Sindhi poetry, that we find scattered specimens of poetic works that reveal ardent passion and emotion of unstudied love, of course not based on the techniques of *Kamashastra*. Under the trend of neo-classicism, a few poetic works were brought out which show the formalism and refinement of poetic style; and then again, this style appears to be reinforced by the technical knowledge of poetics and erotics, which in turn, influence the method of presentation. For example, *Rup-maya* (Play of nature) by Narayan 'Shyam', lyrically presents the message of love-lorn nayak to his nayika through the description of her body, picking up images from the surrounding nature, and deals with the pleasures of love-making in that season. In the sixteen sonnets in the book, the poet describes the charms of the luscious body of the svelte belle who, in the end, caves in, and when comes out of coition, she is stupefied by the spell of ecstacy. The beauty of *Rup-maya* is that the erotic depictions in it do not disturb the flow of the main narrative, and these digressions are introduced only for elegent effect. With the passionate fervour combined with musical mode and lyrical language, the work vibrates with life. Whereas the erotic poetry of most of the poets of the same period, shows many scenes moving in the realms of eroticism even when the theme itself does not give any occasion for erotics. The poets seem to be semi-apologetic in tone and indulge in insipid metrical verses and mechanical exercises.

There is yet another collection of erotic poems, *Diwan-e-Sangi* by Mir Abdul Hussain Khan 'Sangi', which

embodies outpourings of the poet's heart that aches for his nayika. The poet celebrates his nuptials with her in verse. Nearly the entire verse in this *Diwan* is full of amorous depictions. It may, however, be said that the love poetry of Sangi is generally mixed up with narrative and descriptive matter and does not stand by itself. Each poem depicts a mixture of emotions which fail to paint a single picture or create a single situation. The emotional state of nayak surfaces in a blurred way and the various aspects of love rise for a moment, and then fall subdued.

The ancient and medieval Sindhi folklore (as collected and published by Goverdhan Bharati) is imbued with the erotic sentiment. So is the case with verses of 'sugharu' (cultivated) poets of Sindh. One finds their verse full of nuances of eroticism.

In the post-modern era, a few poems of Prabhu 'Wafa' in *Parwaz* (The flight, 1962) and those of Arjan 'Hasid' in *Swasani ji surhani* (Fragrance of breaths, 1966) invoke the sentiment of shringar, but these are only sporadic examples of erotic poetry. However, in the poems compiled in *Praha khan pahirin* (Before the sunrise, 1963) by Hari Kant, we find the poet depicting animal love in his frank and uninhibited poems. He gives vent to his uncontrolled emotions and cries away the pangs of separation. It is an exalted wail, amatory and emotion-stirring, written in an effective language.

The first book on erotics published in Sindhi was *Ghota kunwar jo rahibaru* (Guide to the newly weds, 1937) by Chetandev Verma. The author seems to have borrowed heavily from Vatsayayana's *Kamasutra* and Kokkaka's work. So is the case with the work entitled *Suhaga ji pahirin rati* (The first night of the bride, 1938) by Dwarakaprasad Sharma. The book *Ghota kunwar jo rahibaru* consists of 5 chapters arranged into sections, the main contents and scope of which being (i) sadharan (General observations), (ii) samprayogik (Union of man and woman), (iii) aupanisadikam (secret formulas, tonics and medicines). Verma seems to have fragmented Vatsyayana's work, and while considering it, he has retained the general scheme of *Kamasutra* to a certain extent. This book is too short in exposition of erotics and cannot be called the standard and definitive work on the subject. This work on erotics also asssimilates the contents of post-Vatsyayana work *Ratirahasya* which offers the psycho-physical classification of women into four categories, viz. Padmini, Chitrini, Shankhini and Hastini.

Both these works are, however, based on observation and wide experience in the field as well as a close study of *Kamashastra*. And then again, these works on erotics have tremendous significance in Sindhi literature in so far as the science of erotics is concerned. Later, in 1981, Jhamatmal Bhavnani brought out a book on poetics entitled *Panja ganja* (Five treasures), which *inter alia* includes a chapter on shringara rasa, in which the author explains this theory as embodied in Bharata's *Natyashastra*. This book is of immense importance as it is the first book on shringara rasa in Sindhi language.

There are many works in Sindhi in which erotic gelatin is the main ingredient, and the knowledge of *Kamashastra* is proudly displayed by the writers in their descriptions of love-making in 'sambhog-shringar' (Love in union) and the ten stages of longing in 'vipralambh shringara' (Love in separation).

In the novel *Hika jara ba jibhiyun* (One fire, two flames, 1964), the author depicts sex through an ornate play of language. Sexual allusions are unconnected with the central theme of the story. The love sickness is described by the author in conventional ten stages of vipralambh shringara i.e. the nayika has lost interest in everything, has no appetite for food, no pleasure in converisng with others, she sighs deeply, laughs to herself, weeps in solitude, she is ill and grows thinner and paler, and reaches the last stage of love and dies. The author gives minute word-picture of physical sensations during imagined sexual gratifications of nayika in her love striken condition.

In his short stories compiled in *Chandramukhi* and *Sija ja tukra* (Spots of sunrays), Vishnu Bhatia depicts erotic, naked and unabashed sexual acts. The author takes liberty in describing the love dalliance of the characters and his unrestrained and vivid descriptions invited criticism from the readers. His fiction is more obscene than erotic.

Hika shakhsa ji vasna (Lust of man, 1970) by Anand Khemani, is permeated by the theme of sex. It deals with love as sensuous erotic experience that leaves both the participants in the state of exhaustion and lethargy in the end.

Lal Pushp, in his novel *Uha divar asmana tain* (That wall, rising to the sky), seems to have mastered rhetorics including 'nayikabheda', but he is more interested in depicting sex in a crude form, entering almost the realms of pornography.

The modern literature gives much less scope for the depiction of erotics in the true sense of the term. However, a few works on erotics keep coming up at decent intervals in Sindhi literture.

P.A.

EROTIC LITERATURE (Telugu). Telugu literature started with translation from Sanskrit. The *Mahabharata* was rendered into Telugu by the kavitraya—Nannaya, Tikkana and Errapraggada. All the three treated 'shanta rasa' as the main, but touched 'shringara' (erotic sentiment) though briefly when situation demanded.

In the works of Potana and Srinadha, shringara has been given predominance. Though *Bhogini dandakam*, the first work of Potana, had a little of shringara, his *Andhra mahabhagavatam* abounds in madhura bhakti.

This devotion has the physical and mundane level—as is depicted in the several sportful acts of Krishna (like 'gopika vastrapaharanam' and 'rasa lila'). At the transmundane level the mortal soul craves for union with the Super Soul, the Supreme and the 'parama purusha'. The 'viraha shringara' of the gopikas is nothing but the search on the part of the self to yield in total surrender at His feet.

Srinadha is a by-word for shringara rasa. His translations of Harsha's *Naishadhacharita* under the title *Shringara Naishadham* overflows with this rasa. Veturi Prabhakara Shastry in his *Shringara-Srinadham* reveals that Srinadha wrote a *Kamashastra* besides *Maruttarat charitra*, *Salivahana sapta shati*, *Hara vilasam*, *Bhima khandam* and other works. Srinadha's works are mainly devotional, but he has been more than partial to shringara rasa.

And then came the prabandha era, when this rasa was given more than its due. Vira, shringara and sambhoga shringara overweighed the story proper until decadence soon took over and the entire prabandha era reeked and came under severe criticism of the later times. Peddana's *Manu charitra* depicted both the shringaras in separation and union which was a little overdone. Krishnadeva Raya's *Amukta malyada*, Nandi Timmana's *Parijatapaharanam*, Ramaraja Bhushana's *Vasu charitra* and Pingali Surana's *Kalapurnodayam* and *Prabhavati Pradyumnam* had elements of shringara. By now pun and irony came to play a major role and paved way to decadence. *Vasu charitra* smacks of excessive shringara.

In 'shataka' literature in Telugu, Kavi Chaudappa, Vemana and Dhurjati treated shringara but with irony, bhakti and vairagya.

Post-prabandha period is decadent. We have one exception in Chemakura Venkata Kavi and in his *Vijaya vilasam*. And then came the *Yaksha ganam* set to music. It is singable, and stageable, but it certainly had over-dose of shringara. In 16th century Kandukuri Rudrakavi wrote a yakshagana *Sugriva vijayam*, with 'vira rasa' dominant in it. Chakrapuri Raghavacharyulu wrote *Vipranarayana charitra*, a yakshagana in devotional tone. Raghunandha Naika of Tanjore wrote *Nanaki parinayam* and *Rukmini Krishna vivaham*, two yakshaganas in devotional tone. Madhura Vani, a poetess in his court, wrote *Srikrishna lalu*. Though it has a bit of shringara, it propounded madhura bhakti cult only. During Raghunandha Naika's times, among many others, his own son wrote *Krishna vilasam*, *Vipranarayana charitam* and other yakshaganas. All these have shringara but it finally culminated in madhura bhakti, though we must admit that *Radhika santwanam* by Muddu Palani, a poetess of those time, has a little too much of shringara.

It was during that period that song composition had come into vogue. Annamacharya, Tyagaraya, Kshetrayya—all have clothed their bhakti in the garb of shringara. All their compositions are pre-eminently singable and exude a spirit of devotion.

Later branches of the modern Telugu literature have been variegated. The decadence that had set in resulted in madhura bhakti, and later turned obscene. But the influence of the English, Russian and other literatures acted as a corrective measure and the shringara rasa was sublimated to the level of Platonic and pure love. *Trina kankanam* by Rayaprolu Subbarao, and *Ekanta seva* and *Bhava sankirtanam* by Venkata Parvatiswara Kavulu are fine examples of this.

To consider Super Self as man and the rest of the beings in this creation as women is the basic principle of madhura bhakti. During the still later period of lyrical poetry, we have in *Prema tattwam* of Basaviraju Apparao, *Enki patalu* of Nanduri Subbarao, *Urvashi* of Devulapalli Krishna Shastri, *Hridayeshwari* of Tallavajjhula Sivasankara Sastry and *Aradhana* of Vedula, the Platonic love, untarnished by the carnal.

K.N.R.

ERRAPRAGADA (Telugu), often known as Errana or Erraya, was one of the three eminent poets called 'kavitrayam' who wrote *Andhra mahabharatam*. The contribution of Errana, though not large in volume, has a special significance as it was he who gave the finishing touch and the final shape to this monumental work. He completed the later part of aranya parva left unfinished by Nannaya. Errana started with the 143rd verse in the fourth chapter (ashwasa) of Aranya parva and completed it by composing 1599 prose and poetry passages. But for the bold and the noble attempt made by Errana, *Andhra mahabharatam* would not have taken a complete form because most of the poets including Tikkana who completed the remaining fifteen parvas were terribly afraid of touching the Aranya parva as Nannaya passed away when he reached almost the middle-part of it. But Errana made bold to face the challenge and accomplished the task in a commendable way.

Errana adopted a style which would match with the styles of both Nannaya and Tikkana. This requires perfect command over language, poetics and poetic expression. The very first verse with which Errana started his portion of translation is highly suggestive. It starts with the expression 'sphuradarunamsu-raga-ruchi' meaning 'the lovely splendour of the springing rays of the reddish light.' In Telugu 'erra' means 'red' and Errana means reddish. Thus Errana introduces himself in a poetic way identifying himself with the main theme.

Errana was so humble that he did not want even to claim the authorship of this work. He named it after Nannaya and dedicated it to Raja Raja Narendra as Nannaya would have done it. The major episodes which figure in the particular portion of *Andhra mahabharatam* handled by Errana are the story of Dharma Vyadha, the incarnation of Kumara Swami, the humiliation of Saindhava, the popular episode of Savitri and the story of

Rama. His contribution to the composition of *Andhra mahabharatam* brought him the title 'Prabandha Parameshwara'.

Errana was a great devotee of Shiva. He was fortunate to have had a preceptor like Sri Shankara Swami to whom he pays homage in many of his works. Apart from his contribution to *Andhra mahabharatam*, he wrote *Narasimha puranam* or *Sri Lakshmi Narasimhavataram* and *Harivamsham*. It is significant to note that inspite of his being a devotee of Shiva, his major works glorified Lord Vishnu. He also enjoyed the royal patronage in the court of Malla Reddi and Vema Reddi. He declares Nellore as his native district and a village called Grudlur as his native place. He is believed to have lived in the 14th century probably in the first three quarters.

Apart from the story of Rama which occurs in the Aranya parva, Errana is said to have written a separate work entitled *Ramayana*. Though number of verses from this work were quoted by several rhetoricians till the end of 18th century, the original text written by Errana is unfortunately not available today. Scholars are still trying to locate this work. His *Harivamsham* and *Narasimhavataram*, however, won him great popularity.

There is evidence to show that Potana, the author of *Andhra mahabhagavatam* derived inspiration from *Narasimhavataram* and *Harivamsham* of Errana. Though Nachana Somana's *Uttara Harivamsham* is perhaps a pioneering work in Krishna kavya of Telugu literature, it could not equal *Harivamsham* of Errana in popular appeal and devotional ecstasy. That is why Errana must have inspired Potana. In several places we find the same sentiment expressed in a similar language. Errana dedicated his *Harivamsham* to Prolaya Vema, the founder of the Reddi rule in Addanki.

It is a geographical coincidene that Nannaya, Errana and Tikkana belonged to Rajahmundry. The three poets also form a similar line in the composition of *Andhra mahabharatam*.

Errana was a profound soul with a deep knowledge in Yoga. This is evidenced in his compositions. He attaches great importance to dedicated duty towards humanity and divinity alike. Very often he used three words—Sri, Kalyana and Urjasvita, meaning grace, welfare and energy respectively. A careful study of the vocabulary used by Errana in his compositions reveals his real heart, pure, humble and well-balanced. Perhaps, such a balanced personality was required to complete the monumental work *Andhra mahabharatam*.

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I.P.R.

ESSAY (Assamese). Old Assamese literature is no doubt rich in varied kinds of prose. This fact notwithstanding, it is to be admitted that essay proper is of a comparatively later growth. It had its beginning only after the British annexed Assam in 1826 and the American Baptist Missionaries started publishing the *Arunodai*, a monthly magazine in 1846, which continued upto 1882. This period (1846-1882), popularly known as The Age of Arunodai, was so to say a formative one, and in this age all branches of literature including essay began to flourish with vigour.

The main Christian writers of the first part of the Arunodai age were Nathan Brown, Miles Bronson, A.K. Garni, D.T. Cutter and Nidhi Levi Farwell. Of these writers, Nidhi Levi was the most important, inasmuch as he contributed the greatest number of essays on varied subjects. He was an Assamese Hindu converted to Christianity and acted as the right hand of Brown and Bronson in their mission. Anandaram Dhekial Phookan, the most outstanding non-Christian personality of the age, also greatly helped the missionaries and contributed a good deal of essays to the *Arunodai*. Towards the last part of the Arunodai age, Hemchandra Barua and Gunabhiram Barua, emerged as prominent essay-writers. Both of them began their literary career by contributing some essays to the *Arunodai*, in which Hemchandra Barua wrote under the pen name Sonarchad. Moreover, he wrote some essays, under a pen-name, both long and short, on multifarious topics which were later published as a collection entitled *Pathmala*. His longest essay, an important literary creation of the age (which is also a kind of novel-like composition), is *Bahire rang chang bhitara kowabhaturi*. Gunabhiram Barua wrote in the *Assam bandhu* a series of historical essays under the caption *Asam atit aru varttaman*. *Saumarbhraman*, another long essay of his, is also important. A notable thing is that wit and humour are first employed in modern Assamese literature by Hemchandra and Gunabhiram. Hemchandra's satirical expressions in *Kowabhaturi* are very caustic and piercing. It may be observed that the language used by the missionaries and their associates, Nidhi Levi and Anandaram Dhekial Phookan, was defective with regard to spelling, formation of words and other grammatical structure. Hemchandra and Gunabhiram tried to do away with these defects and were successful in bringing the language to a standard and lucid form and giving it a sound and stable base. Moreover, upto the days of Hemchandra and Gunabhiram, essays and other compositions were objective in nature. But they brought in an element of subjectivity which made their essays more colourful. In fact they paved the way for the development of creative writing in our literature.

Essays on multifarious topics and of diverse purposes and varied styles were produced in large number in the next age, known as Jonaki Age (1889-1909). Through the pages of the *Jonaki*, romantic thoughts from the West

crept into Assamese literature. Almost all the writers upto 1940 were more or less influenced by romantic thoughts and feelings. Hence this long period (1889-1940) may roughly be called the Romantic Age of Assamese literature. Subjective outlook, secularism and patriotism were the pervading features of literature produced in this age. During this period a number of magazines including *Banhi* and *Awahana* appeared and disappeared. Amongst the established essayists of the first part of the Romantic Age, Lakshminath Bezbarua tops the list. Others are Padmanath Gohainbarua, Kamalakanta Bhattacharya, Lambodar Bara, Satyanath Bara, Rajanikanta Bardoloi and others.

Subjectivity was the central feature of Bezbarua's essays. They were personal in the true sense of the term. Published under four titles, *Kripabarbaruarkakatar topola*, *Kripabarbaruar obhatani*, *Kripabarbaruar bhavar burburani* and *Bulani*. These essays are full of wit, intellectual humour and mild satire which intend to remove the evils and hypocrisies from all spheres—social, religious and political. Bezbarua is undoubtedly peerless in humorous writing in Assamese. Furthermore, he wrote another kind of essays on serious philosophical topics which may better be called treatises. Gohainbarua wrote, besides treatises on religious topics, many essays on varied subjects. Kamalakanta Bhattacharya and Lambodar Bora respectively gave serious tone and rhetorical beauty to their essays on reflective topics. Satyanath Bora, a grammarian, was also a notable essayist who wrote *Sarathi*, *Kendrasabha*, *Chintakali* and *Akash-rahasya*. *Sarathi* and *Chintakali* contain reflective essays, written in short and simple sentences. The essays of *Kendrasabha* are written on social matters with a lot of humorous and satirical expressions. The description of the luminaries in the sky is the subject-matter of *Akash-rahasya*. Bora made a sincere attempt in expressing ideas by using mainly the chaste Assamese words and idiomatic expressions unanimously recognised. Other essayists of the senior group of the Romantic Age are Hemchandra Goswami, Ratneswar Mahanta, Rajanikanta Bardoloi, Rajanikumar Padmapati, Sarbeswar Kataki, Sonaram Chaudhury, etc. They are all famous for enriching our literature with their essays on varied topics. Amongst the junior group of the period, Kaliram Medhi, Rajmohan Nath, Surjyakumar Bhuyan, Benudhar Sarma, Banikanta Kakati, etc. are prominent essayists. Kaliram and Rajmohan wrote mainly on historical matters. The speciality of their writings is that they have turned objective historical material into subjective literature to a great extent. Banikanta Kakati wrote some essays on literary topics paving the way for his young followers.

After 1940, a large number of essayists have come into prominence. Now-a-days, topics of essays are not only more multiple, but discussion and assessment of value are also more critical and subtle. Of the senior age group, Birinchikumar Barua, Trailokyanath Goswami, Maheswar Neog, Satyendranath Sarma, Prafulladatta Goswami, Tirthanath Sarma, Jagneswar Sarma, Upendrachandra Lakharu, Manoranjan Sastri, Atulchandra Barua and a few others are prominent. Birinchikumar Barua died a premature death, yet he contributed a good deal to the critical and analytical treatment of various subjects. Of the rest, except Lakharu all are alive. Almost all of them are untiring in writing multifarious articles, critical and analytical, on so many subjects. The junior group today comprises many in number. More important of them are Pramod Bhattacharya, Golokchandra Goswami, Upendranath Goswami, Mahendra Bora, Hiren Gohain, Harinath Sarmadoloi, Nirmalprabha Bardoloi, Sarbeswar Rajguru, Hemanta Sarma, Sashi Sarma, Durgeswar Sarma, Lila Gogoi, etc. A few of them have written critical essays on Marxian lines.

Sat. B.

ESSAY (Bengali). According to Matthew Arnold, the great poet and critic, essays come within the province of 'literature of knowledge'. Some others maintain that essays are compositions on any topic. Another class of critics has scathingly remarked that essay is the most popular mode of writing, as it suits the writer who has no talent. But this is a very narrow and extreme view.

In Bengali, essays of all conceivable types have been written. To begin with, essays were mainly objective writings. We find in Bengali such essays on topics of history, philosophy, sociology, religion, nationalism, literature, etc. Later on, subjective essays, also called personal essays, became more popular. In this type of essays, the writers express their personal feelings and the subject-matters vary to a great extent.

The essays in Bengali literature began with Rammohun Roy. After him, in the 19th century, some good essays were written. The name of Bankimchandra Chattopadhyaya must be mentioned first. Some of his volumes of essays are *Lok rahasya*, *Kamalakanter daptar*, *Samya*, *Krishna charitra*, etc. In these essays he has discussed sociology, religion, social status of peasants, etc. He has also initiated literary criticism in his essays. Some of his essays were written in order to arouse national feelings in Indians in general and Bengalis in particular. He has given some personal touch in some of the essays, especially in *Kamalakanter daptar*.

Then come Akshoykumar Datta, Rajnarayan Basu, Ramgati Nyayratna, Dwijendranath Tagore, Kaliprasanna Ghosh, Chandranath Basu, etc. *Bangadarshan* and other journals inspired many writers to essay writing.

Rabindranath Tagore began writing essays from the early age of fifteen, and continued to do so throughout his career. Some of his letters collected in *Chhinna patra*, and several parts of *Chithi patra* may be described as fine

specimens of personal essay. His autobiographical writings, *Jivan smriti*, *Chhelebela*, travelogues—*Japan yatri*, *Pather sanchay*, *Russiar chithi*, critical essays—*Prachin sahitya*, *Adhunik sahitya*, *Loka sahitya*, personal essays—*Bichitra prabandha*, *Panchabhut*, etc. are some of the best essays in Bengali.

We must not forget to mention the name of Swami Vivekananda who has enriched Bengali literature by writing invaluable essays. After him Pramatha Chowdhury, under the pen name of Birbal, wrote some beautiful essays. Atulchandra Gupta, Dhurjati Mukherji, Panchkori Banerji, Sureshchandra Chakravarty have written some good essays on various topics. Mohitlal Majumdar, the renowned poet, also wrote some valuable essays on literary criticism.

In the educational world, great stalwarts like Sunitikumar Chattopadhyay, Srikumar Bandyopadhyay, Sashibhusan Dasgupta, Sukumar Sen, Mohd. Sahidullah, Ashutosh Bhattacharya, Pramathanath Bisi, all have written valuable essays by way of interpreting different literary works.

In recent years Buddhadev Bose, Sudhindranath Datta, Bishnu Dey wrote some remarkable essays. Many Bengali writers have written personal essays.

Buddhadev Bose's *Hathat alor jhalkani* is a good work. Ranjan's *Shite upekshita* has earned a lot of fame as a book of personal essays. 'Sunandar Journal' published regularly in the weekly *Desh* contains some lovable personal essays by Narayan Gangopadhyay.

Sud.B.

ESSAY (Dogri). The emergence of essay as a literary genre in Dogri literature is a very recent phenomenon; the first book of Dogri essays entitled *Triveni* written by Shyamlal Sharma and his wife Shakti Sharma was published only in 1961. Thereafter, essay has served as a variegated vehicle of creative and informative expression in Dogri and covers a wide range of subjects like meandering musings on various matters, satirical and ironic commentary on human behaviour and people's foibles and failings, introduction to Dogri language, literature, art, culture, history, customs and traditions, description of places of tourist and pilgrimage interest, fairs and festivals, temple sculpture and architecture, and reminiscing and ruminating on people and things.

Although a large number of Dogri essays has appeared in journals between 1960 and 1980, there are no more than about three dozens of books of Dogri essays. *Triveni*, the first book of Dogri essays, contained three types of essays of informative nature, subjective imaginative pieces of writing and essays of literary appreciation or survey. To them was added a fourth type i.e. essays of social satire and ironic humour, with the appearance of Lakshmi Narayan's *Kandyari do pohull* (1963), which presents human foibles and weaknesses with thickly laid satire and witticisms. He followed it up with another collection entitled *Nikkiyan nikkiyan gollan* in 1973. Subjective, imaginative type of essays were developed further by Shakti Sharma in her collection *Syarhan* (1968). These essays recapture certain segments of Dogra domestic scene with a lot of empathy and charm. Descriptive reminiscing type of essay was developed by Vishwanath Khajuria in his *Duggar da jivan darshan* (1967) and *Saptak* (1968) in which the flow of life in Dogra land is subjectively recreated. Some essays of literary criticism and appreciation were collected and published in *Dogri sahitya darpan* (1969). Champa Sharma and Chanchal Sharma added further to this type of essays in their *Najar apani apani* (1972), *Dogri kavya charcha* (1969), and *Ik jhank* (1976) respectively. *Dogri shodh* published by the Post-Graduate Department of Dogri in Jammu University, has added considerably to this type of essay, in its two volumes. Refreshing additions to essays of wit and humour have come from Sansar Chandra in his two collections published under the titles of *Baurai de laddu* (1974) and *Teelen de ghat* (1979). Essays have come from Ved Kumari Ghai (*Kashmir darpan*, 1973).

Ramnath Shastri, *Bawa jitto* (1973), Kedarnath Shastri, *Dogri nibandhavali* (1969), Vidyaratan Khajuria, *Sambal us kallai di*, (1978) and some odd papers appearing in *Nibandhavali*, the periodical publication of Dogri Research Institute. A peculiar type of essay in Dogri which was in vogue for some time was the essay dealing with a selected theme in Dogri folklore. This type of essay had its ancestry in Urdu and Hindi essays of the same type which appeared in journals in the 1940's and 1950's and are still appearing in Hindi journals from Himachal Pradesh and which are full of quotations from folksongs. Some of these essays had titles like 'Women in Dogri folksongs', 'Rain in Dogri folksongs', 'Smoking in Dogri folk literature' and so on. More serious and researched essays on Dogri folklore have been contributed by Surendra Gandalgal in his two collections *Marh block de shahid* (1977) and *Meri mitti de khatole* (1980).

Essays of different type have appeared from time to time in the Dogri journals appearing from Jammu i.e. *Nami chetana* and *Sheeraza* (Dogri) and in the Hindi journal from Himachal Pradesh *Himabharati*. While Dogri Sanstha has collected and published representative essays in its *Rajat jayanti grantha* (1970), *Dogri lekh-mala* (1972) and *Nama nibandha* (1972), J & K Akademy of Art, Culture and Languages has published such essays in *Dina dina jot soayi* (1980). The Education Department of the Department of Art, Culture and Language of Himachal Pradesh have published two collections.

Dogri essay has come a long way from 1960's when a Dogri translation of Bacon's English essays *(Lekh lahari)* had to be prescribed for an examination in proficiency in Dogri. Dogri essay today presents a wide variety of style

and theme and mood. A few Dogri essayists have distinctive prose style of their own and a stamp of their personality on their essay, a certain felicity of expression and charm of articulation and mastery over the medium. Prominent among them are the veteran Vishavanath Khajuria evoking an old world charm, Samar Chandra and Atma Ram and Lakshmi Narayan combining keen observation with gentle irony and wit, Shakti Sharma with her domestic sentiment, Kedarnath Shastri with measured and stately prose and Om Goswami with penetrating analytical acumen.

Sh.

ESSAY (English) as a form or genre has never been precisely defined. Montaigne is said to have used the term "Essais" in 1580 to indicate a personal, confessional comment or a lively composition which is incomplete and rather tentative. Periodical, personal, biographical, historical, critical, literary, reflective, journalistic—these are some of the forms of essays composed by Indian writers of English, particularly in the wake of western literary and cultural influences on our literature and creative processes.

One of the earliest attempts at essay writing in English in India was made by members of the well-known Dutt family of Calcutta. *The Dutt Family Album* (1870) is a collection of poems, whereas Soshee C. Dutt published his *Essays* in Calcutta in 1864. They are 'stray leaves' as described by him. His brother Ishan C. Dutt published his *Essays and Poems* (Calcutta, 1872). Reflective and expository essays were written even earlier, e.g. Raja Ram's *Essays on the Architecture of the Hindus* (Calcutta, 1834).

Rabindranath Tagore, though primarily a poet, wrote excellent reflective essays, e.g., *Personality* (1917), *Creative Unity* (1922) and *Religion of Man* (1932). Sri Aurobindo's *Essays on the Gita* in two volumes (1922) and *The Foundations of Indian Culture* (1953) reflect his deep philosophical and spiritual insights. Mahatma Gandhi's periodical writings and essays have been collected in three volumes—*Young India* Vol. I (1919-1922), Vol II (1923-1926), Vol. III (1927-1928). S. Radhakrishnan has edited an excellent volume of essays devoted to the interpretation of Gandhiji's ideas and philosophy, *Mahatma Gandhi: Essays and Reflections on His Life and Work* (1939). Subramania C. Bharati's patriotic fervour has found expression not only in his poetry, but also in his essays, *Essays and Other Prose Fragments* (1937). Gopalkrishnayya's essays, *Essays and Addresses* (1957) are also known for their literary merit. R.D. Ranade's mystical insights are reflected in his *Philosophical Essays* (1956). R.K. Narayan, though well known as a novelist, has also written excellent essays marked by lucidity, irony and the comic spirit, e.g., *Sunday Mornings: Sketches and Essays* (1960) and *My Dateless Diary* (1960). K. Chandrasekaran's essays, *Persons and Personalities* (1932) reflect his urbanity and literary taste. V.V. John's light-hearted and witty essays are included in his *Light Luggage* (1970). Karan Singh's highly urbane style is reflected in his *Contemporary Essays* (1970). Journalistic expertise of a high order and a subtle sense of wit are shown in the essays of Ved Mehta published in the *New Yorker* and later in book form under the title *Dadyaji* (1977).

Dom Moraes, too, like his father, Frank Moraes, has written a personal account (*Gone Away*, 1960) which is lively, witty and ironic, though it may come under 'periodical literature' of transitory value. Khushwant Singh, Inder Malhotra, Girilal Jain, Sham Lal, Pran Chopra, I.V. Chalapati Rau, Moolgaonkar and Arun Shourie are some of the leading journalists in India today whose writings will come under the category of 'essays on current topics' and who have handled their subjects with competence and in a lively style. V.K. Narasimhan's *Excursions: A Journalistic Miscellany* (1962) and K. Iswar Dutt's *My Portrait Gallery* (1957) and *Middles* (1959) are excellent examples of lively essays. Writers of 'middle page essays' (middlers), in daily or weekly newspapers, have shown verve and wit in their short compositions. Among the best of these, Trivedi and George Menezes deserve special mention. George Menezes' delightful essays, included in *Pardon, Your Middle is Showing* (1978), are indeed delightful, and remind us of the style and personal charm of A.G. Gardiner. Trivedi's short essays and R.K.Laxman's writings (illustrated with his inimitable cartoons) demonstrate an aspect of the essay in Indo-English writing today which is innovative, attractive, lively and very readable.

V.A.S.

ESSAY (Gujarati) in Gujarati literature is an outcome of renaissance in the 19th century. Narmad (1833-1886) who heralded a new era in Gujarat, and who was also the pioneer of prose and modern poetry in Gujarati, introduced the essay form as well. His first essay on the advantages of forming an association, 'Mandali malavathi tatha labh' (1851) is a landmark in this field. He drew inspiration from the essays of Addison and Steele. He wrote on varied subjects like social reforms, religion, history, literature, criticism and language. His essays are reflective and argumentative in nature, rhetorical in style and forceful in language. His satirical writings in his periodical *Dandio* have elements of humour. His essays are collected in *Narma-gadya*.

Next to Narmad, Navalram Pandya at about the same time, wrote essays on various subjects in lucid and mature style. To drive home his point, he employed unstinging humour also. Most of his essays, written for an educational magazine *Shalapatra* edited by him, are on literary criticism, language, education and social reforms. He has

also done a few book-reviews. He was more of a teacher than a reformist, hence his essays are more balanced. Humour was one of the main characteristics of his expression. His essays like 'Othario hadakva' (Madness for becoming an author) are considered to be the first light essays of Gujarati literature. His essays are collected, along with other writings, in four parts of *Navalgranthavali.*

Other noteworthy essayists of this period are Karsandas Moolji (1832-1871), Mahipatram Neelkanth (1829-1891), Ambalal Sakarlal Desai (1844-1941) and Hargovinddas Kantawala (1849-1931).

In the following period, which is called 'Pandit period', the foremost amongst the scholar essayists is Manilal Nabhubhai (1858-1898). Main subjects of his essays are religion, Indian philosophy, literature and society. His essays betray logic and honesty of purpose with animation and eloquence in style. Most of his essays were written for *Sudarshan* and *Priyamvada* edited by him. They are collected in *Sudarshangadyavali* and *Balvilas.*

Ramanbhai Neelkanth (1868-1928) has written serious as well as light essays. In serious essays he seems to be fond of elaboration and thoroughness, but not at the cost of scholarship and logic. This is evident in his essays on literary criticism. His essays on religious and social subjects are comparatively precise. His literary essays are published in four parts of *Kavita ane sahitya.* His light essays collected in *Hasyamandir* have subtle and harmless humour.

Narsinhrao Divetia (1859-1936) has written most scholarly essays on aesthetics, literary criticism, language and many other subjects, but his biographical essays in *Smaranmukur* and short reflective essays written in light vein in *Vivartlila* are land-marks in Gujarati literature. His biographical essays give informal, frank, true to life but at times subjective caricatures of outstanding contemporaries.

Anandshanker Dhruv (1869-1924), the grand scholar of Indian philosophy and Sanskrit literature as well as western philosophy and culture, has written innumerable essays on religion and philosophy discussing the true essence of Hindu religion and philosophy. His intellectualism has not overshadowed the element of faith. Though he insisted on examining the tenets of religion and philosophy *by the fundamentals of logic instead of blind faith, his essays in Apno dharma, Hindu dharma, Dharmavarnana* are remarkable in this respect. His essays in *Kavyatatvavichar, Sahityavichar* and *Digdarshan* deal with literary, social as well as educational subjects in which he voices his opinion as an original thinker.

Balvantrai K. Thakor (1869-1952) is also one of the most noteworthy essayists of the period. His essays written on subjects like literature and history are brilliant in treatment, compact in expression and complex in style. His essays are edited in *Vividh-vyakhyano* (1,2,3) and *Navin kavita vishe vyakhyano.* His essays on poetry gave a new direction to Gujarati poetry. His essays in *Panchoterme* written as lectures on his seventyfifth birth anniversary are nostalgic and informal but do not deviate from high scholarship and critical sense.

Nanalal Kavi (1877-1946), noted for his lyrical dramas, is also an essayist of the first grade as is evident from his writings selected in *Sansarmanthan, Sahityamanthan, Udbodhan, Ardhashatabdina anubhavbol, Prastavmala,* and also a few articles in *Chitradarshano.* He was an ardent admirer of the Indian culture and his essays always depict high values and ideals of Indian culture and philosophy in lyrical prose.

Other noteworhy essayists of this period are Mansukhram Tripathi (1840-1907), Ranjitram Metha (1882-1917), Uttamlal Trivedi (1870-1924), Keshavlal H. Dhruv (1859-1938), Vidyagauri Neelkanth (1876-1958) and Chandrashanker Pandya (1884-1937).

With the advent of Mahatma Gandhi (1869-1948) on the national scene, Gujarati essay embarked on the new phase. He was a versatile writer and wrote on all possible subjects from religion, politics to handicraft. These essays are thought-provoking and penetratingly frank, hence they have proved to be instrumental in bringing about a silent revolution in Indian society. Though not devoid of simple ornamentation, simplicity and lucidity are the essence of his style. His essays are edited in several collections such as *Vyapak dharmabhavana, Dharmamanthan, Mangalprabhat, Nitinashne marge,* etc.

Though a Gandhian by conviction, Kakasaheb Kalelkar (1886-1981) is a unique essayist. As thinker and writer on social, cultural and educational subjects, he was an aesthetician by temparament, though he believed in the principle of art for the sake of life. Hence his essays excel in description of nature. His memoirs and travelogues have also taken the form of the essay, and are enjoyable as prose-lyrics. *Rakhadvano anand, Jeevanno anand, Jeevanlila, Jeevansanskrit, Jeevanvikas, Himalayano pravas,* etc. are important collections of his essays.

Kanaiyalal Munshi (1887-1971) is mainly a novelist, but as an essayist also he is equally prominent. In his essays edited in *Ketlak lekho* and *Adi vachano,* his romantic and anti-traditional temperament is equally manifested. He was proud of ancient Indian culture and uniqueness of Gujarat. This sentiment is amply expressed in these essays. His style is reminiscent of that of Macaulay in its merits and demerits.

Ramnarayana V. Pathak (1887-1955), Vijayarai Vaidya (1897-1974) Vishvanath Bhatt (1898-1968) and Vishnuprasad Trivedi (1899) are the topmost literary critics of this period. Vijayarai Vaidya for the first time introduced impressionistic essays in literary criticism. *Sahityadarshan* and *Jui ane ketaki* are the most noteworthy amongst the collections of his essays on literary criticism. He, under the pen-name of 'Vinodkant', wrote

several personal essays which are edited in *Najuk savari*, *Dariavni mithi lahar*, etc. Vishvanath Bhatt as also Vidayarai Vaidya propagated creative approach to literary criticism. His essays on this subject edited in *Sahityasamiksha*, *Vivechanmukur* and *Nikashrekha* are noteworthy for this view. Ramanarayana V. Pathak has contributed to literary criticism as well as to light essays. His critical essays, edited in *Kavyani shakti*, *Aakalan*, *Sahityalok*, etc. manifest profound scholarship and logical approach. As an essayist, he is known by his light essays selected in *Svairvihar*, which abounds in subtle and genial humour, minute observation of human nature and graceful style. Critical essays of Vishnuprasad Trivedi are remarkable for their aesthetic value, search for the beautiful and sublime in literature. Other subjects of his essays are culture and education. His style is elegant. Most of his essays are edited in *Upayana*, *Sahitya samsparsha* and *Drumparna*.

The poet-duo of this period, Sundaram (1908) and Umashankar Joshi (1911) have enriched all forms of Gujarati literature. Their critical essays display sound scholarship, subtle insight into the subject and elaborate but pleasing style. As essayists, their fame rests on personal essays. Travelogues of Sundaram in *Dakshinayana* and *Chidambara* are creative in style and metaphysical in tone. Essays of Umashankar Joshi in *Goshthi* are remarkable for their conversational style with personal touch. His essays on contemporary subjects, *Ughadi bari* manifest investigativeness, discretion and objectivity with unassuming approach.

Light essay first introduced by Navalram and nourished by Atisukhshanker Trivedi, Vijayarai Vaidya and others reached its peak with Jyotindra Dave (1901-1980) in his essays collected in several parts of *Rangtarang*. He could derive subtle and unscathing humour from any subject or situation, from his own self also.

Other noteworthy essayists on cultural, social and educational subjects are Matubhai Kantawala (1880-1933), Swami Anand (1887-1976), Kishorilal Masharuwala (1890-1952), Dhumketu (1892-1965), Ramanlal Desai (1892-1954), Ambalal Purani (1894-1965), Lilavati Munshi (1899-1978), Krishansinh Chavda (1904-1979), Vinodini Neelkanth (1907), Jayanti Dalal (1909-1970) and Ishvar Petlikar (1917-1983).

Some noteworthy writers of critical essays are Ramprasad Baksi (1894), Navalram Trivedi (1895-1944), Dolarrai Mankad (1902-1970), Manubhai Pancholi 'Darshak', Mansukhlal Jhaveri (1907-1981), Gulabdas Broker (1909) and Anantrai Raval (1912).

Some notable light essayists of this period are Jayendra Durkal (1881-1960), Mohanlal Dave (1883-1974), Dhansukhlal Mehta (1890-1974), Gaganvihari Mehta (1900-1974), Munikumar Bhatt (1898) and Chhotalal Jagirdar (1886-1934).

In post-Independence period, writers of Gandhian period continued to enrich the essay form, but events of international and national importance influenced young writers who found that human being is faced with a grim catastrophe. His existence itself is in question, so he tends to revolt against traditional thought and expression, and struggles to establish his own identity. As a result, existentialism and surrealism found expression in the essays as also in other forms. Foremost amongst the new essayists is Suresh Joshi who initiated this new trend in Gujarati literature. His experimental essays in *Janantike* and *Idam sarvam* are unique in content and more so in style. Nature found new context and expression in *Janantika*. Another most successful essayist is Digesh Mehta. His essays in *Doorna soor* contain his reflections along with the views of philosophers expressed in informal manner. They have varied technique and style which is aesthetically satisfying.

Besides Suresh Joshi, the celebrated critic of this period, other noteworthy critical essayists are Dhirubhai Thakar, Jayant Pathak, Ushanas, Ramanlal Joshi, Upendra Pandya, Yashwant Shukla, Chandrakant Topiwala, Ramesh Shukla, Suman Shah, Pramodkumar Patel, Yashvant Trivedi, Bholabhai Patel, Hemant Desai, etc.

Most notable writers of personal essays of this period are Aniruddh Brahmbhatt, Chandrakant Sheth, Gunvant Shah, Bhagavatikumar Sharma, Raman Pathak, Vadillal Dagli, etc.

Most remarkable writers of humorous essays are Bakul Tripathi, Vinod Bhatt and Madhusudan Parekh.

R.M.S.

ESSAY (Hindi). It cannot be denied that the various genres in modern literature in Indian languages have been greatly influenced by western literature. Some forms, e.g. the novel and literary essay, owe so much to western impact that there is no point in searching their origins in Indian literary traditions. The uninhibited and free expression of the personality of the writer is the outcome of liberal and secular traditions of the Indian mind that began with the contact of western literature and thought. This liberal attitude towards life was the main inspiration behind the social and religious reforms which were reflected in the literature of the second half of the 19th century. The romantic attitude in English literature and the liberal outlook paved the way for the development of the essay form in Hindi literature. Spontaneous expression of the rich personality of the author, personal way of looking at the world around, freshness and frankness of the mind and friendly relationship with the readers are some of the basic features of the essay form which are distinctly discernible in the essays written by the writers in the Bharatendu era (1850-1900). The institution of newspapers represented a tremendous impetus to this form. Most of the essayists of this age are either editors or contributors to various journals in Hindi.

The latter half of the 19th century was a period of great upheavel in India. A surge of new consciousness was felt in almost all the fields—political, religious, social, economic and cultural. New trends of thought had begun to assert in social and individual life of the educated people. The state of newspapers and periodicals in Indian languages reflects the creative urge and vitality of this new intellectual class. The same state of mind is reflected in the literature of the age.

The essayists of the period were not only creative writers, but they assumed the role of the socio-religious leaders of the country.

The writer of the age was a man of tremendous self-confidence and deep convictions. He was an ardent patriot, a sincere well-wisher of the downtrodden and a selfless liberal thinker. It was quite natural that he should choose a form which gave him comparatively more freedom of direct expression and less obstruction. This genre ensured maximum direct approach to the reader. Most of the essayists have a keen sense of humour and satire. Their attitude to life is optimistic and lively, their styles resplendent with irony, satire, sarcasm, repartee, light humour and wit. It is really astonishing that the language of prose, viz. Khariboli, a mere babbler became such a powerful vehicle of expression in the hands of these writers. Their fervent desire to convey to the readers their deep concern for the wills and woes of the people and the country, made the flow of the language spontaneous. Essays like 'Raja Bhoj ka sapna' (Sitare Hind), 'Ek adbhut apurva swapna, by Bharatendu, 'Yamapur ki yatra' by Radhacharan Goswami give an unmistakable glimpse into their free and imaginative style. Essays like 'Lo bhala bataiye to aap kya hain?' (Pratapnarayan) exhibit their desire to have a dialogue with the readers. Their light and jovial mood is reflected in essays like 'Ankh', 'Bhaun', 'Nahin', their reflective and serious image is seen in essays like 'Man ki dhridhata', 'Manoyog', 'Vaishnavata aur Bharatvarsh', etc. The variegated style of the age speaks of richness and glory of the essay form of the Bharatendu ara.

Balakrishna Bhatt emerges as the most important essayist of this age. He is really the mainstay of Hindi essay form, even though Babu Shyamsundar Das thought it fit to confer this honour on Shri Pratapnarayan Mishra. The variety of subjects and richness of Bhatt's style justify his claim to this title. Balkrishna Bhatt, a writer of serious disposition and matured thinking, ran a magazine named *Hindi pradip* for thirty-two years inspite of his extreme indigence and hardships. His essays published in this magazine give evidence of his original thinking, deep emotional richness and a powerful style. He challenged supremacy of vedic gods and the unassessed convictions of the Hindu society. The rationalist author, Bhatt wrote some thought-provoking essays like 'Atma-nirbharata', 'Kartavya-palan', 'Man aur netra'. He wrote some essays in a lighter vein like 'English padhe to babu hoy', etc. wherein he attacked the so-called English culture. He used anecdotes, myths and the elements of fantasy as stylistic devices. His play with words shows his mastery over the language. Bharatendu Harishchandra, the pioneer of modern Hindi literature and a prodigious writer, also wrote essays on the subjects of history, nature, society, religion, etc. His personal essays are tinged with satire and light humour. Amongst many of his essays 'Levi pran levi', 'Swarga men vichar sabha ka adhiveshan' 'Angreji stotra' are worth mentioning. He used various styles. Pratap Narayan Misra is known for the use of common man's language. His essays are full of ardent love for his people. The publication of his own magazine, namely, *Brahman*, is a laudable example of his tenacious, fearless and dedicated personality. His style is vibrant and his content full of energy. His carefreeness and lack of discipline do not deter the reader from enjoying his sharp wit and satire, his radiance and intimacy. Balmukund Gupta was a writer who stood on the threshold of the Bharatendu era and the Dwivedi era that was to follow. He was editor of the *Bangawani* and *Bharatmitra*. He was a great patriot and a great fighter who did not hesitate to join issues with a scholar like Mahavirprasad Dwivedi. His style is bold and witty. His pungent, piercing and agile style could also at times turn serene and meditative. The collection of his essays namely, 'Sivashambhu ka chittha' has been immensely popular. Badrinarayan Chaudhari's 'Premghan' is known for an entirely different style. His essays are meant for the comon reader. He wrote not for others but for himself. His objective was to show the magic of his pen. His thinking is clouded by his decorative use of language. Radhacharan Goswami, Nandakishore Dev Sharma, Kashinath Khatri and many others contributed handsomely to the growth of the genre in this era.

The period between 1900-1920 is named after Acharya Mahavirparsad Dwivedi, an outstanding editor who edited *Saraswati* nearly for two decades. He is known not so much for his individual creative contribution and originality as for his enormous endeavour to develop standard Hindi prose and for creating a group of talented writers who, under his able guidance, served the cause of the Hindi language and literature through their original and creative effort. Dwivedi was a man of disciplined mind and gave utmost importance to social awareness and obligation of a writer to promote moral and spiritual strength of the people. The childlike playfulness and enthusiasm of the previous age was replaced by the gravity of the grown up mind. The curious inquisitiveness towards people and nature gave way to scholarship and logical thinking. Dwivedi concentrated on removing the drawbacks of the language and providing Hindi with a grammatical framework and recommended precision of expression. His workmanship cared more for the way of expression than the thing expressed. Dwivedi made

stupendous efforts in editing and polishing the language of the upcoming writers of the era. Use of punctuations, meticulous observation of grammatical rules, standardization of idiom and propriety of syntax were his main concern. He wrote many essays in reflective and descriptive style. The use of emotionally heightened language and rhythmic beauty of word-arrangement are a rarity in his essays. His language is precise, simple and straight.He was more attentive to clarity of thought than to richness or depth of thought.

Madhav Mishra is known for his mature style and original way of presenting his subject. Most of his writing is the product of his scholarship. Govind Mishra was influenced by Bana and Dandi. Naturally his essays are loaded with hard and scholastic style. His verbose prose is complicated and difficult to comprehend. As against this, Adhyapak Purna Singh, a genuine essayist of this age is just unequalled in his simple but very delicate and charming style. Originality and clarity of thought expressed in a persuasive and friendly tone make this essayist one of the very few outstanding writers of the age. The fact becomes more striking when one looks at the very small number of his essays. Chandradhar Sharma Guleri also established himself as an essayist of the first rank even though his output is very small. His essays are tinged with mature humour. His deep and wide scholarship and use of historical and mythological references heighten the effect of his style. Seriousness and humour, erudition and agility, concern for traditions and sense of novelty go hand in hand in his essays. His language is clear, transparent but classical. Padmasingh Sharma and Shyamsunder Das also wrote some noteworthy essays.

The period between 1920 and 1936-37 is named after Ramchandra Shukla or Jai Shankar Prasad. It is better to name it the age of 'Chhayavad', the dominant poetic note of the age and a more inclusive and meaningful term.

Ramchandra Shukla's two collections of *Chintamani* (Part I and II) may raise a problem whether they should be considered as essays or treatises. But the erudite rendering of the various subjects in the first volume presents vividly the powerful personality of the writer and therefore there should not be much doubt about the fact that Shukla is a powerful essayist. Maturity of thought, penetrativeness of analysis and logicality of development are the main characteristics of his essays. The subject and intellectually rich satire adds colour to his serious and classical style. His pedantic approach to the subject limits his readership. He is more a learned teacher than a friend of his readers. His main concern was literary conceptual thinking and various significant human emotions. Jai Shankar Prasad wrote some essays on historical and cultural topics which have an inevitable philosopical touch and they also raise a problem as to whether they could be catalogued as essays. The whole confusion in regard to the nature and scope of essay form creates difficulties of clearly demarcating the essay from the discourse.

However, Gulabrai (1880-1963) knew this distinction and was able to keep his personal essays separate from his literary critical articles. His books namely *Thalua club*, *Phir niras kyon*, *Meri asaphalataen* are collections of personal essays. A man of varied intellectual interests and a great scholar could not restrain himself from giving piles of references but he has successfully preserved the personal element intact. His friendly tone and gentle moods, readiness to accept his own drawback and capacity to crack jokes at his own cost, simple and clear style gave him a wide readership. Padamlal Punnalal Bakshi's collection of personal essays namely, *Panchapatra*, appealed much to the common reader. He never posed to be a scholarly person and his work is moderate. His simple and short sentences and direct approach to the subject in hand do not indicate any extraordinary quality in him but still reading him becomes a pleasant experience.

On the contrary Sivapujan Sahai, known as a magician of language, pours all his passion and vitality into his words and makes even insignificant subjects very fascinating. His essays published in the book namely *Kuchh* are known for gentle and soft humour and refined wit. Bechan Sharma Ugra's emotional and passionate approach to the subject infuses vitility in the language and his essay becomes a rhetorical speech. Such a lively, dynamic and fresh style is rarely found in literature.

Makhanlal Chaturvedi, essentially a poet, wrote essays which combine both emotional fervour and intellectual vigour. His poetic language adorned with symbolic uses, suggestiveness and flow establish him as a stylist essayist. Some essayists wrote with emotional outburst verging on sentimentality. Viyogihari and Rai Krishnadas, two important names among such essayists, are known for their mystical inclinations. This kind of style became so alluring that a critic like Shantipriya Dwivedi fell a victim to this style in his critical writing. Raghuvir Singh's imaginative reflection on historical events and places and architectural monuments is so much steeped in feeling that one hears delicate throbbings of history through them.

Vasudev Sharan Agrawal, a great scholar and original thinker, wrote voluminously about Indian philosophy and culture, archeology, history and art. His essays collected in *Kala aur sanskriti*, *Prithvi putra* amply reflect his love for beauty and dedication to scholarship. After 1936, Marxist ideology began to filter into Indian literature. The after effects of the Second World War and literature of western countries published during this period influenced Hindi literature. The deteriorating economic conditions of the country and struggle for freedom against the imperialist Britain paved the way for Marxist thought. There was a great reaction against Romantic approach to life. It will not be historically true to state that all the writers in Hindi accepted the Marxist ideology, but there were some who had the intellectual courage to interpret the old traditions

in a new way and they needed strength to do away with age-old burden of the deadwood of traditions. The libertated Indian mind was in revolt against the social and religious inequalities and discrepancies. Many a writer perferred to be committed to social reponsibility and in place of rigid Marxist ideology, they chose to submit themselves to the deep faith in human values, their clear conscience and wisdom. Generally, we can say that progressive social outlook was predominant in literature. Gandhian thought, on the other hand, influenced some writers to a great extent.

Hazariprasad Dwivedi, one of the greatest scholars, and a creative writer of eminence, wrote on various social, cultural and religious subjects. He was a humanist and his ardent love for the living traditions of the past was balanced by his intelligent awareness of the contemporary situation. His erudition did not suppress his jovial and candid personality and his sense of light humour established a friendly relationship with his readers. His essays collected in *Ashok ke phul* and *Kutaj* will be read for harmonious blending of original thinking and graceful style.

Siyaramsharan Gupta's only collection of short essays namely *Jhutha sach* gave him a unique place amongst Hindi essayists. Deeply influenced by Gandhian way of life, he was dedicated to liberal and sublime value of life. Cheerfulness, deep emotion and compactness prove his good command over the form of essay-writing. His short sentences and poetic language, his pure wit and light humour make his style peculiar and personal. Vinay Mohan Sharma's essays collected in *Rekha aur rang* have been translated into many Indian languages. They are on the borderlines of reminiscences, sketches and portraits. Jainendra Kumar, an outstanding novelist and short-story writer, wrote essays on various subjects which reflect the original personality of a great thinker and creative writer. His deep emotions and penetrating intellect go together, and with his unique style his essays have become a valuable treasure in Hindi literature. Bhadant Anand Kausalyayan, an extensive traveller, expressed his observations about the world and his strong dislike for worn-out traditions through short essays. Yashpal used his powerful pen to propagate Marxist ideology in an unhesitating way. His straight and sharp style attacks scathingly the Gandhian way of life, social and economic disorders and bourgeois thinking. His satire is harsh and sharp.

Prabhakar Machwe, a voracious reader and a multilinguist has labelled his essays as 'brilliant nonsense'. He combines the traits of a thinker and creative writer. His style is full of vitality.

His collection of short essays namely, *Khargosh ke* sing, is famous for his sharp wit, hot satire and cracking parody. An ever-green spirit of youthful vitality makes Machwe's essays lively.

S. H. Vatsyayan 'Agyeya' published his collection of essays namely *Sabrang aur kuch rag* under the pen name Kuttichatan. His other collections *Likhi kagaj kore, Alwal, Jog likhi, Adyatan* were published in his own name. The talented creative writer combines original thinking and imaginative flights with graceful style. His intellectual vigour radiates through his lucid and meditative language and gives a pleasing experience of being in the presence of a very rich personality of an artist. His playfulness runs through his artistic use of words.

Most of the writers mentioned above had to struggle for seeking a balance between Indian cultural heritage and new advancement of modern values. This encounter is not dissolved into a harmonious blending in all the writers up to this moment but many of the contemporaries have begun to live with the pricks of this friction. Secondly, the general mood of the contemporaries is that of disillusionment on social and political levels. Some have reconciled themselves by finding relief in creative work and some others have resolved to fight the battle by using literary weapons of satire, parody, humour and wit.

In general, the thinking and sensitive mind of the contemporary writers is not at ease. Most of the writers are perturbed and frustrated while many have lost faith in creative activity, too. This is a great danger to the mental health of the entire society.

Raghuvir Sahay is known for his experimental writing. His suggestive and subtle language is replete with original thinking and self-searching criticism. His understatements give an impression of ordinariness, but the wise reader does not take him at his face value. Nirmal Varma's prose is really a 'felt thought'. A very sensitive mind observing keenly the human situation outside castes, X-rays the inner drama of the artist's piognant soul.

Kubernath Rai seems to be one of the writers who have dedicated themselves entirely to the form of essay-writing. His collections of essays *Gandha-madan, Priya neel-kanti, Ras akhetak vishad yog,Nishad bansuri, Parna mukut* have enormously enriched the form of essay. A scholar of Indian culture and western literature, he seems to be proud of the Indian heritage. His love for natural beauty and Indian folk literatures and preference for agricultural society over the age of machines, his romantic outlook, aesthetic sensibility, his keen eye on contemporary reality and classical style place him very high amongst contemporary essayists in Hindi.

Vidyanivas Mishra's writing has become significant due to the balance he has sought between his traditional intellectual background and good acquaintance with modern trends. Viveki Rai has also published some good essays.

Amongst the group of writers who have started a war against the present system of society, social and political corruption rampant in the country, the miseries of the common people, Hari Shankar Parsai and Sharad Joshi have emerged as outstanding satirists. Both of them are

keen observers of the social and political situation and their pungent and piercing attack exposes the various frauds, hypocricies and lies of the established order. Their views are constructive and their concern for human values gives weight to their unrelenting lashes. Many writers of the younger generation are following these writers.

The form of essay is a natural medium for expressing one's self. This form in its developing process has adopted many moulds: diary, travelogue, reminiscences, etc. There is one view prevalent that this form is dying a slow death. But the available evidence goes against this. It may undergo changes but this form, being a straight dialogue with the readers and a direct means of communication, will remain alive as long as the printing press plays its vital role in the society.

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Ch.B.

ESSAY (Kannada). The personal essay in Kannada, like the novel, owes its beginning to its contact with western literature. The first collection of essays, *Lokarahasya* (1898) was a translation from Bankim. Next in line came R. Srinivasa Rao's *Vivekamanjari* (1912). The very next year appeared the first collection of original essays, *Dadiya helike* by Venkatachar, Bankim's translator. Another collection of the same author, *Chitravichitravali* appeared in 1914 along with Kaliyuga Sudhanwa by K. Lakshmana Rao which equates the heroism and failure of a candidate in an examination with the failure and heroism of the mythological character. Some of the essays of Panje which appeared during the early years of the century and three more collections that appeared during the third decade—Balaji Halepete's *Ellide streeyara soundarya* (1923), S. Jayarao's *Ondu galigeya moju* (1925) and Raghavendra Tada's *Itydia atmavritta-kathana* (1927)—all belong to and make up the early phase of the development of the personal essay in Kannada.

The fourth decade of the present century marks a sudden efflorescence which manifested itself first in three significant publications of the year 1931. The first was M.G. Venkatesayya's *Pullayyana prabandhagalu* in two parts (dealing with such unusual subjects as a visit to a jail, of mustaches, on flattery and the style of writing, etc.); the second, *Hanneradu hasaparihasagalu* by several writers including Bendre, Gokak, Mugali, and the third, P.T. Narasimhachar's *Ramachariya nenapu. Malenadina Chitragalu* by Kuvempu appeared in 1933. At about the same time appeared V. Sitaramiah's famous essays on the Mysore turban and on sicknesses. All these and A.N. Moorthy Rao's *Hagaluganasugalu* which come in 1937 set the final stamp of quality and firmly established the personal essay in Kannada as a literary form.

The last named work and V. Sitaramiah's essays not only put the form on a firm footing but also established both the writers as its finest practitioners. Moorthy Rao published two more collections, *Aleyuva mana* (1957) and *Minugu minchu* (1962). V. Sitaramiah's collections, *Beludingalu* appeared in 1959 and *Seekarane* in 1970. Moorthy Rao's essays reveal a refined sensibility, a reflective temperament and a gentle impish sense of humour all of which combine to produce an outlook on life which is full of sympathy, understanding and an amused kind of detachment. Apparently unimportant bits of experience serve for him as springboards for imaginative rambles and thoughtful perceptions of life. All this is conveyed in a style of writing that can touch upon and convey with effortless ease and quiet humour the finer shades of thought and feeling. V. Sitaramiah in his essays is well served by his enormous reading, wide experience of life, a poetic sensibility in love with all that is beautiful in life and nature and a humane temperament. All these find expression in a style that has the vigour and vitality and modulations of the spoken word.

P.T. Narasimhachar whose contribution to the form is considerable, does not cease to be a poet even when he writes essays. All his essays in three collections, besides the one mentioned earlier, *Rathasaptami* (1935), *Eechalumarada kelage* (1949) and *Dhenuka purana* (1967) reflect the two aspects of his personality, the poetical and the reflective. While some of his essays tend towards the portrayal of situations, others are mostly reflective with a very thinly concealed moralistic approach. Weighty thoughtfulness is often relieved by poetical flashes that lead the reader to glimpse the unfamiliar heart of things in man and nature. The only collection of essays from Kuvempu, *Malenadina chitragalu* (1933), is full of typical experiences of life in the forest regions of Karnataka where he spent his early life and which he has immortalised in these pictures.

The late D.B. Kulkarni's *Savadhana*, Raku's *Galipata* and K.S. Narasimhaswami's *Upavana* contain excellent essays which hold out promise of more but the promise remains unfulfilled. The first describes the familiar matters of domestic life with easy informality of manner while the second gives evidence of a mind that can roam through subtle sarcasm and irony enlivened by a creative use of language. Narasimhaswami can invest ordinary things like a city bus with the charm and colour of poetry. Yet others who have enriched the Kannada essay are T.N. Srikantiah with his refinement and scholarship (*Nantaru*), J. Vamana Bhat with his knack of weaving connected themes in a sequence of essays *(Kodandana upanyasagalu)* and the late M. Rama Rao with his abundance of descriptive detail *(Namma aranyayatre)*, etc.

Three more writers who have made significant contributions to the essay are: M.V. Sitaramayya (*Hidi hoovu*

and *Mugilugalu*), N. Prahlada Rao (*Ratha-rathika*, *Madhuvrata* and *Muttinahara*) and H.S. Krishnaswami Iyengar (*Kalla hokka mane* and *Jedana bale*). Thoughts interwoven with light touches of humour and expressed in smooth prose characterise the first while the second with his deep love of poetry and a happy fanciful imagination can spread delight on every page. H.S. Krishnaswamy Iyengar can, through imagination, enter worlds far less mundane than the terrestrial world about which as a columnist he is thoroughly informed. The child as a character, with all its charms does not fare well in the writers mentioned so far, but H.M. Nayak has filled the gap by his *Namma maneya deepa* comprising five delightful essays about a child Rama which are poetry in substance if not in form.

Sketches of characters and situations may be parts of the essay and make it vivid as much as humour or satire, or irony may enter into it and enliven its appeal in different ways. But if any one of these should dominate to the exclusion of everything else, then the essay will lose its balance and distinctive character and tend to become something else and that something else may have its own literary value and appeal. But in that event the essay would cease to be an essay. This becomes evident when we consider some of the writings of Gorur, Karanth, Sriranga, Rashi and Kasturi. The essay proper finds its real form and appeal in Moorthy Rao and V. Sitaramiah but the writings of the above five, despite their own flavour and quality, stand at one remove from the essay proper. Gorur has written a few essays which figure in his *Haleya palikeya mukhagalu* but his more famous and popular pieces which appear in his *Nammurina rasikaru* or *Hemavathi teeradalli* concentrate on vividly sketching the rural characters and the distinctive background with all its simplicity, gaiety and humour of the countryside. Karanth in his *Mailikallinodane matukathegalu* attacks our cultural vandalism with sustained irony and satirises some specimens of rural characters in his *Hattu samastaru*. Sriranga's essays are marked by barbed satire and caustic observations. Kasturi's *Chakradrishti* glances at life from many angles and indirectly brings out the ridiculous and the inconsistent in man's behaviour as do most of the pieces of Rashi (Shivaram). In all these and similar writings the essay proper moves away from its ideal of a free, rambling observation of life and a light-hearted comment on its many-sided facets, and becomes either mere fun or entertainment or a vehicle of criticism of human behaviour.

To say that the heyday of the essay in Kannada is past would be a sweeping generalisation but most writers and readers alike seem to labour under the misconception that the essay is nothing but humorous writing. Light humour can make the essay delightful but humour by itself cannot make an essay. The personal essay which has had long tradition has its own range and form, however amorphous, and humour by itself cannot encroach and monopolise its field. There are quite a few who practise its writing. Among these writers should be mentioned Arase *(Sulinagu)*, Dasarathi Dikshit *(Gampara harategalu)*, Ashtavakra *(Hasyollasa)*, Nadiger Krishna Rao (*Addadiddi*), Kudpi Vasudeva Shenoy *(Kasada dabbigalu)*, M.S. Narasimha Murthy *(Tyre prasastivijeta)*, Rama Krishna Udupa (*Namada bala)*, H.K. Ranganath *(Vaidyanallada daktaru)* A.S. Ramakrishna *(Huttorina moha)*, etc.

The best of the essays in Kannada can stand comparison with the best anywhere. Apart from building up a delightful form of literature, the essayists have contributed indirectly in making Kannada prose flexible and responsive enough to serve all kinds of moods and purposes, to express the subtler shades of thought and finer nuances of feeling and emotion. Without the freedom which the essay affords, such flexibility could not have been achieved and without the flexibility the essay itself could not have achieved so much popularity.

V.M.I.

ESSAY (Kashmiri). Essay is a comparatively new branch of literature. Truly speaking, prose in Kashmiri grew after the dawn of Independence. In the first phase, short story and articles of critical nature were written. In the second phase, novel and drama made their appearance. Essay as a literary form made its debut last of all somewhere in the late sixties, although some essay type articles were written prior to the appearance of essay as a definite form. In this connection Dina Nath Nadim's *Puth kali petha aztun* (From past to present) is worth noticing for the style. On the writing and diction of Mohi-ud-Din Hajini some articles which were published in *Partap* magazine, can be classed as essays in the making. Moti Lal Saqi (b.1936) wrote some articles like 'Rusool Mir's aesthetic sense' which fall within the range of the essay.

It will not be out of place to mention here that in the earlier phase some writers termed essay as 'kalam para', but this term failed to gain currency. Present day essay writers have retained its original English name i.e. the essay.

Other writers who in fact are not essayists in the full sense of the term, have also contributed to the development of essay. Such writers include Noor Mohammad Roshan (b. 1919), A min Kamil (b. 1921) and Rehman Rahi (b. 1926).

Among writers who adopted essay consciously as the medium of their expression, it is Makhanlal Kanwal (b.1936) who attracts our attention in the first instance. Kanwal is a born poet. His poetic imagination is very much evident in his essays also. The word order of his essays is more or less poetic in nature and reflects the grace and glamour of romantic poetry. His essays make the reader think and reflect on the grave problems of

nature and being. Kanwal's power of observation is very much evident from his writings. His use of words and his power of observation lend variety to his essays. Some of the notable essays of Kanwal include 'Aarapal'(Megalith), 'Vath' (Path), 'Za achi' (Two eyes) and 'Vanda' (The winter). In all he has written more than a dozen essays. All these essays have been published in various journals but are yet to be published in book form.

Another essay writer in the field is Abdul Ahad Hajini (b.1948). His essays are precise and touch upon the day-to-day problems of life. There is one thing peculiar about the essays of Hajini. The language of his essays is pregnant with rural freshness. The language of farmer attained the status of literary language at the hands of Hajini. In this way, he added to the word store of language and extended its scope. Some of his essays have appeared in magazines. He has compiled a collection of his essays but the collection is still to be published. It is unfortunate that Hajini has stopped writing all at once; he has the calibre to make a name in the field of essay writing.

Rasool Pompur (b.1939) has written some good essays but his style of writing is not as attractive as that of Makhan Lal Kanwal. Pompur is not elastic in the use of language, which is evident in his prose and poetry. He has a limited vocabulary, which gets repeated in his essays. If he adopts an elastic approach in the use of language, he can prove to be a very good essayist.

Mohammad Zaman Azurda (b.1945) is the only writer who has published a collection of his essays *Figriohinz tikir* (The touchstone of thinking, 1980). Azurda is basically a humourist. His collection of essays reflects his humorous approach to the various problems of life, and his humour is penetrating and thought-provoking. He writes for recreation and his essays serve this purpose very well. Azurda explains everything in a light manner, and so his essays fail to impress the reader and engage his attention for long. Even then, one cannot ignore his contribution to the genre.

In his recent writings he has shown remarkable improvement and a collection of his essays entitled *Essay* published in 1983 won Sahitya Akademi Award in 1984.

The essay has yet to attain full bloom in Kashmiri. In the development of literary trend a period of fifteen years matters little. It is simply a beginning which is not at all discouraging.

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Mo.S.

ESSAY (Kashmiri). This book, a collection of Kashmiri essays which won Azurdah the Sahitya Akademi award for 1984, set the pattern for a new genre in Kashmiri literature. Essay-writing in Kashmiri started only in the sixties with stray pieces appearing in journals like *Neb* and *Chaman* which have since become extinct. The credit, however, goes to Azurdah for being the first Kashmiri writer to have made an organised and methodical effort to produce two collections of delightful essays in book form. The book under review is one of them.

The 19 essays contained in this volume cover a wide range of subjects. They are marked by wit and satire, symbolism and simplicity, besides facile and homespun idiom. With the use of metaphors, euphemisms and ancedotes, the author brings into bold relief the evils of contemporary society in his native land. He does not laugh at the wrong-doings of his people nor deride them but only smiles at their shortcomings with the intention of reforming them. His straightforward manner helps to stir the dead conscience of society. He draws blood from the heart without putting a dagger into it. No wonder his work has been hailed as an outstanding contribution to literary thought in the valley. He has been instrumental in bringing about a refreshing but revolutionary change in the literary landscape of Kashmir.

In an essay entitled 'Kangri' he pinpoints the abject dependence of Kashmiris on the earthen firepot in these words: "Kangri has sustained our economic structure which the shortage of electric power would have reduced to a shambles. Otherwise, the mouths of Kashmiris would remain frozen for half the year ruling out the possibility of holding elections in February or passage of the budget in the Assembly. Such activity is made smooth only by the heart-warming assistance rendered by the Kangri."

The satire is incisive, no doubt, but not malicious. The author depicts the social landscape as he sees it. His power of observation is of a very high order. In the following passage he laments the disappearance of some good old commodities of daily use from the market: "Take for example, the world-famous ambri apple or 'mushka-budji', that delectable variety of rice cherished so fondly in bygone days. Now these have become a dream. Go to the Repore area and there you will find everything except grapes for which it used to be renowned once. The white apples are also not available now. And new breeds of fish brought from outside have driven the delicious local variety out of rearing-ponds."

In this book, Azurdah has picked ordinary themes from the poor man's life to highlight the latter's ignorance and his exploitation by the upper classes. Essays such as 'Chair', 'Tongue', 'Ladder', 'Sycophant', 'Fleeing trees', 'Dyer', 'Bee', 'Moth' and 'Mirror' speak eloquently of his insight into human nature. 'Dyer' presents the vivid image of a strange, ubiquitous character hypocritical fawner, flatterer or promoter, or a hanger-on with a commendable power of loquacity. The author warns the reader against the machinations of such a person thus, "Even if you

follow any pursuit the loquacious fawner is sure to accost you. You may protect yourself from your conscience but there is no escape from a dyer. You cannot afford to incur his displeasure. He may attack you from any side and overthrow you. Who can fight such calamitous creature?"

While 'Moth' describes the agony suffered by a sensitive soul, 'Fool' shows how a wiseacre makes the best of both the worlds. 'Fleeing trees' takes an old man down the memory lane in the vain hope that the prime of his youth may still return to him even for a moment. "Alas, he cannot grab the fleeing trees. He looks wishfully at the high mountain peaks over which he used to sprint in his heyday. He faced tempests in his younger days but now finds even a whiff of air too much for him. Once he could digest stones but now he takes even liquid food with utmost caution. His heart still leaps wishfully but he can hardly open his eyes. When he watches his reflection in the glasshouse of age, his body appears to him to be only a fleeing tree."

The book was translated into English by a Delhi journalist, T.N.Kaul, and published in August 1986 under the title of *Thorns and Thistles.*

T.N.K.

ESSAY (Konkani). Konkani essays lie scattered in journals and magazines and also in the tapes of Akashvani. This could be said about other forms of Konkani literature as well, but it is the essay more than any other form in prose that has suffered lack of compilation and publication in book form. With the introduction of Konkani at the Bombay station of All India Radio in early fifties, the essay started flourishing besides short story. Some of the talks delivered on AIR, Bombay, by various talkers were collected and published as *Swati* (name of a star, 1960). The book edited by Vishnu Naik has a foreword by Ravindra Kelekar. Although it is a collection of thirteen essays by different authors, the volume contains two poems by Gajanan Raikar and Manohar Rai Sardesai and an invocation cum salutation to Shenoy Gomybab by Bakibab Borkar. The essayists are Lucio Rodrigues, Nilkantha Dhume, Dattaram Sukhthankar, Lakshmanrao Sardesai, B.B. Borkar, Nilkantha Salkar, Mangesh Padgaonkar and P.L. Deshpande. Ravindra Kelekar's *Uzvaddache sur* (Voices of light, 1973) is a collection of twelve essays on nature and philosophical musings of a personal type. Kelekar says: "These are personal essays, writings of personal revealings. As per the demands of this form it is not surprising if the 'I' in me should raise its head occasionally."

Manni Punav (Malini Pournima, 1976) by Dattaram Sukhthankar is a collection of seventeen humorous and satirical essays on Goa and Goans. The book was awarded the Sahitya Akademi Award in 1978. *Gomychi asmitai* (Goan identity, 1978) by A.N. Mhambro is a collection of satirical essays again on a single theme of Goa and Goans, depicting with tongue-in-cheek humour, the so-called culture of Goans. Herein one finds Mhambro at his best. He certainly is one of the leading humorist-satirists in the language. The publisher remarks: "This is a book which will surely show Goans as to 'who' and 'what' they really are; it holds a powerful mirror on them." *Khabri kaim karmamchyo, kaim varmamchyo* (Stories about myself, my deeds, my desires, (Sahitya Akademi Award, 1982) by veteran Marathi-Konkani writer Lakshmanrao Sardesai is a collection of autobiographical essays which throw light on himself and the Goa of his former days. These essays are primarily 'khabris' i.e. chats. Lakshmanrao says: "What I saw during my whole life and what I noted is not little. I saw thousands of persons, I experienced their anger, their desires, their jealousies, their hopes and aspirations. I have seen all the aspects of nature: sea, sky and land. All this I have stored in my mind's sky. Instead of adding to it, I am, at present, of the opinion that I should digest it, assimilate it, turn it into a part of my own being and through this strange process create something novel." Ramkrishna Zuwarkar's *Amchnyo khobro* (Our stories Part 1, 2, 3, 1981-82) are essays of a personal type blending fact with fiction. The author narrates his experienecs and airs his opinions. He is often verbose and rarely cares to give his essays a form and shape. Some of these essays are translations of his own *Stray stories* (already published) and *Untold stories* (to be published soon) in English. These are not short stories as the title suggests, but some of them could have been transformed into effective short stories. Mention may also be made of A. Carvalho's *Fuddarache khambe* (Pillars of future, 1982) published in Kannada script. *Sallkam* (Lotuses, 1983) by Narayan Lad is more notable for an elaborate preface by Manohar Rai Sardesai. The preface observes: "The author always places before us two pictures: God, coming in the form of man and man coming with divine elements in himself. These lotuses are a devotee's offerings to these two forms of Divinity."

P.G.T.

ESSAY (Maithili). Essays came to be written in Maithili from the beginning of this century. The prose which was immature in the 19th century has since developed into essay covering a wide field and has by now reached new dimensions. In the beginning the Maithila essayists wrote didactic essays. The first essayist was Mahamahopadhyaya Murlidhar Jha, who is rightly regarded as a pioneer in the field. His essays bristle with irony and satire occasioned by the striking contrast between the old and the new ways of living. Though extremely critical of social evils, his essays added grace to the emerging prose. With his keen and penetrating eyes, he was the first to perceive the fast-changing values of life and through his writings he not only criticised the evils but also advocated the cause of the reform and progress. His ironical and satirical prose

created a stir in the literary circle. In his essays one finds a mood of reflection and even disillusionment regarding the future of Mithila. In his style he remains unparalleled. He was soon followed by many worthy successors in the field.

All types of essays dealing with various aspects of life and literature have been written. Among the prominent essayists we have Ganganath Jha, Amarnath Jha, the Datta brothers, Umesh Mishra, Bholalal Das, Narendranath Das, Ramanatha Jha, Raja Pandita Baldeva Mishra, Baldeva Mishra, Kureswar Kumar, Janardan Jha, Janaseedan, Surendra Jha, 'Suman', Subhadra Jha, Kulanand Das Nandan, Jaikant Misra, Radhakrishna Chaudhary and various others. Ramabhadra Jha is not satirical or ironical. His series of essays occupy an important place in the development of modern prose. His essays are critical and expository, clear, simple and picturesque. The writings of Bhuvana and Ganganand Singh are marked by speed and a sweeping force. In his style Raja Pandit Baldeva Misra is comparatively sober. The advantages and disadvantages of the old and new values have been discussed by Kedar Nath Jha in his essays. Bholalal Das, Narendra Nath Das, Baldeva Misra have written valuable literary essays on various aspects of life and culture.

It was in the first quarter of our century that Maithili journalism had its heyday under the benign leadership of Mahamahopadhyaya Murlidhar Jha, and that paved the way for the development of prose and consequently of essay writing. Most of the earliest essayists belong to this group and the prominent among them included Mahamahopadhyaya Umesh Misra who started writing in 1917. His style is argumentative, expository, concrete and concise and in later essays it is descriptive. He is a creative critic of life and literature, though sometimes his style degenerates into mannerism. Literary essays have been written by Srikrishna Misra and Ramanath Jha. Ramanath Jha, a great exponent of style, has set a new standard through *Sahitya patra* (1937-39). His essays bear the imprint of a researcher. Jaykant Misra's essays are balanced, well written, and critical. His essays are mostly literary and he writes in a fluent style. Kulanand Misra's essays can claim to rank with first-rate personal essays in any language. Kulanand Das 'Nandan' is at his best in his essays which deal with the problems of art and life. The essayists in the post-Gandhian era include Manipadma Sudhansushekhar Chaudhary, Umanath Jha, Chandranath Misra Amara, Kirana, Jayadhari Singh, Buddhidhari Singh and others. They show intelligence in perceiving the new values of life. They possess powerful style and their elegance is discernible in their writings in different branches. Their essays cover the themes of current interest relating to life, literature and history. Modern essayists want a new value system—literary, aesthetic, philosophical, religious, social, political and economic with the help of psycho-analysis. The influence of Freud and Marx on the modern essayists is also evident. Gandhism, Marxism and other schools of thought have left their impact on the essay writing. Among the writers of philosophical essays, Kshemadhari Singh's *Nibandhachandriaka* (1963) and Radhakrishna Chaudhary's unique fantasy *Sharantidha* (1969) deserve mention. *Sharantidha* is quite a new approach to the problems of life and makes a profound comment on life and letters, and embodies a lifetime's quest for truth. He has produced a series of learned and authoritative essays in which he has broken new ground.

Hari Mohan Jha's humorous essays, skits and light sketches are a class by themselves. He is also a master satirist. His *Chaudharijiki chitthi* is a collection of essays on social problems. His *Bholababaku gappa* contains a series of essays purporting to be a report of a club of gossip-mongers. He is credited with having succesfully moulded the language in this genre. He is a powerful force in Maithili. Tantranath Jha's essay is like the gentle humour of Charles Lamb. Many scholars have delved deep in historical essays of which Chanda Jha was the pioneer and whose antiquarian researches were recorded in splendid prose. Jaykant Misra, Krishnakant Misra, D.N. Jha 'Shrish', Shailendra Mohan Jha, R.K. Chaudhary, Upendra Thakur and V.K. Misra have distinguished themselves as historians and literary critics. Subhadra Jha has distinguished himself as a philologist and he follows his own style of spelling and writing.

The new essayists drive deep into the dark recesses of human mind. They want the existing values to be subjected to scientific scrutiny. They enquire into the economic relationship of the rich and the poor and advocate a better treatment for the have-nots. They are equally intent on being true to life which they intend to portray. Realism in language has also been adopted. Some of the essays are well known for their outspoken criticism, sharpness of language and strength of style, some for their racy language and some for their critical outlook. A high yielding variety has sprouted but most of it is written with an eye to the textbook market. Modern essays in good prose are marked by new tendencies of life like nationalism, democracy, socialism, secularism and other connected problems. The essayists of today are able to take a synthetic view of life and their concept is well-marked and defined.

These essays aim to bring together unit of conception, lucidity and perspecuity of style, a logical view of life and a personal attitude towards the subjects. The essays roll in copius details and are full of vividness. They are also written as impersonal essays, something as dealing with the problems of art and life. Sometimes they were written out of personal experience and sometimes they were serious and philosophical attempting to give a seasoned account of some problems of Indian thought. The essays have not yet had many writers but quite a good

variety of style has been achieved. It has successful examples in all veins—serious, satirical, philosophical and humorous.

R.C.

ESSAY (Malayalam) as an independent literary genre began in the last quarter of the 19th century, when the need for simple compositions was felt for class-room use. The light essay as a literary pastime came later.

Essay may be classified under two broad heads: (a) Short but serious discourses on serious topics. Though these compositions do not measure up to the definition of a perfect essay in the western sense, they cannot be dismissed outright, as about two thirds of the 'upanyasams' (the Malayalam term for essay) in the language are of this kind. Rather than embodying the authour's reflections on a particular subject, these essays tend to be strings of loose-bits of knowledge and information written in a dull and natural style with few of the author's own reflections or comments on the themes discussed.(b) Reflective types of essays, both of the Baconian and of the Addison, Steel, Lamb, Hazlitt types as well as of the modern personal and journalistic types as exemplified in the best essays of writers like Gardiner, Beerbohm, Belloc, Lynd, Lucas, Chesterton, Aldous Huxley and others.

Among the originators of the modern prose style in Malayalam and of the serious type of essay the first is Rev. George Mathen, a native Christian missionary whose *Sathyavadakhedam* (1861) is the first known collection of essays in Malayalam. This contains 36 essays on moral, ethical and philosophical issues.

The themes are illustrated with episodes from Hindu and Christian scriptures. Though the style is not free from blemishes, it is surprisingly closer to the modern idiom than anything earlier or contemporary. The first important name in the evolution of modern Malayalam prose and essay is that of Kerala Varma Valiya Koil Thampuran. A member of the Travancore royal family, he exercised a Johnsonian sway over the Malayalam world of letters, initiating several schemes for the promotion of Malayalam language and literature. His concern with the enrichment of Malayalam began with his appointment to the Text Books Committee of Travancore in 1867. He wrote several essays himself and got others to write them for inclusion in the text books for the various classes. Though he started out as the votary of a highly Sanskritized style, he later on felt that a style less dependent on Sanskrit was more suited to the genius of the language and to the needs of the neo-literatures. Selections of his essays are contained in two posthumous collections, *Vijnanamanjari* (Blossoms of knowledge, 1932) and *Sanmargapradipam* (Lamp of good life, 1939). The former collection contains essays on education, science and health and hygiene, and the latter on ethical, moral and spiritual themes as well as on the need for the cultivation of aliegiance to the king. The nearest to the Baconian model of essay in Malayalam is to be found in Kerala Varma's compositions. The essay received a great impetus from the writings of Kerala Varma's nephew, A.R.Rajaraja Varma who symbolized all the best and most important features of the literary renaissance of Kerala during the closing decades of the 19th century. His *Prabandhasangraham* (1937), a posthumous collection, contains 16 essays on language, literature and education.

Two of the best expository and reflective essays of the early days are contained in this anthology. They are 'The history of a spider' and 'The love of life'. Rajaraja Varma's importance lies more in his treatises on grammar, usage, style and rhetoric which set the tone for future generations of prose writers and poets. A series of significant anthologies of essays by diverse hands and titled *Gadyamalika* (Garland of prose, 1906) was published from Cochin. The essays in this series were selected from popular literary magazines like *Vidyavinodini*, *Rasikaranjini* and *Bhashaposhini*. Among the essayists whose works figure in these series are C. Achyuta Menon, M.Rajaraja Varma, Kunjikuttan Thampuran, Vengayil Kunjiraman Nayannar and Appan Thampuran.

The serious essay was contributed by R. Easwara Pillai and others. R. Easwara Pillai (1854-1940), a college mate of the illustrious novelist C.V.Raman Pillai, was a distinguished educationist and a prolific writer. Besides a few biographical works and the story-renderings of Shakespearean plays, he has written a series of eight collections of essays, titled *Chintasantanam* (Offsprings of thought, Parts 1-8). The range of his interests was wide, his analysis was deep and penetrating, his style was elegant, scholarly and accessible to the moderately educated. In all there were over one hundred essays which were considered model compositions at least for two generations. Humour and the warmth of intimate personal touch are, however, conspicuous by their absence in these as well as several other essays that were to follow them.

Ramavarma Appan Thampuran of Cochin was an indefatigable writer. Gifted with a pleasant, polished style marked by faultless diction, Thampuran wrote a number of essays dealing with literary, historical, biographical and scientific themes. *Mangalamala* (Holy garland, Parts 1-5) contains the best of Thampuran's essays. First published in 1923 and reissued in 1952, T.K.Krishna Menon's collection *Lekhanamala* (A string of essays) contains 51 essays of the serious type. Among the later anthologies of essays is *Prabandhamanjari* (Blossoms of essays, Parts 1-2) edited by C.D.David, himself a gifted essayist. In these two collections he has brought together representative essays of the writers of the first and second generation essayists. *Prabandhangal* (Essays, Parts 1-4) of K.R.Krishna Pillai, *Upanyasaramam* (Five essays) of M.Rajaraja Varma and the essays of P.Sankaran Nambiar, P.Ananthan Pillai, Murkoth Kumaran and K. Suku-

maran are important. Essay form was cultivated during the fifties and also later by Kuttipuzha Krishna Pillai, Suranand Kunjan Pillai, Joseph Mundasseri and K. Bhaskaran Nair. In terms of the variety of themes, treatment and style there are several hundreds of essays written by the writers mentioned above as well as those written by less known writers. A discerning reader may see the imprints of the personality of these writers in their essays. But a majority of them have one thing in common—an utter lack of humour. Most of them, university-educated men, holding fairly high positions, seem to have taken themselves and their themes much too seriously, resulting in their compositions becoming ponderous and portmanteaux for dumping assiduosly gathered bits of knowledge and information.

The light personal and humorous essay, though not very rich in terms of the number of writers and their output, has a distinguished pedigree. The first name is that of Vengayil Kunjiraman Nayanar who wrote under the pen names of Kesari, Vajrabahu, Vajrasuchi and Desabhimani respectively. His output was varied and voluminous. He was a pastmaster in handling all forms of essays—there is the familiar scholarly, reflective, expository, satirical, episodic, humorous and reminiscent types as well as fantasies and descriptions. Social criticism runs through most of his essays. He weilded his pen against all forms of social, official and moral corruption. All that remains of his innumerable essays is a handful of essays collected in the small volume *Kesari* (Lion, 1956) as well as one or two other anthologies which contain essays by diverse hands. The 22 essays collected in this volume illustrate the salient points of his essays. There are two biting satires on the spate of bad novels which flooded the literary scene after the publication of O.Chandu Menon's *Indulekha* (1889) and *Sarada* (1892). There is a beautiful dream fantasy describing the sighting of Dwarka in a dream expedition in a cable-laying ship. Two essays list out the terms in the ceremonial language of the times used by the innumerable castes to refer to themselves and others, high, equal and low in social status, with delightful irony and sarcasm. There are essays dealing with prose-poems, drama and epic.

There are essays on real life experiences and expositions of humbug as well as essays on agricultural themes. He was one of the first few Keralites to study agriculture at the college of Agriculture at Saidapet in Madras. His *tour de force* is to be seen in *Nattezhuthassanmar* (Village school masters), one of the best ever pieces written on any occupational group. The kind of education imparted by the then hereditary masters with little Malayalam, less Sanskrit and nothing of anything else, the ridiculous but hilarious interpretations they would offer for simple Malayalam and Sanskrit stanzas, the plight of the youngsters entrusted to the care of these tutors and the blessed indifference of the parents to the education of their children, are scathingly but most delightfully brought out in this essay. Nayanar's style is unsurpassed in its clarity, elegance and facility of diction. The all-pervasive humour is bright and genial.

Between Nayanar's untimely death in 1914 and the debut of E.V. Krishna Pillai in the 1920's, Malayalam had had a lean period in the area of light essays. E.V. Krishna Pillai, in the south Kerala and his distinguished contemporary 'Sanjayan' (M.R. Nayar) in the north Kerala contributed to the growth of light, humorous essays. Krishna Pillai's *Chiriyum chintayum* in two parts (Laughter and thoughts) contains over one hundred essays characterized by his social awareness and observation of human faults and foibles. They have humour which is good humour. Sanjayan's light satires are collected in 6 volumes, all bearing the common title, *Sanjayan*. Undeterred by personal tragedies, Sanjayan stood his ground and fought the humbug, hypocricy, pessimism and the preaching of class hatred in the name of new ideologies. He stoutly refused to be a pessimist. While E.V.Krishna Pillai handled more universal, laughable traits in human nature, Sanjayan focussed his attention on the contemporary political, local and literary scenes.

The E.V.Krishna Pillai-Sanjayan tradition had a set-back as the following decades did not throw up any essayists comparable to them in calibre or output. A few names of talented writers like E.M.Kovoor, C.Madhavan Pillai, P.K.Rajaraja Varma, D.C.Kizhakemuri, C.R.Kerala Varma and Anandakkuttan among others are important.

The contemporary scene in this genre is less bright than the one in others like the novel, short story or poetry. Scholarly essays of the expository, descriptive, analytical and sensational (in the journalistic sense) types continue to be written on all imaginable subjects. But the kind of reflective essays, a really loose sally of the mind rambling over the whole gamut of human experience and personal and literary reminiscences, seems to have happily settled in one writer, A.P.Udayabhanu, who is a latecomer to the literary scene. So far he has published eight collections of essays, all of which have won critical acclaim. Most of his essays combine in good measure all the happy ingredients one expects to find in the essays of the great masters of the genre. S.Guptan Nair, a discerning critic, has also turned to this field.

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S.Ve.

ESSAY (Marathi), from its beginning to this date, has always remained purposeful. All essayists like Balashastri Jambhekar, Vishnushastri Chiplunkar, G.G.Agarkar, Shivrampant Paranjpe, N.C.Kelkar, A.B. Kolhatkar and

S.M. Mate wrote essays with the purpose of fighting political battles, removing social injustice, showing the faults of the age-old tradition, explaining and popularising literature and introducing eminent personalities. Marathi essayists always want to enlighten and to educate their readers. Essays were never written just to give vent to the imagination or vanity. This is the reason why Marathi essays reflect the writer's adherence to some purpose or goal and they do not have the preponderence of subjectivity.

This purposefulness is seen in crude form in essays written upto 1874. The quality and level of these essays was very elementary, both language-wise and subject-wise. These essays seem to be ordinary Marathi translations of ordinary English articles. They reflected the Marathi mind of the late 19th century, helpless and vigourless. In comparison, essays written after 1874 seem to have attained a far greater success in their linguistic quality. The essays from *Nibandhamala*, written by Vishnushastri Chiplunkar, show his scholarship and his skill in the art of essay-writing, good composition, appropriate style, cultured view-point and a mature choice of subjects. In the later essays, purposefulness came in the guise of suavity. S.M. Paranjape's essays proved very effective because of 'vyajokti' (a figure of speech consisting of an attempt to conceal something by means of a pretence).

The purposefulness was overshadowed by scholarship and intellect, and started waning in N.C. Kelkar's essays. In essays like 'Madhavashramat Shivaji', Achyutrao Kolhatkar started using informal language. He wrote essays on subjects which seemed ordinary, used humorous language and artistic composition.

As a result, the essay took the form of personal essay (also called 'informal essay' or to translate into Marathi term 'laghu-nibandha', short-essay). N.S. Phadke, V.S. Khandekar and Ananta Kanekar started writing this type of essays. Personal essay is casual in spirit, short in length and has the potentiality of expressing fully the personality and viewpoint of the author. Scholarly essays are still written in Marathi, but they are slightly different from personal essays. If these essays further tended towards scholarly and detailed exposition of the subject while expressing the thoughts of the author as a thinker, they would have turned into these. If, however, they tend towards informality while expressing the emotions of the author as an artist, they can become personal essays. According to the nature of the author, informality, sentimentality or aggressiveness sometimes creep even in informative and enlightening essays, but these qualities are like the footlights; they all throw light on the main point or subject of the essay. Serious articles on political subjects, literary criticism, historical research and informative articles on modern science and technology can also be called essays. P.G. Sahasrabudhhe, D.K. Kelkar, S.K. Kshirsagar, Sane Guruji, W.L. Kulkarni, Vinoba Bhave, G.T. Madkholkar, N.V. Gadgil, Iravati Karve, Durga Bhagwat, Kusumavati Deshpande, N.R. Phatak, S.V. Ketkar, B.S. Mardhekar, Prabhakar Padhye, Satawalekar, H.R. Mahajani, Acharya Jawadekar, W.M. Joshi and Narhar Kurundkar enriched Marathi essay by writing essays on political, moral, social, religious, metaphysical and literary subjects.

It is, therefore, impossible to define the term 'essay' to stipulate its length or to list its types.

As the essay plays up the personality of the author, his personal touch and, sometimes, even rambling makes it interesting. For instance, whatever may be the subject, Vishnushastri Chiplunkar used to write about 'Revernendbowa', 'Akashatil bap', 'Pavitra shastra' and 'Zagewali mandali' (Reverends, Father in Heaven, the Bible and the Missionaries) in each of his essays giving them a personal touch. The personality of Achyutrao Kolhatkar is reflected in all his essays. As essayists, they had a free choice of subjects; agarkar wrote on ladies, jackets as well as child-marriages, on a sweet smile and a lost way.

The history of Marathi essay shows that it has evolved very differently from the English essay. In English, essay was born as a form of *belles-lettres*, while in Marathi it was born to enlighten the people. But, nowadays, it is becoming more and more subjective with the writer's personal touch. Marathi essay, in its primary stages, evolved through various periodicals. Essayists Jambhekar, Mahajan and Lokahitwadi wrote in *Darpan* and *Prabhakar*. Vishnushastri Chiplunkar's essays were published in *Nibandhmala*. Agarkar's *Sudharak*, Tilak's *Kesari*, Paranjpe's *Kal*, Achyutrao Kolhatkar's *Sandesh*, Pangarkar's *Mumukshu*, R.D. Karve's *Samajiswasthya*. Shejwalkar's *Pragati*, Phadke's *Ratnakar*, Khandekar's *Jyotsna* and Atre's *Maratha* are the periodicals that helped Marathi essay develop and mature. As many of the essays were first published in periodicals, they had a temporary value, but it is because of this very reason that they reflect the personalities of their authors and their times.

L.G.

ESSAY (Nepali). In the first quarter of the 20th century a spurt in Nepali literary jounalism coincided happily with a similar phenomenon in the development of Nepali prose. This made the emergence of Nepali literary essays possible.

The journals *Gorkhapatra* (1901), *Gorkhe khabar kagat* (1901), *Sundari* (1906), and *Madhavi* (1908) led the way. Then came *Gorkha sathi* (1912), *Chandra* (1914), *Gorkhali* (1915) and *Chandika* (1917) which was wholly a journal publishing essays. The next batch of Nepali journals were *Janmabhumi* (1922), *Gorkha sansar* (1926), *Tarun Gorkha* (1928), *Adarsh* (1930), *Nepali sahitya sammelan patrika* (1931) and *Gorkha sevak* (1935).

Excepting for *Gorkhapatra*, all the journals were published from Banaras, Darjeeling, Dehradun, Calcutta and Assam where the Indian Nepalis live in great numbers.

Rammani Aadi, Ramprasad Satyal, Padmanabh Sapkota, Baijnath Sedhai, Parasmani Pradhan, Suryabikram Gewali, Shambhuprasad Dhungel, Manisingh Gurung, Maninarayan Pradhan, Pratiman Lama, Bedhnidhi Sharma, Haikam Singh Rai, Rupnarayan Sinha, Khadgabahadur Singh, Gopalsingh Nepali were among the prominent essayists thrown up by these journals. The essays mainly dealt with social problems, literary topics and abstract themes such as truth, love, etc.

Nepali essay-writing has stepped into the modern period with the writings of the following essayists:

Balkrishna Sama (1902-1981): Though no collection of essays of his has been published, he is one of the most accomplished writers of essays. Each sentence of his is a story, a picture and a thought. The three elements are fused together and the essays read like poetry.

Laxmiprasad Deokota (1909-1959): Two collections of his essays have been published—*Laxmi nibandha sangraha* (1945) and *Darimko rukhnera* (1982). There is a great variety of mood in his essays and accordingly he is intimate with his readers and is sometimes reflective. The most distinguishing feature of his essays is the flight of his imagination. Another prominent essayist is Hridayachandra Singh Pradhan (1915-1956). Five collections of his essays have been published—*Bhuswarga* (1946), *Tees rupiyako not* (1947), *Junga* (1952), *Kura sacko ho* (1954) and *Afsos* (1969). As opposed to Deokota's prose, Pradhan's prose is vigorous without any ornamentation, and is honest, straight to the point and plain. He maintains a progressive outlook and his essays bear the high water-mark of unalloyed Nepali prose.

Ramkrishna Sharma (b.1921): *Pyaro sapana ra anya lekhharu* (1960) is his collection of essays. He has written on the persons and incidents he was associated with and on questions which embroiled him. His prose is very plain, but a forceful intellectual vigour lends liveliness to his essays.

Krishnachandra Singh Pradhan (b.1925): He has published one volume of essays, i.e. *Salik* (1969). He derives themes for his essays from the complexities of modern times and life. He takes a very comprehensive, almost panoramic view of his subjects and always succeeds in placing them in the right perspective.

Shanker Lamichane (1927-1976): His essays are the most modern in Nepali literature in contrast to which Deokota's essays look dated (but never inferior). Lamichane has given the 'open form' to several of his essays as he deals with the subjects too in an open way including seemingly everything that he can write on. Yet, his essays are exquisitely well-crafted works of art. *Abstract chintan pyaj* (1967) and *Godhuli sansar* (1970) are his collections of essays.

Achchha Rai 'Rasik' (1928-1952): His essays have been collected in *Saptakoshi* (1955) and in *Rasik rachanavali* (1928). He wrote on social mores and manners, sometimes aiming his satrical barbs at some living persons. A very sharp witted youth equipped with a commendable mastery of language, Rasik was true to his pseudonym. He is, indeed, a delightful writer, when he elects to be humorous.

Taranath Sharma (b.1934): His collections of essays are *Namaste* (1961), *Jamarkaharu* (1968), *Belaittira baralida* (1969) and *Jiwanka chhat* (1973). The third volume contains his best essays. Penned during his sojourn in Europe, the essays are travel accounts but with a difference. The writer has infused himself in them and it is the writer's views and experiences that assume the foremost interest and importance.

Ramlal Adhikari (b.1941): His published collections number three—*Bhokacko kukur ke bhanchha* (1959), *Ravisaptami* (1973) and *Alanta ra thetna* (1976). He blends observation with humour, thoughtful reflection with geniality of mind, and succeeds in winning the sympathy and affection of the reader.

There are also writers who write the objective type of essays, travel accounts, reminiscences, etc. Their contribution to the development of essay writing has been high. The brood of essayists who write on literary topics, however, stands out among the lot. They attend to the form as much as they do to the content. The beauty and symmetry of the form embellish the content. Among such essayists, mention may be made of Ishwar Baral, Mahananda Saphota, Parasmani Pradhan, Indrabahadur Rai, M.M. Gurung, Kamal Dikshit, Balkrishna Pokhrel, Agam Singh Giri, Lakhi Devi Sundas, Janaklal Sharma, Kamala Sankrityayan, Guman Singh Chamling, Pratapchandra Pradhan, Ishwar Ballav and Raj Narayan Pradhan.

J.G.

ESSAY (Oriya). Essay-writing in Oriya literature began in the last quarter of the 19th century. The use of the printing press and the publication of periodicals and journals were the two main factors responsible for the creation of this genre in Oriya. The preliminary efforts in this regard were made by some Christian missionaries who used to preach the gospels of the *Bible* in Oriya and this they did mainly in prose. They also introduced this genre in the Oriya text books and taught the art of essay-writing to a generation of students who had been accustomed to a rich poetic tradition, but to no study of prose.

At this early stage the Oriya prose writers could not develop a style of their own. They only did what was immediately convenient, that is, to imitate the prose styles of English and Bengali writers. But this situation quickly changed and in course of time many reflective, thought-provoking and factual essays started to be written and

published in different periodicals. As it was fresh and stimulating, the readers also started developing a taste for it. The 19th century was generally a period of transition for modern Oriya literature and the times caused a conflict between the traditional eastern culture and the popular western culture with a scientific background. This could be immediately seen in the field of religion, particularly in the new currents introduced by the Christianity coming from the West and the Brahmo Dharma coming from Bengal. The exponents of these two beliefs began to propagate their ideas through the medium of Oriya prose. These activities were marked by some new types of reactions, such as the efforts to abolish Oriya language by non-Oriyas, along with the efforts by the Oriya writers to introduce and encourage Oriya text books, as well as the conflict between the ancient and modern literary trends. These were seen mainly towards the last three decades of the 19th century, and in compliance with the above and related cultural reactions, a large number of Oriya essays were published in the periodicals of the time. These in fact provided a strong foundation for the growth of essay as a form of literature in Oriya. Most of these essays were topical in nature, had elements of polemic, and their style was mainly journalistic. The main periodicals where these essays got published were, *Utkal dipika* (1866), *Balasore sambada bahika* (1868), *Utkal darpana* (1873), *Naba sambada* (1886), *Sambalpur hitaisani* (1889), *Utkal prabhu* (1891), *Indradhanu* (1893), *Bijuli* (1894), *Utkal sahitya* (1897) and *Alochana* (1900). These periodicals generally improved and polished the imperfect and defective language used by the Christian missionaries like Rev. Lecy and Rev. Miller who had earlier compiled text books in Oriya.

The essay writers of this period were initially influenced by Bengali literature. This is evident from a popular essay book captioned *Charupatha* compiled by Bichhanda Pattnaik. This book was only an Oriya version of a compilation of Bengali essays by Akshayakumar Dutta. But this trend was changed very soon. The Oriya essayists of the time who came to be reputed and renowned for their original writings which were collected in different volumes, were Biswanath Kar (*Bibidha prabandha*), Mritunjoy Rath (*Prabandha patha*) and Chandrasekhar Nanda (*Prabhata* and *sahitya*). These writers, as well as many others who emerged subsequently, were generally influenced by popular English essayists like Bacon, Lamb, Carlyle, Ruskin, Macaulay and Emerson. The essays written in the earlier times were mainly reformative and edifying and their range was very much limited and confined to certain particular ideas. But these writers made new experiments in this field by writing essays on varieties of subjects which generally held out a greater humanistic appeal. The topics ranged from language, literature, religion, philosophy, society, culture, history to commerce and industry, agriculture, science and politics. The essayists aimed at presenting social ideals before the reading public. Structurally the essays were argumentative and culture-oriented and rather original in thought and ideas. The essayists who got established as standard writers in addition to the above were Fakirmohan Senapati, Radhanath Roy, Madhusudan Rao, Ramasankar Ray, Gourisankar Ray, Krishnaprasad Choudhury, Nandakishore Bala, Jagabandhu Singh, Gopalachandra Praharaj, Sashibhushana Roy, Gopabandhu Das, Nilakantha Das, Binayak Mishra, Krupasindhu Mishra, Godabarish Mishra, Sadhucharan Roy, Ganapati Das, Chandramohan Maharana, Bholanath Samantaray, Nilamani Bidyaratna, Jalandhara Dev, Sibanarayan Naik, Kamapala Mishra, Shyamasunder Nanda, Basudev Mohapatra, Madhusudan Das, Ratnakar Pati, Bipinbehari Roy, Girijasankar Roy, Sribatsa Panda, etc.

These essayists enriched Oriya literature by writing essays on topics of history, philosophy, culture and literature. During the last quarter of the 19th century and the first quarter of the 20th, they could reflect general social consciousness and express the genuine feelings of the contemporary society. The essays that were written for text books were more analytical in nature as well as more informative. Of course, among them the essays written in the first quarter of the 20th century were probably qualitatively better, and they had a greater range as they included varieties of subjects from all walks of life and included all spheres of human knowledge. This was because the national situation in this period witnessed wide-ranging changes in the social, cultural, political, commercial and educational attitudes of the people. As there was obviously an effort and anxiety for full freedom of the individual mind from the age-old superstitious thoughts and ideas, the essayists of the time made deliberate attempts to project a conscious and enlightened social life. The efforts of Mahatma Gandhi for a large-scale national awakening, and the reformation movement under the patronage of the Utkal Sammilani (Utkal-Union Conference) led by Madhusudan Das brought about a unique and conspicuous change in the outlook of the people of Orissa. These ideas relating to changes in social and national consciousness, are reflected in the writings of Gopabandhu Das, Nilakantha Das, Krupasindhu Mishra, Basudev Mohapatra and others, who, after founding a national school at Satyabadi near Puri, came to be popularly known as the Satyabadi Group. They not only appealed to the sentiments of the masses, but also brought in critical and philosophical approaches to the problems they discussed. Their essays in general exhibited well-read versatile minds.

In this connection probably it is worthwhile to make a note of the essays of Shashibhushan Roy and Jalandhara Dev. Roy's (1876-1953) important books were *Dakhinatyata bhramana* (A trip to the Deccan, 1896), the first travelogue in Oriya, *Pitrismriti* (In memory of my father,

1912), the father being the famous poet Radhanath Roy, *Utkalar rituchitra* (The seasonal pictures of Orissa, 1913) and *Utkal prakriti* (The natural beauty of Orissa, 1919). The essays exhibit a deep understanding of contemporary social, educational and cultural situations as well as show a fine responsiveness to nature's beauty and glory. Similarly Dev, who belonged to a royal family in western Orissa, wrote essays with deep philosophical as well as reformistic attitudes.

The attempt made by Fakirmohan, the father of Oriya novel, at social satires tinged with gentle humour in his *Nananka panji* (My father's diary) was pioneering in this direction. It had its flowering in the writings of Gopalchandra Praharaj who while exposing social evils and vices did it through satire tinged with humour. His writings include *Bhagabat tungire sandhya* (Evening in the village club), *Baimahanty panji* (Baimohanty's diary), *Nananka bastani* (Father's files) and *Miasahebanka rojanamacha* (The dairies of Mia Sahab). In the perfaces to these writings Praharaj made it clear that he had been inspired by the writings of O.W. Holmes, the renowned American writer, and especially by his *Autocrat of the Breakfast Table*. The other writers of the period explored the possibilities of dealing with various other subjects like history, culture, archaeology, philosophy and religion.

The remarkable development in essay writing during the second quarter of the 20th century was related to the Sabuja Movement, a movement for new poetry, the establishment of Prachi Samiti that looked after the research and publication of ancient literature and the movement of progressive writers under the banner of Nabajuga Sahitya Samsad. The famous essayists of this period were Artaballava Mohanty, Mohinimohan Senapati, Ratnakar Pati, Girijasankar Roy, Bipinbehari Roy, Brajabehari Mohanty; all scholars and academicians as well as many others. They enriched and widened the range of Oriya essays through discussions related to criticism, culture, philosophy, etc. The achievement of Independence gave rise to a number of powerful literary journals, prominent among which has been *Jhankar* edited by H.K. Mahtab, through which the writers of the time got a wide scope to write on various subjects and propagate their ideas on modern sciences along with socio-political and socio-historical subjects. The essayists of the post-Independence period who have enriched and embellished the art of essay-writing in Oriya are Kalindicharan Panigrahi, Mayadhar Mansingh, Govindachandra Tripathy, Kalia Panigrahi, Nityananda Mohapatra, Kunjabehari Das, Paramananda Acharya, Nabinkumar Sahu, Krishnachandra Panigrahi, Kapileswore Das, Harekrishna Mahatab, Kedarnath Mohapatra, Satyanarayan Rajguru, Chittaranjan Das, Chandrasekhar Rath, Ramachandra Mishra (Phaturananda), Bamacharan Mitra, Baidyanath Mishra, Chintamani Mishra, Surendra Mohanty, Golakhbehari Dhall, Gokulananda Mohapatra, Saratkumar Mohanty, Debakanta Mishra, Bhubaneswara Behera, Mahapatra Nilamoni Sahu, Debiprasana Pattanaik, etc.

At present the art of essay writing has become very popular and the essay is accepted as a very familiar and dignified literary genre of the time. More and more people today are taking to the writing and reading of essays, partly because of a rapid increase in the number of educated people in the state and partly because of a change in taste towards serious discursive writing.

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P.P.

ESSAY (Punjabi). Like many other forms of prose, essay in Punjabi was the result of the direct influence of the West. Early in the latter half of the 19th century, essays in Punjabi were written of fulfil the needs of the educational curricula. Bhai Bihari Lal Puri (1830-1885) was the major writer in this genre. His books *Vidya ratnakar* and *Chritavali* remained text books for the middle classes for girls for a pretty long time. Later on, the revivalist movements inspired essay-writing. Prominent essayists of this period were Bhai Vir Singh, Bhai Jodh Singh and Puran Singh Sahib Singh. While Bhai Vir Singh wrote for his weekly paper *Khalsa samachar* and the *Khalsa Tract Society*, Bhai Jodh Singh wrote philosophical essays explaining different concepts of Sikh philosophy which were later reproduced in his two books *Sikhi ki hai* (What is Sikhism, 1911) and *Gurmat nirne* (A treatise in Gurumat, 1932). Sahib Singh, basically an interpreter of Gurubani, wrote an exegesis of Gurubani. To clear the traditional misunderstandings about the contributors of the *Adi granth*, he wrote 125 essays which have been edited in nearly a dozen collections, prominent among them being *Dharmik lekh* (Religious essays, 1946), *Dharma te sadachar* (Religion and morals, 1951), *Sarbat da bhalla* (Universal good, 1951), *Sikh sidak na hare* (The Sikh does not waver, 1962), *Ad bir bare* (1970) and *Simran dian barkatan* (1971). Teja Singh (1894-1958), a prominent essayist of his time, was also a product of the Sikh revivalist movement. He was greatly influenced by essayists like Addison, Carlyle, Stevenson, etc. He has a pithy style which is simple and lucid. Quantitatively he has published only four collections of essays *Nivian sochan* (New thought, 1942), *Sahj subha* (In the normal course), *Sikh dharam* (Sikh religion, 1952) and *Sabhiacharan da mael*, but qualitatively was the master of the field and inspired many new writers. His contemporary, Puran Singh (1881-1931), wrote mainly reflective essays which conform to the original Johnsonian definition of essay as being a loose sally of mind and not an orderly composition. Puran Singh's essays are poetry in prose. *Khule lekh* (Open essays) and *Kanyadan te hor lekh* (collection of

essays originally written in Hindi but rendered into Punjabi) are two collections of his essays. Gurbaksh Singh of the *Prit lari*, a widely travelled and sophisticated man, wrote mainly to voice feelings against the wrong values of life and to propagate the ideals of brotherhood and love. His writings appeared mainly in his monthly journal, *Prit lari*, and were later published in book form. The essays have a wide range and variety. They deal mostly with real life problems. Idealistic in his approach, Gurbaksh Singh has a forceful, poetic style capable of captivating his readers. With short, pithy sentences and rationally developed arguments, he very impressively brings home his ideas, at times smacking of revolutionary approach to contemporary problems. He has a good command over the language and is rightly termed a magician of words. Harinder Singh Rup (1907-1954) wrote in a lighter vein and took Punjabi essays into an entirely different field. In his collection of essays, *Chunjan paunche*, he wrote about social vices in a satirical tone. With his ironical humour he bitterly attacks the symbols and worn-out traditions of contemporary society. Lal Singh Kamala Akali (1889) also wrote his essays in a lighter vein. Lawyer by profession, he was a product of the Gurdwara Reform and Akali movement; He bitterly attacked the values which were being adopted under western influences without taking into account their relevance and propriety. His style is satirical and full of humour. *Jiwan niti* (The moral base of life, 1949), *Man de mauj* (Waves of mind, 1953), *Vigianik lekh* (Scientific essays), *Kamalan de kot* (Peaks of perfection, 1972) are his collections of essays.

After Independence the importance of regional languages was realised and Punjabi started getting its rightful place in the educational curricula and state administration. As a result of this, vast new fields opened out for Punjabi writing. Lot of critical, philosophical, descriptive and analytical essays have been written since independence. Taran Singh, Wazir Singh, Rattan Singh Jaggi, Harbhajan Singh Dewan Singh, Jasbir Singh Ahluwalia, Attar Singh, S.S. Kohil and S.S. Uppal are a few prominent essayists of this period.

Giani Gurdit Singh and Suba Singh Gurnam Singh Tir, have written humorous essays, satirising different aspects of life and the new hypocritical values of the middle class in this century. Narendrapal Singh has excelled in light essays in his *Nik suk*.

Gu. S.

ESSAY (Rajasthani). There is no tradition of essay-writing in the language. Much after the advent of Hindi, especially in the syllabi of teaching institutes, the genre caught the attention of the language-writers. There did exist a band of essayists living in other provinces that contributed to essay-writing in their own way, but they failed to create any impact on the literary circles at home. It was only recently that attempts have been made to link their efforts with the main currents of the flow of our literature. Most of these writings appeared occasionally in newspapers and magazines dealing with the social aspects of the community. Prominent among these Hindi papers were *Maravadi bhaskara*, edited by Ramalala Badradasa (1907) and *Maravadi*, edited by Krishnalala Baladeva (Ahmadnagar, 1907), *Pancharaja*, edited by Kacharadasa Kalantri (Nasik, 1915), *Marvadi hitakaraka* edited by Radha Krishna Bisava (1919). These periodicals contained essays written by Kaveri Kanta, Brajalala Biyani and persons with pen-names like Satyavakta, Dhanurdhari, etc. The subjects were often light and humorous, though essays having considerable thought content also found place.

The next stage is represented by papers like *Agivana* edited by J.N. Vyasa, which was essentially a political one but some essays written in lighter vein were occasionally published in it. *Rajasthani* (1946), *Jagati jotan* (1947), *Maravadi* (1947) were other papers and journals, the first and the last entirely concerned with literature, that contained some sort of essays. The post-Independence period accounts for the publication of monthly magazines, prominent among which are *Maruvani*, *Olamon*, *Jalama bhoma*, *Harawala* and *Jagati jota*. These magazines have been publishing prose-writing which, even if not termed as essays, do touch its borders. Two books of essays have so far been published, one edited by Chandrasingha and the other by Manohara Sarma, both published by the Rajasthani Bhasha Sahitya Sangam. It is not just incidental that this important genre has been left rather untouched. Poetry and fiction could be popular for apparent reasons, for the charm they contained for the writers and the readers alike. But it could not be so with the essayists. Moreover, the depth and vastness of feelings and thoughts demanded of the essayists could rarely be found in the form. This fact is responsible not only for the absence of real essayists but also for the heaps of prose-writings which are attempted to be passed for essays.

The prose writings which may be treated as essays are of various kinds. The first category, numerically, is of the informative writings which either introduce some book or poet or writing or give a mere description of the contents of some literary book or writing. These prose-writers do not go deep into the factors that are responsible for the work and do not judge their merits and demerits, having evolved their own standard of evaluation. In this category are decriptions of events, places, festivals and such other subjects. They lack the basic concept of an essay. Then, there is another variety which is somewhat more developed and similar to an essay on account of the intensity of the thought-content and the analytical approach to the subject. These are mostly critical in nature and pertain to literature. This exercise attempts to drag the writings within the four walls of the definition of an essay. This form of writing is also found in the introductions and

prefaces to literary books either written by the authors or other scholars. Prominent names among such critics are those of N.D. Swami, Manohar Sarma, R.D. Sirimali, Tejasingh, Nanda Bharadwaja, Komal Kothari, Vijayadana Detha, Kirana Nahata, Goverdhan Sarma, Dinadayal Ojha, B.M. Javalia, Goverdhana Singha, Onkara Sri, Ganapati Chandra Bhandari and Saubhagya Singha Sekhavata. A collection of such writings of literary criticism on different topics of literature has been published by the Rajasthani Bhasha Sahitya Sangam, Bikaner. This book contains articles on contemporary poetry, novels, stories, dramas, one-act-plays, literary journalism, literary criticism, etc. Some of them are mere reviews and surveys.

Coming to the pure form of essays we look firstly for those which involve the essayist's personal feelings. Such essays are essentially poetic in nature and substance. Except in a case or two, no such remarkable attempts are found. Kunvara Krishna Kalla and Giraraja Bhanvara have got this rare quality.

There are, on the other hand, essays which are sober, analytical, self-critical and argumentative, logical, and careful in choice of appropriate words, elucidating, sharply pointed and aimed like an arrow at the target. The intensity of feeling in the sentimental one is balanced by the intricacy and sobriety of thought content in the other. Falling midway between the two are a host of others presenting curious mixtures of both. It is this latter variety which is ordinarily available in our essays. M.G. Sarma, Manohara Sarma, Krishna Gopala Sarma and Rawat Saraswat belong to this category. Humorous and satirical essays are represented by Misrimal Jain 'Tarangita' of Jodhpur who has a comic approach towards all earthly and heavenly objects.

Raw. S.

ESSAY (Sanskrit). Essay, as a form, did not develop in classical and medieval Sanskrit. As a matter of fact, the form essay is a creation of modern Europe. Now-a-days, 'essay' in Sanskrit is called 'prabandha' or 'nibandha', but both the terms had different connotations in early and medieval idiom. While the former meant any composition (in south India it, sometimes, was the nomenclature of a particular type of poetic composition, both in verse and in prose), the latter was the generic name of the digests of dharmashastra, the Hindu socio-religious laws.

It may be inferred that the controversies on the abolition of sati, as advocated by Raja Rammohan Roy, or on the efficacy of image worship challenged by the same thinker, or on the shastric validity of the remarriage of Hindu widows as put forward by Ishwarchandra Vidyasagar, or on various social reforms championed by Swami Dayananda Saraswati, encouraged Sanskrit scholars, belonging to opposing camps, to write long essays on the burning issues of their times. Sanskrit essay, as a form of writing, was, however, developed along with the publication of various Sanskrit periodicals, since the middle of the nineteenth century. This development was necessitated by the Sanskrit writers' willingness to participate in the discussions on current problems to keep pace with the rapid changes in the socio-cultural conditions brought about by the introduction of western education and various reform movements.

During the middle of the last century, the Sanskritists felt the need of starting Sanskrit periodicals. Not only have there been numerous periodicals from all the corners of the country, but there also have been such varied contributions that these periodicals might well be credited with the playing of an important role in infusing a fresh life into Sanskrit. These journals, to name a few, The *Pandit*, the *Mitragoshthi*, the *Suryodaya* and the *Suprabhatam* from Banares, the *Sunritivadini* from Kolhapur, the *Shrautaprakasika* from Calcutta, immensely contributed to the development of the language and style that are necessary for writing essays worth the name. The *Shri*, published by the Sanskrit Sahitya Parishat, Srinagar, has specialized in essays. All the Sanskrit periodicals, apart from publishing minor poems, short stories, novels, etc., freely discussed in essays, in simple but forceful style, every contemporary event, social question, fresh reform, et al. The essays published in Sanskrit periodicals discussed subjects of a widely varied range, e.g. decrease in the cattle wealth in the country, famine, the lot of the cultivators, the modern education and its reforms, peaceful use of the nuclear energy, nationalism, internationalism, Hindu law reforms, Sanskrit as the national language, etc.

By the first quarter of the present century, essay was well established as a useful form of Sanskrit writing and the growth of this form was also helped by the need for fresh prose texts for different school and college courses. Candidates for various higher examinations in Sanskrit, both in traditional and modern systems, are required to write essays. As a result, quite a few Sanskrit scholars have brought out collections of Sanskrit essays. Among those essay-writers, mention may be made of Hansraj Agarwal and Shrutikanta Sharma. The essays in the former's work, the *Samskrita prabandhapradipa*, published in Ludhiana in 1955, deal with a number of modern topics, such as advancements in science, food problem, Kashmir question, constitutions of leading countries of the world, future of Sanskrit, Hindu Code Bill, etc. The essays contained in the latter's work, *Laghunibandhamanimala*, published in Ludhiana in 1955, *inter alia* dwell upon some lighter themes such as the hukkah, a dialogue between a cycle and a horse, etc. The *Prabandhaparijata*, published by the Chamarajendra Sanskrit College, Bangalore, in 1958, deals with panchashila, family planning, the U.N.O., contributions of Gandhi and Tilak, etc. A large

collection of essays written by M.M. Giridhar Sharma Chaturveda, was published in Varanasi under the title *Chaturveda nibandhavalih*, which contains essays on many old and new topics.

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S.M.

ESSAY, (Sindhi). Since the essay is by definition both formal and informal, descriptive and reflective in manner, signs of the early essay in Sindhi may be traced back to the letter written by Raja Dahar (A.D. 11) mentioned in what is today commonly known as the *Chach-nama*, or further back to the old Sindhi work *Rajaun lai sikhya* (Instruction for the kings) which narrated in the story form incidents from the *Mahabharata*. Both the letter and the royal manual in Sindhi are not extant today. Their Arabic and Persian versions are, however, available. The first stirrings of the essay, as it is understood today in its distinct kind or style of literature, were evident in the ethical and educational works which were translated from Hindi and English into Sindhi in and after the year 1853, when the Perso-Arabic script was made the official script for the Sindhi language by the British Administration. Besides the essayists of the Sindhi text-books, there appeared on the scene a great quartet of Sindhi essayists—Kauromal Chandanmal Khilnani (1844-1916), Mirza Qalich Beg (1855-1929), Dayaram Gidumal (1857-1927) and Parmanand Mewaram (1865-1938).

Besides writing his first essay, *Pako pahu* (Determination, 1862), in which he made a strong plea for women's education, Kauromal Chandanmal Khilnani brought out another one on the lives of some Indian women by the title of *Aryan nari charitra* (The Aryan female characters, 1905). The first Sindhi essayist, he wrote extensively on the panchayat system, health, agriculture and folk lore in a style which was at once simple and stately. Forty-four of his essays are collected in the book posthumously published in 1960 and entitled *Sahitik pushpa* (Literary flowers).

Mirza Qalich Beg was the author of more than 300 books, majority of them being translations and adaptations from Arabic, Persian, English and Hindi books. His first book *Maqalat-i-hikmat* (Essays of wisdom, 1877) was a translation of Lord Bacon's *Essays*. Among his well-known essays are *Tasawwuf* (1922) on Sufism and *Asrar jo khazano* (1929) on Bahai-ism. The most learned Sindhi author of the times, Dayaram Gidumal, distinguished himself for his elegant and eloquent prose in his essays on *Japaji Saheb* (1891), *Bhagwad Geeta* (1893) and *Yoga darshana* (1903). Parmanand Mewaram's periodical *Jote* (Light) published essays by him and others, the essays which were rich and varied in content, lucid and forceful in style. They were collected in *Dil bahar* (The heart's spring, 1904) and *Gula phula* (Flowers, Vol.I, 1925; Vol.II, 1936).

In Sindhi as in other modern Indian languages, the essay made a good progress in the 20th century. Scores of essayists, Hindus and Muslims, came forward to cater to the needs of resurgent Sindh which had earlier been under the alien Arabic, Persian and English influences. For, the writers like Bherumal Maherchand (1875-1950), Hotchand Mulchand Gurbuxani (1883-1947), Lalchand Amardinomal (1885-1954) and Jethmal Parsram (1886-1948)—another great quartet of Sindhi essayists-received the English education which was responsible for their modern knowledge, and used it as a means to know their life and literature better.

A writer of travelogues and erudite essays, Bherumal Maherchand wrote *Sindh jo sailani* (A traveller through Sindh, 1923). Dayaram Gidumal was the first essayist to have written literary criticism in the modrn times; his *Samia je slokan jo tatparju* (The quintessence of Sami's shlokas, 1885) was a valuable essay which interpreted the great Sindhi vedantist poet, Sami. But Hotchand Mulchand Gurbuxani was easily the first modern literary critic, the modern in the strict sense of the term. Adopting the new critical methods, he wrote a scholarly introduction, an erudite essay, to his *shah jo risalo* (1923), dealing with the sufi poet's life as also with various aspects of his poetry, viz., religious and philosophic thought, language, grammatical forms and imagery.

Lalchand Amardinomal's *Shahano Shah* (The majestic Shah Latif, 1914), *Sunharo Sachal* (The charming Sachal Sarmast, 1916) and *Berangi bagh jo gul Sindhi* (Sindhi, the flower of the ethereal garden, 1920) were the long critical essays published by the Sindhi Sahita Society founded by him in 1914. Jethmal Parsram also lanuched the Naeen Sindhi Library series of books and booklets of essays. His long essay *Sachal Sarmast* (1922) tackles many a problem of logic, philosophy and psychology in Sachal Sarmast's poetry.

Besides the second quartet of the Sindhi essayists, Maulana Din Muhammad Wafai (1894-1950), Ghulam Muhammad Girami (1920–1976), Muhammad Usman Deeplai (b. 1908) and Hakim Fateh Muhammad Sewhani (1882-1942) made their mark in the field. But they mostly wrote on Islamics. Naraindas Ratanmal Malkani (1890-1974) published *Gothani chahar* (The rural savoury, 1929) and *Anar dana* (The pomegranate seeds, 1942), the books of essays on the rural problems and possible solutions, written in the style which was his own. Lekhraj 'Aziz' (1905-1971) brought out *Adabi aino* (The literary mirror, 1941). It has since gone into several editions, for it contains essays on literary subjects which students and teachers like to study.

During the thirties, the progressive movement showed itself in all the branches of Sindhi literature. Barkat Ali Azad's essay 'Adab ain aino' (Literature and

life, 1942) and Gobind Malhi's prefatorial essay 'Sahita mein inqlabi tahrik' (Revolutionary movement in literature) to *Pirah phuti* (Dawn, a collection of short stories) of 1945 set the Marxist trend in Sindhi. After partition of India (1947), A.J. Uttam and Kirat Babani gave impetus to the essay-writing from the progressive point of view.

With the further spread of education in the free India and greater awareness of problems of life, the essay in Sindhi, as elsewhere, developed more and more. Chetan Mariwala's *Itihasik chitra* (Historical portraits, 1950), Tirth Basant's *Vasant varkha* (Spring showers, 1959) and *Sahitya sar* (The essence of literature, 1961), Motilal Jotwani's *Khayal* (Thoughts, 1960), Popati Hiranandani's *Hiku pushpu pandrahan pankhryun* (One flower and fifteen petals, 1962) and *Man chha ahiyan?* (What am I?, 1969), Harumal I. Sadarangani's *Kakh ain kana* (The straws, 1963), Ram Panjwani's *Sipun* (The sea shells, 1978) and Param Abichandani's *Satu saru* (The essence, 1980) are some of the better-known collections of essays. In 1981, Kirat Babani edited *Chunda Sindhi mazmuna*, an anthology of select essays in Sindhi for Sahitya Akademi. Its introductory essay on the development of essay in Sindhi is quite perceptive. The collections of essays that deserve a special mention are (1) *Sahitya ja sidhanta* (Principles of literature, 1969) edited by Anand Khemani; and (2) *Sindhi tanqida* (Sindhi criticism, 1985) edited by Harish Vaswani.

Mo.J.

ESSAY (Tamil). Did Tamil have a prose tradition? Renowned Indologist R.E. Asher thinks it did not. M. Winslow, American missionary and editor of *A Comprehensive Tamil and English Dictionary* (1862), maintains it did and adds that the Tamils did not bestow as much care and attention to develop it as they did on poetry. But there is no such controversy on the origin of essays in Tamil. This genre, as a vehicle of creative expression, owes its origin to western influences and the invention and spread of printing.

Henriques (1520-1600), the Portuguese Jesuit, Robert de Nobili, popularly known as Tattuva Bodhka Aiyar and Dhairyanathar (1577-1656) and Costantino Giuseppe Beschi, popularly known as Viramamunivar (1680-1746), Italian Jesuits employed the essay to popularize Christian religion and philosophy among Tamils.

Vellakkal P. Subrahmanya Mudaliyar (b. 1857), author of works on veterinary science, translated Spencer's *Education*. T. Selvakkesavaraya Mudaliyar (1864-1921), C.R. Namahsivaya Mudaliyar (1876-1936), Maraimalai Adikal (real name Nagappattinam R.S. Vedachalam Pillai, 1876-1950) were influenced by Addison, Gibbon and Ruskin.

Arumukha Navalar (1822-1889), scholar from Sri Lanka, who began his literary career assisting Peter Percival in the translation of the *Bible* published by the American Mission during 1845-50, turned into a staunch Shaivite and an energetic adversary of Christianity and used the essay form for his polemical tracts.

In the writings of C. Subrahmanya Bharati (1882-1921), the celebrated poet and social and political activist, and V.R. (real name V. Ramasvami Ayyangar, 1889-1951), the essay attained vigour and literary status. Bharati explored its immense potential and range in his argumentative and frequently polemical writings, published in the journals he edited: *Svadesamittiran, Karmayogi, Chakkaravarttini, Balabharati, Vijaya, Suryodam* and *Indiya*. Some of these were later gathered and published in *Bharati nulkal, Katturaikal* (1936), *Janaratam* (6th edn. 1947) *Tarasu, Chittakadal* and *Stray Thoughts* (5th edn. 1948).

Bharati, the moving spirit behind the unique and vigorous literary and social ferment of the 30's, expounded his dynamic and progressive social thinking and revolutionary political philosophy in his essays. He was the sub-editor of *Manikkodi* (The jewel banner, 1933-34), the journal that spearheaded a renaissance in Tamil letters. His writings are collected in *Karratu kurrama*? (Is education a curse? 1944), *Kalaiyam kalai velarchiyum* (The development of arts and literature, 1947) and *Malaiyum puyalum* (The rains and the storm, 2nd edn. 1951). He wrote delightful vignettes on common people in his unique style, simple, clear, powerful and easily understood by all. The range and potential of the essay is so rich and inviting that many employed it to achieve their chosen aims.

C. Rajagopalachari (1878-1973), statesman and founder of the Swatantra Party, employed a simple, direct style, evocative of pauranikas, to further public causes. E.V. Ramaswami Nayakkar (1878-1973), founder of the Dravida Kazhagam, preached rationalism and regionalism. K. Kamaraj (1903-1975) harped on nationalism and patriotism. C.N. Annadurai (1909-1969), founder of the Dravida Munnetrakazhagam, M. Karunanidhi (b. 1924), V.R. Nedunchezhiyan (b. 1910), and Kumari Ananthan (b. 1933), political activists in Tamil Nadu, have added a new dimension to the essay through their innumerable speeches and essays.

The most active in unearthing and editing of ancient Tamil texts were U.V. Svaminathaiyar (1855-1942), and S.V. Damodaram Pillai (1832-1901). Svaminathaiyar dedicated his entire life to this magnificent task. He is reputed for his simplicity of language, directness of expression and passion for detail and accuracy. His prefaces are probably the finest specimens of critical apparatus. T.K. Chidambaranatha Mutaliyar (1882-54), S. Vaiyapuri Pillai (1891-1956), K.V. Jagannathan (b. 1906), K. Appadurai (b. 1907), A. Chidambaranatha Chettiyar (1907-1968), Maraimalai Adikal, S. Ganesh (1908-1982), N. Parthasarathi (b. 1932) are some of the other notable essayists. M. Varadarajan (1912-1974), in

his innumerable works, inculcated a curiosity, an awareness, a respect for the richness, variety and secularism of the Sangam literature. S. Vaiyapuri is probably the first to employ the essay format for literary criticism. S. Somasundara Bharati (1879-1959), Professor of Tamil at the Annamalai University, Maraimalai Adikal, scholar and staunch Shaivite, E.V. Ramasvami Nayakkar, C.N. Annadurai and Devaneya Pavanar (1902-1982) are some of the purists who adhered strictly to Tamil in their diction and style. R.P. Setuppillai (1896-1961), stylist, renowned for his ornate esays and speeches, glinting with alliterative literary flourishes, in his *Tamizhakam, urum perum* (Place names in Tamil Nadu, 1968) has written essays comparable to Ivor Brown's works in English. Kalki, real name R. Krishnamurthi, is another writer who wrote some powerful political essays.

Pudumaippittan (1906-1948), probably the greatest prose writer in Tamil during the first half of this century, set forth his views on art and society in some of his essays published in *Pudumaippittan katturaikal* (1954). Sadasivap Pandarattar (1892-1960), through his marvellously easy-reading essays, created an interest in inscriptions and epigraphy. T.J. Ranganathan (1901-1974) and A. Srinivasaraghavan (1905-1975) are remarkably successful in their essays. A.N. Sivaraman (b. 1904), polymath and editor of *Dinamani*, Tamil daily, (pseuds. Kanakkan, Araik Kirukkan, Kumasta) has the consummate skill for making complex themes simple and lucid. T.M. Bhaskara Tondaiman (1904-1965), one of the active participants in T.K. Chidambaranatha Mudaliyar's Vattattotti, a literary circle, travelled all over Tamil Nadu and wrote on the architecture and sculptures of temples, *Venkatam mutal Kumari varai* (Amidst Tirupati in the north and Kanyakumari in the south, 1964). Bharanidharan and Marttandan are providing excellent guides to temples in Tamil Nadu through their essays in *Ananda vikatan* and *Idayam pesukiradu*, Tamil weeklies. N. Vanamamalai (1917-1980), Tamizhannal (real name Rama Periyakarupan, b. 1928), R. Nagasvami (b. 1930) and Iravatham Mahadevan (b. 1930) are continuing this tradition. T. Natarajan, Aru. Azhagappan (b. 1937) have collected and published a number of folk songs with very good appreciative critical apparatus. Vanamalai's work for the Madurai Kamaraj University is the high water mark in this field.

A.K. Chettiyar (b. 1911) and Somalay (b. 1921) are the pioneers in travelogue form. *Nadantay vazhi Kaveri* (Travel and description of Kaveri river, from Coorg to her confluence in the Bay of Bengal, 1971) by Chitti (b. 1910) and T. Janakiraman (1921-1982), is a trendsetter. S. Sivapadasundaram's *Manikkavasakar adichuvattil*, *Gautama Buddhar adichuvattil* and *Sekkizhar adichuvattil* are a combination of travel documentation and literary appreciation. Varadarajan's *Yan kanda ilangai* (Glimpses of Sri Lanka, 5th edn. 1971), Janakiraman's *Udaya suriyan* (Travels in Japan) *Karunkadalum kalaikkadalum* (On Rumania and Czechoslovakia), Somu's (b. 1921) *Akkaraic chimaiyil* (On Britain), Akilan's *Soviet nattil*, Savi's (b. 1916) *Navakali yattirai* (Travels with Gandhi), *Inge poyirukkirirgala*? (Have you been there?) and *Nan kanda nalu nadukal* (The four countries I had visited), Sivasankari's *Manam kavarnta Malaysia* and Maniyan's continuing series *Idayam pesukiradu* are a selection from travel literature.

S.V.V. (real name S.V. Vijayaraghavacharya (1876-1950), Tumilan (real name N. Ramasvami, b. 1904), Kalki, Nadodi (real name M. Venkatram b. 1912), Sunda (real name M.R.M. Sundaram, b. 1913) are renowned for their humorous sketches, keen sense of humour, and skill in exposing the social and personal foibles. Cho (real name S. Ramasvami, b. 1934), editor of *Tughlak*, is unparalleled for his sharp, biting political satire.

U.V. Svaminathaiyar's *En charittiram* (1950) is remarkable for its lucid style, simplicity of language, and directness of expression. V.K. Tiru's *Vazhkaikkurippukal* (Notes from my life) is an invaluable document for an understanding of his contemporaries and socio-political life in Tamil Nadu. Actor and prolific playwright P. Sambandha Mutaliyar's (1873-1964) *Natakamedaininaivukal* (Reminiscences from my stage life, 1963) is indispensable for an understanding of the Tamil theatre. Tamil Nadu's Poet Laureate Mamakkal V. Ramalingam Pillai's (b. 1888) *En katai* (1944), written in easy, colourful style and simple language characteristic of day-to-day conversation, is a delight to read. M. Karunanidhi's *Nenjukku niti* (My justification, 1975) conveys admirably the local flavour of the place where he was born and brought up and his induction into politics. Poet Laureate Kannadasan's *Vanavaram* (My life in exile, 1965) on his active political life and personal foible has no equal for its charming style, disarming frankness, warmth and humility. Jayakantan's *Oru ilakkiyavadiyin arasiyal anubhavangal* (A litterateur's political experiences, 1974) and *Oru ilakkiyavadiyin kalaiyulaga anubhavangal.* (A litterateur's experience in the world of Tamil cinema, 1980) contain invaluable information on the politics-literature-cinema nexus. His *Ninaittupparkkiren* (Reminiscences) published serially in *Kumudam*, and *Jayakantan chintanaikal* (Jayakantan's thoughts) published in *Kungumam* are delightful vignettes of social and political life in Tamil Nadu. Akilan's *Ezhuttum vazhkkaiyum* (My life and letters, 1978) is a vivid portrayal of the economic and social compulsions of a writer who chooses to live by writing.

M. Varadarajan, K. Kailasapati and Jayakantan have elevated their prefaces to a very high literary level.

Jagannathan, as the editor of *Kalaimagal*, the Tamil literary monthly, replies to questions posed by readers. These questions, covering a wide range of themes, offer an excellent opportunity for a demonstration of the editor's scholarship and intellectual alertness. Cho's re-

plies in his journal, *Tughlak*, are unparalleled for their repartee, punch and candour; Arasu's replies in *Kumudam* are reputable for their contemporaneity; Parasakti's replies in *Kungumam* for an exposition of the viewpoint of the Dravida Munnetra Kazhagam, Agastiyan's in *Kalki* for their humour, and Savi's in his weekly with the same name, for their intelligence.

Annadurai used to address a letter in his weekly, *Dravidanadu*, to his readers, entitled 'Tambikku'. This was a fine expose of his ideas in a less formal, casual and friendly way. Kannadasan used this format to good advantage in his journal, *Tenral and Kannadasan*. Karunanidhi has a regular feature in his daily, *Murasoli*, entitled 'En udanpirappe' (My brother) to advance his views on current problems. Director K. Balachander has a column in *Savi* to voice his views on literature, aesthetics, films, society, etc. Sujata, the most avidly read author in Tamil Nadu, has his 'Last Page' in *Kanaiyazhi*, an avant garde monthly. Wide ranging in themes and varying in tone and style, some of the pieces were gathered in *Miss Tamilttaye namaskaram* (Obeisance to you Miss Tamil Mother, 1980). Janakiraman's series of essays entitled *Apurva manidarkal*, cut short by his sudden death, is probably the finest in Tamil in the essay form.

V.K.S.

ESSAY (Telugu). Swamineni Muddu Narasimham Naidu is considered to be the first essayist in Telugu, but it cannot be ruled out that a few essayists existed before him. The word 'vyasamu' as an equivalent for essay was recorded by C.P. Brown in his *English-Telugu Dictionary* of 1852. Naidu's *Hitasuchani* appeared in 1862 from Rajahmundry. It was the first salvo fired at orthodoxy and superstition. Each of the eight essays is called a 'prameya', not vyasamu. The second known essayist, according to Puripanda, is Paravastu Venkata Rangachryulu of Visakhapatnam. He called his essays 'sangrahs'. The third and best known essayist, Kandukuri Viresalingam Pantulu, who wrote on a variety of topics including science, called his essays 'upanyasamulu' (lit. lecture). It is not known who used the word vyasamu first and when.It is interesting to observe that though both Narasimham Naidu and Viresalingam Pantulu were progressive in their out-look and made their essays instruments of social change, they struck two different attitudes and chose two different styles. Naidu had taken the position of a rationalist while Pantulu remained a theocentric humorist. Pantulu cultivated neo-classical style whereas Naidu championed contemporary colloquial style. The other essayists who came after them, followed the neo-classical style of Viresalingam Pantulu. Today academicians generally write in neo-classical style whereas journalists and creative writers invariably write in the tradition of Naidu.

The credit of intersecting the timeless with the temporal goes to Panuganti Lakshminarasimha Rao whose *Sakshi* (1913), a collection of six volumes of essays (upanayasas) in classical style, holds the readers in thrall. Panuganti modelled his essays on *Spectator Papers* of Addison and Steele. Sweeping flights of rhetoric and imagination, rollicking humour and savage satire, brilliant arguments and pleasing portraits of characters make his essays things of beauty and joy. The writers in *Vadarupotu* of Anantapur tried to imitate him but in vain. Ganti Suryanarayana Shastry's *Lambodaropanyasamulu* (1937) is but a feeble imitation. Yelurupati Anantaramayya's recent effort in *Janghala Shastry's Kshmalokayatra* seems to be a near success.

During the decades that followed, the attention of essayists was diverted from social issues to literary issues. The modern Telugu movement, the romantic movement and progressive writing provoked a good deal of controversy and the best brains were engaged in it. In the hands of these writers, Gurajada, Gidugu, Jayanti, Vishwanatha, Vedam, Veturi, Malladi, Rallapalli, Chattamanchi, etc. the essay has become a convenient vehicle for literary criticism and an effective instrument for linguistic exploration. Some of these essays were published in four volumes under the title *Saraswatavyasamulu* by Andhra Pradesh Sahitya Academy during 1969-71. Among the reputed essayists in the second half of the century, mention may be made of Katuri Venkateshwara Rao, Khandavalli Lakshmiranjanam, G.V.Subrahmanyam, Divakarla Venkatavadhani, S.V. Rao, Kodavatiganti Kutumba Rao, Rachamally Ramachandra Reddy, etc. Romantic writers like Devulapalle Krishna Shastry, Achanta Janakiram and Amarendra lent a hue to the essay which it did not have before. Among the journalists who enriched the essay are Mutunuru Venkata Krishna Rao, Narla Venkateshwara Rao, Turlapati Kutumba Rao, Tirumala Ramachandra, G.Krishna, etc. Tenneti Hema Lata, Nayani Krishna Kumari, Yashoda Reddi, Adavikolanu Parvati are some of our women essayists. History comes alive at the touch of essayists like Komarraju Lakshmana Rao, Nelaturi Venkata Ramanayya and Mallampalli Soma Shekhara Sharma, while Munimanikyam Narasimha Rao, Mokkapati Narasimha Shastry and Bhamidipati Kameshwara Rao tickle us with their humorous essays. Sripada Gopala Krishna Murty, Vasanta Rao Venkata Rao, Vemaraju Bhanumurty, Nanduri Rama Mohana Rao, Mahindra Nalini Mohana Rao, Kodavati Ganti Kutumba Rao, Gunturu Sheshendra Sharma, B.G.V.Narasimharao, Camarti Durga Prasada Rao have a penchant for writing on topics of scientific interest, some times bringing literary flavour to them. Sanjeeva Dev and K. Narasayya, Chelasani Prasad Rao and Kondapalli Sheshagiri Rao cultivated a sensitive style to write on fine arts. Writers like Baddriraju Krishnamurty, Tumati Donappa, Tirumala Ramachandra wrote eminently readable essays, on language and linguistics. *Mahati* (1972), a

collection of wide-ranging essays published by *Yuvabharati*, Hyderabad and *Samanata nuvvekkada* (1979), published by Twenty-first Century Writer's Association, Viziangaram, show which way the wind blows. Now-a-days, new horizons have come into existence with new knowledge and awareness. A number of gifted writers are writing on a variety of topics like science and technology, sociology and humanities, music, dance and other fine arts. The reputed literary journal, *Bharati*, publishes essays on non-literary topics regularly.

The essay has travelled far in a span of a hundred and odd years. It is no longer a monopoly of pandits and professors; it has developed a democratic simplicity too, as in the West.

G.Sr.

ESSAY (Urdu). Mazmoon or Inshaiya (light essay) is a genre peculiar to Urdu prose. It claims to have a specific position of its own so far as its content and form are concerned. Commonly speaking, it belongs to the category of essay, but not the essay as understood in general. In Urdu, all varieties of essay cannot be placed under the head of inshaiya. An incident, idea or feeling presented briefly or at length, may more appropriately be assigned to the genre called 'mazmoon' (essay). As such, reports, editorials, sketches, reportage, reviews, etc. are all included in the class of essay. Inshaiya, however, is purely a personal type of essay, written in light mood and presented as a palatable dish of mixed flavours.

This genre can be compared with 'maqala' (serious essay), a well defined genre of Urdu prose. Endowed with a sense of propriety, the maqala-writer uses the proper word at the proper place. Seriousness, factual exposition, personal integrity, sincerity of purpose and erudition are, as a matter of fact, the chief ingredients of maqala, whose purpose is to enlighten the mind and clarify the vague. An inshaiya-writer, on the other hand, is not expected to be a serious writer. Nobody expects from him serious presentation, erudition or critical and research oriented exposition.

Maqala writer has to be a man of letters, scholarly and philosophic. What he knows or has learnt, he conveys honestly. He does not misguide his reader. An inshaiya writer on the other hand, is at best a pleasant talker, whose chats are impressive and an antidote to the boredom of abstract philosophy. He equips the reader with the much needed ability to discriminate between the important and the trifle. If the reader is fascinated and tickled by his soft jerks, he is soon able to see what had been hidden from sight.

Discordance and lack of coherence both in content and form is a distinguishing feature of inshaiya. This genre has no set pattern of its own. It is flexible and highly adaptable, a product of the intuitive flash of the mind, impressionistic rather than scholastic. In the words of Johnson, it is a 'loose sally of the mind'. An inshaiya writer can find beauty in ugliness and ugliness in beauty, assessing each from his own angle of vision. That is why he can penetrate into the inner world of the wise to catch hold of his foolishness and that of a fool to bring out his inherent wisdom like King Lear's wise fool.

Humour plays a vital role in inshaiya. A good inshaiya carries an enduring element of satire and irony. It exposes to the reader the personal folly and humiliations of others, which can only be handled by a mature mind of decent taste and disciplined attitude. In short, it is a genre whose reader is not only able to see the faults of others, but his own misdeeds as well. The element of humour makes this genre light hearted, jovial,intimate and infectious.It is, therefore, necessary that it should not be cheap and vulgar but should rather be meaningful, far reaching, universalised and enduring.

Inshaiya, like poetry or drama or novel cannot be defined comprehensively in one sentence. The late Kalim-ud-Din-Ahmad (1907-1985) had pointed out the two main features of inshaiya: (1) like letters, inshaiya is also a means of self exploration and discovery and (2) the main object of its writer is the successful projection of his personality.

The history of Urdu prose does not go beyond a few centuries. The prose which could attain the vigour of serious and pedantic thoughts, is even less old. In this short span of the history of Urdu prose, chronological position of inshaiya is not much significant, i.e. it dates back to hardly four or five decades earlier. The word inshaiya which is Arabic in its origin was not unfamiliar in Urdu language but as a distinct literary genre it was introduced first of all in 1944 by Syed Ahmad Akhtar Orainvi (1910-1977) of the Patna University. After that such pieces of writings by various acknowledged Urdu prose stylists were given the status of this particular genre by Syed Muhammad Hasnain. His book *Sinf-Inshaiya or Inshaiya* (First publication 1955, Fourth publication 1978) is the first comprehensive study of this genre in which he has discussed thoroughly and logically the various basic aspects of inshaiya.

The great luminaries of Urdu porse such as Ghalib (1797-1869), Syed Ahmad Khan (1817-1898). Muhammad Husain Azad (1832-1910) are some of the big names to be mentioned in this connection, but in the strictly technical sense, they are not inshaiya writers. However, some of their writings do possess some of the basic qualities of inshaiya. After them, writers like Khwaja Hassan Nazami (1878-1947), Abdul Halim Sharar (1860-1926) and Mirza Ferhatullah Beg (1883-1947) drew inspiration from the entertaining and light prose pieces of these reputed masters. In many of their precious works, such pieces are not rare where they have deliberately expressed themselves on serious topics in a light and humorous way.

Technically speaking, Rashid Ahmad Siddiqui (1898-1977), Ahmad Shah Bokhari Patras (1898-1958), Krishan Chander (1912-1977) and Kanhiyalal Kapur are some of the pioneers of inshaiya in Urdu. *Mazamin-e-Rashid, Mazamin-e-Patras, Hawai qile* (1940) and *Sang-o-Khist* are some of the valuable works of these writers.

Inshaiya, like short story, is becoming more and more popular these days and many good Urdu writers are getting attracted to it. Among the prose writers who have come into limelight as inshaiya writers are: Fikr Taunsavi, Ahmad Jamal Pasha, Yusoof Nazim, Narender Luthar, Mushtaq Qamar, Mashkoor Husain Yad, Khwaja Abdul Ghafoor and Wazir Agha.

Though various collections of their inshaiyas have since come out, they are not, strictly speaking, the standard examples of this genre. The future of Urdu inshaiya is however, bright. A better and deeper study of standard inshaiyas with clear understanding of this new prose genre, is sure to emerge some day and make it more popular.

S.M.H.

ESWARA DUTT, KUNDURI (Telugu; b. 1910, d. 1979) developed historical and literary research as his serious interest though by profession he was an officer in the Audit and Accounts Department. He was the eldest son of Kunduri Narayana Murthy and Subbamma of Gollala Mamidada village in the East Godavari district. After retirement from Government service, he settled at Kakinada where he spent the last years of his life.

Eswara Dutt was a distinguished epigraphist and a historian of high order. Inspite of the stress and strain of his official duties, he pursued historical research and wrote *Prachinandhra charitrika bhugolamu* (Ancient Andhra historical geography), a rare work on the subject in Telugu. The first part of the volume deals with the puranic, literary and physical geography of Andhra Pradesh and its influence on the history of the State. The second part contains the names of innumerable historical places of Andhra region in alphabatical order, and their location in the ancient geography of the State. Eswara Dutt had extensively quoted from numerous inscriptions and literary works relating to Telugu and Sanskrit in support of his conclusions.

His other reputed work is *Shasana shabda koshamu* which is of immense value to the epigraphists and linguists. It is a stupendous venture of its kind in the Telugu language. The author made a deep study of the Telugu inscriptions for two decades and selected hundreds of technical terms pertaining to administration, law, polity and many other fields. Thereafter he determined the meanings of the terms with reference to their contexts. He also pin-pointed different shades of meaning for the same words where available. He did the strenuous job of providing quotations from the inscriptions profusely to substantiate the meanings of these terms. In a lengthy introduction to the book, he traced the history of epigraphy in South India.

Another of his outstanding contributions to history is *Jirna Vijayanagara charitram* (History of the ruined city of Vijayanagar), published in 1927. It is a comprehensive work on the decline of the Vijayanagar Empire. Though not a creative writer, he has considerably influenced creative writing in Telugu by his scholarly work.

M.G.R.

ETTUTTOKAI (Tamil). The Sangam literature, the earliest literature in Tamil, includes two groups of anthologies, *Pattuppattu* and *Ettuttokai*. The latter is a collection of eight anthologies, namely, *Ainkurunuru, Kuruntokai, Narrinai, Akanaruru, Kalittokai, Patirruppattu, Purananuru* and *Paripatal*. The poems of the first five anthologies are on 'akam' theme (love) and of the next two are on 'puram' theme (mainly heroism). *Paripatal* includes poems of both akam and puram themes. The theme *(Akananuru, Purananuru)*, length of the poems (*Kuruntokai*, 4-8 and *Akananuru*, 13-31) and types of metre adopted (*Kalittokai*—kali metre and *Paripatal*—patipattu metre) are the basis of classifying the anthologies. These poems fall under a period between 100 and 200 A.D. *Kalittokai* and *Paripatal* are generally ascribed to a later period. The age of compilation of *Ettuttokai* works is still later.

The credit of publishing four of these anthologies goes to U.V. Swaminathaiyar. Complete set of *Ettuttokai* works is available: The Samaja edition of (Sankga) *Ilakkiyam* (1940) edited by S. Vaiyapurippillai gives the whole text of Sangam literature in both *Ettuttokai* and *Patituppattu* in author-wise arrangement with useful glossaries; The Rajam S. Murray and Co. (edition 1957), gives the text of the poems of *Ettuttokai* in 8 volumes, one volume for each work and a few useful glossaries in a separate volume; The South Indian Shaiva Siddhanta Works Publishing Society editions present the text alongwith annotation. No complete translation of *Ettuttokai* is available. Translation of *Kuruntokai* and select poems of other works such as akam and puram are available. Some of the anthologies are not fully available. Out of the 70 poems of *Paripatal* only 33 poems are available. In *Patirruppattu*, which is a collection of hundred poems, as its name suggests, only eighty-six poems are retained. We get a total number of 2372 poems in *Ettuttokai*.

Sharing a common literary tradition, these poems have a number of characteristic features in theme, expression and form. The subject matter is either love (akam) or heroism (puram). There are a few important rules which govern the love poetry in Tamil. They are uttered only as an expression of a character such as hero, heroine, maid, etc. Objectivity or impersonality in repre-

sentation is thus a cardinal principle of poetic expression of akam theory; the persons in akam poetry are not named. Only common names like 'Verpan' (Lord of hills), Uran' (Lord of village) are mentioned. This is intended to maintain the impersonality and universality of the emotions portrayed. The poems are isolated pieces independent of each other.

The love theme involves the concept of 'tanai' which is a unifying principle of akam literary theory. Tanai concept classifies the materials of akam poetry into three categories: 'uripporul' or the subject matter which is the emotion of lovers; the regional landscape with their appropriate seasons of the year and time of the day which are described in the poems as proper setting to the human emotion, constitute 'mutarporul'; 'karupporul' is nothing but the concrete representations of such things as birds, beasts, trees, flowers, cultivated fields, grains, men and women, their varying occupations, their games and dances, their feasts and festivals, their Gods and worship, their songs, music, etc.

Five love situations are described. They are 'kurinchi' (union), 'mullai' (patient waiting), 'marutam' (sulking), 'neytal' (desolation) and 'palai' (separation). Each love situation has its appropriate landscape with appropriate season of the year and time of the day. Thus the mountainous land during winter night (late rainy season and early dew season), the pastoral land during the evening of rainy season, the riverine plain during the dawn, the land during the afternoon and the dry land during the noon of hot summer form the appropriate landscape of kurinchi, mullai, marutam, neytal and palai themes respectively. Though Sangam poets generally adhere to this plan, there are poems which sing a theme in a setting other than the one traditionally assigned. The success of *Ettuttokai's* love poems abides in the effective blending of love situation with the setting.

Puram poems are mainly eulogistic in nature even though there are a few poems which are set to teach morals and to lament the death of some patron.

In his *Tamil Heroic Poetry*, K. Kailasapaty brings out the bardic nature of puram poems. The characteristic features of oral poetry outlined by K. Kailasapaty are also shared by the *Ettuttokai* poems. Kamil Veith Zvelabil in his *Tamil Literature* refers to this body of literature as the classical bardic poetry of the literary academies. Besides being a collection of literary gems of early Tamil, *Ettuttokai* is a repertoire of historical, social and cultural information of the ancient Tamils.

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Gi.S.

ETUKA, MONA (Malayalam) are two rhyme schemes associated with the 'pattu' style of poetic writing and defined in the *Lilatilakam*. The first is that in which the second syllable of the first line of a couplet rhymes with the second syllable of the other line. This is what is called 'dvitiyakshara prasa',which has continued to be popular among those who write in Dravidian metres because of its musical quality. In 'mona', the first syllable of the first half of each line of a couplet rhymes with the first syllable of its second half.

K.S.N.

EVA DEV (Gujarati; b. 1931), real name Praful Dave, was born in Nadiad (Gujarat state). He had his primary and secondary education at Nadiad Government School, and university education at M.S. University, Vadodra. He took his M.A. degree from there in 1955 and B.Ed. in 1956. Then he went to U.S.A. for higher studies and did his M.A. in Education from Washington University. Before going to U.S.A. he served as a teacher in Vallabh Vidyanagar. In 1960-62, he served in U.S.A. as a research assistant. After returning to India he was appointed a Reader in the Department of Education in Regional College of Education at Mysore, and in 1974 he was elevated to the post of a Professor. From 1977 he has been serving as a Professor in the Department of Technical Education in N.C.E.R.T.

While he was studying, he successfully tried his hand at writing short stories, and some of his stories like 'Sabunni katki' (Piece of soap), 'Dholi' (Drummer) and 'Nani masi' (Younger aunt) which were published in periodicals like *Sanskriti* attracted the attention of critics who saw in him the talent of a rising star.

His short story collections *Agantuk* (A visitor, 1969), *Tarangini* (A dreamer) and *Tohmatdar* (One who accuses, 1982) have earned for him a reputation as one of the topmost short story writers of Gujarati. His stories have psychological depth. They unfold the various layers of consciousness. In one of his stories he makes a child narrate his impressions about behaviour of the elders towards him, and thus he interestingly depicts the working of the mind of a child. His short story collection *Agantuk* won for him the award of Gujarat Government, as the best story-collection of the year.

His two novelettes *Ishu ne charne* (At the feet of Jesus) depicts the ego of a girl who is deserted by her lover, and embraces Christianity. *Preyasi* (Beloved) tells us about an Indian student, who falls in love with an American girl against the background of the U.S.A. Both these novelettes established him as a talented novelit.

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C.M.

EXERCISES, LITERARY (Kannada). Kannada poets and writers on poetics have always recognised the importance of 'rasa' in poetic experience. But poets have also at times played with language, as it were, trying ingenious experiments, or composed riddles to stimulate the interest of the listener. They have also been influenced by the 'chitrakavya' in Sanskrit.

These literary exercises have taken numerous forms. Some early compositions like Ponna's *Gatapratyagata* and Shrutakirti's *Ragahavapandaviya* have been mentioned by other poets but are not extant. Chandraraja's *Madanatilaka* (1030), dealing with sex, is sometimes described as a veritable laboratory of linguistic and metrical experiments. The Kannada poets who indulged in these ingenious exercises seem to have been influenced by Sanskrit and Telugu poets.

Several reasons can be advanced to explain these efforts. Before printing came, poetry was generally recited; and certain combinations of sounds (for example, the use of only short vowels in a stanza, totally excluding long vowels) would be striking. Palmyra leaves were used for writing, and certain arrangements of letters or words (for example, to form the figure of a serpent) would be striking. Poets sought the patronage of kings and aristocats; and these literary gymnastics could win the admiration of some of these patrons. The exercises were sometimes meant to please pandits. Quite a few compositions were religious; a particular arrangement of letters (for example, to form the figure of a 'brindavana' or a 'lingam') would appeal to certain sections. Riddles were sometimes composed in meters so as to lighten the burden of the memory or to stimulate the pious listener's interest.

Most of these exercises can be put into one of the three following categories: auditory, visual and religious. (Some compositions may go into two of these).

Auditory: The poet uses an ingenious device which 'can catch the ear'. For example, every line in a stanza beginning with the same word (Kandam kavikokila makandam komalavikasi kriti kalpalatha/kandam visrimara rasadu/kandam Chikadevraya chandana chandam'—Thirumalarya's *Apratimaviracharita*); repetition of a combination of phonemes ('Sala salangalim bakula kuladinde hin/tala talangalim madaladalargalim th/mala malatigalim samrambha rambhadim manda mandaradinde'—Lakshmisha's *Jaimini Bharata*); using only three consonants in a stanza (Dananandanam mana/manam manimimanomadanam/maninam nana namadinam/danunuddama-dinidam damam'—*Madanatilaka*) or just a single consonant (Nanna nenanum ninene ninna naninnenanene/nininanam nenanannam ninnananam/nane nunam—*Nirkiishe* quoted by T.V. Venkatachala Sastry).

Visual: The poet employs an arrangement of syllables or words so as to form a figure on the palmyra leaf or a page. For example, in a stanza in Shantaviradeshika's *Shivamahatvasarashikhamani sangraha*, the letters make up the figure of a garland. A stanza in Nagavarma's *Kavyavalokana* has letters which can be arranged to form a dagger.

Riddles: Poets have delight in placing riddles before their readers. Some of these are just entertaining; for example, a stanza in Revanasiddha's *Marulasiddha Devara charitre* describes salt in these words; It is born in slush, lies in the sun, gives relish, and runs away at the touch of water.

But riddles have been put to more serious use. One group of vachanas by Virashaiva devotees is known as 'Bedagina vachanagalu'. These use images and symbols and the devotee has to solve the riddle to get at the meaning. The vachanas often convey important concepts and religious and mystic experiences and processes through these bedagina vachanas. *Mundigaya kirtanegalu* are similar compositions by Haridasas, and these are in the form of songs. Kanakadasa (1508-1606), the famous saint, is credited with a number of such compositions. In more recent times, Sishunala Shariff (1818-89) composed a number of such songs, which are even today immensely popular.

Siribhoovalaya said to be the work of Kumudindu, requires separate mention. The full work has not yet been published, and it awaits the study of scholars. The work is composed in such a manner that different orders of the letters yield different texts. The 'introductions' to the editions so far published say that the poet has employed different patterns to embed 718 languages. Some of these patterns are chakrabandha, hamsabandha, padma, shuddha, dwipa, sagara, shalaka, shreni, krauncha, mayura and nakha.

In modern times literary exercises have lost much of their appeal. Parody occasionally finds a practitioner. The best-known exercises come from the pen of G.P. Rajaratnam. His *Ratnana padagalu* (1934) is a collection of soliloquies and dramatic monologues in which the speaker is an imaginary drunkard, Ratna. The little-educated but sensitive and reflective Ratna uses rural dialect. It would, however, be unfair to this unique work to regard it as just a literary exercise. This work, however, provoked scholars to observe that Kannada poetry was being degraded, since the old metres were abandoned and the old principles ignored. Rajaratnam hit back with the three parts of *Purusha saraswati*, for which he employed the shatpadi metre used by great poets like Kumaravyasa and Chamarasa and stuck to the old rhyme pattern but played all sorts of games with the language and the form. Thus, in the third part, 'Mahakavi Purusha Saraswati prashasti' he wove English words into the Kannada poems with breath-taking ease and produced delightful effects.

A certain T. Srinivasarangacharya is said to have composed ingenious verses in the early decades of this century in honour of the then maharaja. Eleven writers in

Dharwad tried, some years ago, an experiment; each composed one chapter of a novel which was subsequently published with the title *Kho*. An interesting example of a writer of reputation attempting a literary exercise is to be found in A.K. Ramanujan's collection, *Hokkulalli hoovilla* (1969). In the poem 'Thirgu bande' the words are so arranged in lines as to suggest the preparation for a flight, the soaring and the return to the house.

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L.S.S.R.

EXERCISES, LITERARY (Telugu). Literary exercises in Telugu are found from old literature. *Lakshmikulu* in Telugu classifies the literary exercises into four varieties. They are as follows:

Ashukavitvam (spontaneous poetry)
Madhurakavitvam (sweet poetry)
Vistarakavitvam (extensive poetry)
Chitrakavitvam (peculiar poetry)

The literary exercise by which a poem is composed spontaneously on any theme is called Ashukavita. Along with the old poets like Tirupati Venkatakavulu, Venkatarama Krishnakavulu, Kopparapu Kavulu, Veluri Sivaram Sastry, Pashupati Chidambara Sastry, others of later generation are experts in this art of poetry—Ashukavita. Again literary exercises like Ashtavadhanam and Satavadhanam are highly significant in the field of Telugu literature. They have attained wide popularity too. This exercise is in existence even today. This depends on the Ashukavita pratibha (spontaneous poetic capacity) of the poet.

Poetry written with stress on music and 'deshichhandas' (indigenous prosody) is called Madhurakavitvam. 'padamulu', 'daruvulu', 'elapatalu', 'mangala haratulu', 'ashtapadulu' and the like are also literary exercises belonging to Madhurakavitvam. Some epics written with some of the features of the descriptions of the season, the cities, etc. are called 'prabandhas'. During the time of Krishnadevaraya this prabandha literary form prospered profusely. This may be called the literary exercise of Vistarakavitvam. The fourth one is Chitrakavitvam.

Most of the literary exercises in Telugu belong to the class of Chitrakavitvam. The Telugu poets have produced astonishing and funny exercises. The following are important among them.

Anuloma vilomalu (ascendence and descendence): a stanza or line in a stanza looks the same read from any side. Reading from the beginning to the end (or top to the bottom) is called anuloma and reading from the end to beginning (or bottom to the top) is called viloma. (Tarabhavanatanamana ta nava bharata). Niroshtya: Writing poems without the letters *pa, pha, ba, bha, ma, va* Maringanti Singara Charyulu, Kandukuri Veeresalingam, Machchha Venkata Kavi, Devulapalli Narasimha Sastry wrote poetry in Niroshtya. Guntiamulu: This method lies in writing a poem by keeping one vowel throughout. (Pana maraya sasadhara vamsadhara bhavame). In this, short vowel 'a' is the same. Udaharana: This is a special exercise by which eight poems are written with the help of the eight cases. Podupu kathalu (riddles): This literary form called 'prahelika' in Sanskrit, is seen mostly in the form of poems and gitams (lyrics) in Telugu. Ekapadi: The four lines in the stanza are alike. That means, the same line is repeated with change of meaning. Ekakshari: The entire stanza is written with only one letter, i.e. the same consonant is used throughout. If the stanza is written with only two letters recurring then it is called 'dvyakshari' and so on.

Ex. Ma ma me mo mou ma
ma ma mimmo mmu ma ma mama me ma.....

Padagopanam: In this, the last line of the stanza of four lines is not to be found but it is implied. It is, therefore, kept secretly in the other three lines. Garbhakavitvam: This exercise lies in writing different types of prosody in the same poem. Right from the poet Nanne Chodudu of the 12th century upto the poets of the 18th century, all have handled this exercise. In this literary exercise, Ganapavaram Venkatakavi and Damerla Ankanna are masters. They did more than sixty literary exercises in the same poem and thus established a unique record among the world poets. Bandhakavitvam: This is a very peculiar exercise in which a poem is framed in the shape of thirteen pictures, i.e. in the shape of snake, sword, etc. Appakavi explained about them in his book *Appakaviyamu* in detail. This Bandhakavitvam is seen at the end of the prabandhas of traditional poets. Shlesha (irony): This exercise lies in writing poetry with one word giving several meanings. It is mainly of two types—sabhanga shlesha and abhanga shlesha. This exercise is the outcome of the influence of Sanskrit. There are several 'kavyas' (poems) in Telugu containing two and three meanings. Pingali Surana's 'Raghava pandaviyam' can be cited as an instance. This irony has been effectively used by almost all the poets.

There are several other literary exercises besides those mentioned above. In 'samasya puranam' a line will be given containing absurd untruthful and incongruous statement. The other three lines are to be written justifying it in a proper and probable way. The exercise, which is written by using words of different languages is called 'bhasha-mishranam'.

Modern poets like Pattabhi, Sri Sri, Arudra, Sarvari, Machiraju and the like have introduced modern literary exercises in the name of surrealism. The techniques of 'rubayees' and 'ghazals' of Urdu, sonnets of English literature, in their original form have been used by Dasarathi, C. Narayana Reddy and A. Somasundar.

The Telugu literature of the past thousand years has been producing such literary exercises and also adding

more novel exercises to the existing stock.

D.N.S.

EXISTENTIALIST LITERATURE (Bengali). Bengali writers have employed the concept of existentialism in a very restricted sense. Indeed, there are only a few writers who can be identified vaguely as existentialists. The expression of existentialist outlook in Bengali literature is occasional and non-commital, simply because a limited number of novelists, playwrights and poets have tried to portray human situation in the light of existential philosophy. Most of them are not conscious followers of the philosophy though some of them came close to it. Some Bengali novelists, however, have directly dealt with such basic existential concepts as nothingness, superfluity of existence, anguish, self-deception, loneliness, freedom of choice and absurdity of existence. Many writers of the post-Independence period have examined human reactions to some existential problems which are founded on metaphysical tenets. All such thematic treatments provide link between Bengali literature and existentialism.

A good number of Bengali novelists have invested their work with such philosophical problems as authentic choice, burden of freedom, absurdity of existence and so on. Some novels of Jagadish Gupta, Manik Bandyopadhyay, Buddhadev Basu and Satinath Bhaduri may be remembered. Jagadish Gupta portrayed the picture of man as standing face to face with an inscrutable and impersonal power. The protagonist of *Asadhu Siddhartha* has no other choice but to deceive his own self in order to exist. In *Nidrita Kumbhakarna* Gupta has portrayed how a man exerts his free choice by tearing the mask of cowardice. In 'Dibasher sheshe', a story, Gupta hinted at the unruly cruel force that plays a sinister role in human life. Manik Bandyopadhyay's *Dibaratrir kabya*, a significant novel, revolves round existential problem of the hero who seems to be burdened with his superficial existence. The hero seeks total freedom and this very consciousness causes his mental anguish. Again this hero is one who stays on the aesthetic plane, the first stage of Kierkegaardian dialectics. The central problem of *Putul nacher itikatha*, another novel by Manik Bandyopadhyay, is not so much existential as that of the other one. Yet the protagonist of this novel is very much conscious of the absurdity of existence. Satinath Bhaduri's *Samkat* is a fictional study of human frustration in an absurd world where reason is swamped by irrational forces. Again the hero in Buddhadev Basu's novel, *Shesh pandulipi* obviously projects an existential outlook as he craves for total freedom and beholds the opacity of existence in an absurd world. The burden of freedom causes mental anguish for the hero.

The theme of self-deception recurs in modern Bengali novels, especially in those of the sixties. The perception of human existence as basically nothing is related to the existential feeling of superfluity of existence. Bimal Kar's *Phanusher ayu and Nirbasan*, Samaresh Basu's *Bibar*, and such other novels remind the reader of the Sartrean phrase—'Liberty is terror'. Some novels of Shirshendu Mukhopadhyay, Shyamal Gangopadhyay, Santoshkumar Ghosh more or less contain existential elements either in the content or in the theme. While the writers of the thirties and forties were not the conscious followers of existentialism, the later writers have tried to use and examine some existential elements in their writings. Since the novelists are inclined to analyse human frustration in different contexts and dimensions, existential problems have crept in their work. Similarly, some of the poets and playwrights have also tried to instill existential thoughts in their works.

The poems of Sudhindranath Datta are not only intertwined with metaphysical trimmings, but also full of some basic existential thoughts. He sought the eternal substance in existence but found an empty drabness in it. In *Dashami* (1956), the last collection of his poems, he expressed his belief that man was ever alone in a hostile and godless universe. Indeed he came very close to existentialism. Jibanananda Das, the towering personality in the post-Tagorean Bengali poetry, seems to be obsessed by the abusrdity of world very much shaped by death. The poet seems to be aware of the absurd situation and the ceaseless effort to extract a result out of a fruitless task. Likewise, many others drew on the thoughts of existentialism in the later period. A group of young poets in the sixties, popularly known as the Hungry Generation, uttered metaphysical belief in the meaninglessness of life. They explained that human existence was a total failure and they also recorded their reactions to the horrifying manifestation of nothingness. There are also such poems as bear testimony to existential concepts of loneliness, superfluity of existence, terror of total freedom, burden of anguish and so on.

In comparison to novels and poems, Bengali plays seem to have been less influenced by existentialism. In the sixties, some playwrights tried to picture man caught up in metaphysical absurdity. The plays of Badal Sirkar, namely *Evam Indrajit*, *Pagla ghoda*, *Baki itihas* are but few examples. However, the number of such plays is very limited.

Bengali writers have not developed a clear-cut philosophy of existentialism. Some of them have chosen some basic concepts and applied them to their work. Some others seem to arrive at existentialist conclusion about life without ontological details. Existentialism as a powerful contemporary mode of thinking has, still, left a distinctive trail in Bengali literature.

Bi.C.

EXISTENTIALIST LITERATURE (Kannada). Existentialism in one form or other is traceable in India as a part

of mystical literature. Vedanta with its strong reliance on human self-sufficiency gave rise to profound 'absurd' poetry as instanced in the Marathi epigrammatic verse of Muktabai and the *Yoganga-trividhi* of the Kannada poet, Akkamahadevi. In fact, a whole literature named 'Bedagina vachanagalu' written by the Kannada vachanakaras of the 13th and 15th centuries, some of Purandara Dasa's 'suladi's, a few of Sarvajna's futurist 'tripadi's, and almost everyone of Sharif Saheb's songs are existentialist, in the same sense in which the high Christian existential writings of Danish Kierkegaard are. But the modern existentialism of Nietzsche, Sartre, Heidegger and Camus was not known to Kannada till this century. The very basic tenet 'God is within' and 'That thou art' built up a non-rationalist existentialism in India.

In pre-Independence Karnataka, three major works were considered 'absurd' in the existentialist sense, viz. Masti's *Subbanna*, a novelette; R.V. Jagirdar's (at present known as Adya Rangacharya and writing under the pseudonym Sriranga) novel titled *Vishvamitrana srishti* (1934); and D.R. Bendre's one-act play *Sayo ata* (The game of death). Masti's *Subbanna* ends with abysmal *ennui* and life weariness of the hero and is truly existentialist in spirit.

Strictly speaking, *Vishvamitrana srishti* is a serious social novel depicting rural life, full of ignorance and superstition. It can also be termed as a novel of social protest. But, 'absurdity' crops up in Sriranga's predetermined essay on protest which is foredoomed to failure against the impossibility known as Indian society. An educated youth whose idealism makes him escape an arranged marriage flees home. The stifling middle-class home atmosphere is bad; but his routes of escape are through the dark, ignorant pathways of the Indian countryside. There his nationalistic idealism has to face more stolid stifling amidst the ignorance and superstition of rural folks. From the frying pan into the fire, that is his lot. The very commonsense and practical 'wisdom' of the village folks defeat his reformist idealism. The novel creates a dream world in which the hero's futurist illusions are mocked at and cut to size. Among villagers he waits for a jalopy bus in the dark and tries to reason with them that the road is in a bad condition and that they should protest to the Local Board. The villagers laugh and they say 'what can the Local Board do when God has made the road crooked'. The novel is about India; but Sriranga successfully manages to emphasize the illusion of a madhouse which is India in which meliorative idealism is foredoomed to fail. It is a major achievement comparable to Sartre's *Reprieve*—collective situation as Fate.

In line with the *Bedagina vachanagalu* stands Bendre's secular play *Sayo ata* purer in the absurdity. A loose wall collapses on a house breaker who tried to make a hole in it. He dies. His thieving wife sues the owner in King's Court of Justice claiming compensation from the owner. The mad king decides in her favour after a series of absurd arguments and counter-arguments. Probably meant to be a satire of the British courts of justice, this uproariously funny play compares well with any in Europe. Since its satirical purpose no longer holds, its existential absurdity alone is perceived at a time when 'absurd' plays have been as popular with the urban audiences as other serious plays.

The above two works were irrational rather than anti-reason. Sriranga's novel celebrates the unreason of the entire society which becomes the 'fate' or 'human condition'; considering that Sriranga then was a rationalist and an atheist, this celebration of reason's defeat at the hands of a shapeless mist of unreason is a triumph. Bendre's riotous and exuberant celebration of unreason is meant to uphold reason at heart. It speaks nothing of the 'human condition'; neither was intentionally existential.

With the advent of 'modernism' as a conscious choice after Independence, doors were indiscriminately thrown open for the latest western literary forms without regard for any inner necessity and without links with the Indian forms of Existentialism. Nevertheless, a few good works emerged, out of this craze for imitation.

The first enunciatory statement complete in itself about existential thought appears in G.V. Chittal's elegy on the death of his father titled 'Dukkhagite': 'Ego-centred man is placed into an other-centred world'. Primarily a rationalist, Chittal was exposed to Existentialism during his short stay in France and the United States. He looked on it as his new enlightenment and sincerely believed in it. He used it in his most 'sincere' poem and saw no contradiction between his royalist rationalism and Existentialism. His father ended his life, he says, because when man has nothing to anchor his hope to, he trusts 'trust' (bharavase); and when that too vanishes, he ends his life. But trusting trust is also existential in a Kierkegardian sense; and even our 'bhakti' and 'karma' beliefs emerged from the same existential dilemma, though they have made Indians a little passive. However, this is the most clear enunciation of the 'human condition' for which he should be lauded. Other writers adapted the 'absurd' techniques for art without knowing what Existentialism meant. Unfortunately, G.V. Chittal not only knew but believed in it at the time he wrote the poem.

The poem went unnoticed. Other writers went for existential art-forms directly without caring for its philosophy which is a philosophy of despair. Gopalakrishna Adiga's *Bhumgite* and *Gondalapura* could be remotely described as existential though he bears the label of Eliotesque modernity. Lately, K.S. Narasimha Swami tried out the genre in *Tereda bagilu* (Open door), with marked success. He is, however, not considered an existentialist writer.

There are works labelled as 'existentialist' by critics; but their authors have realised the absurdity of the Absurd and have written novels of healthy social commitment for

the past fifteen years. They did achieve success, but the genre is practically dead now. P. Lankesh's *Biruku* is strictly an Absurd novel; the title itself suggests existential split. Purnachandra Tejaswi's *Swarupa* is marked by an 'outsider's' attitude and contains Camusian kind of Existentialism. The only episode of the novelette is the hero's refusal to mourn a death in the family, but this thin theme is reinforced by loaded descriptions of his non-participating 'outsider' attitude. Shourie's *Haladi minu* (Yellow fish) and Giri's *Gati-sthiti* received critical notices in high literary journals and were labelled 'existentialist'. The last section of U.R. Anantamurthi's *Sanskara* is loyal to Sartre's third existentialist principle, viz., responsibility; otherwise its function is nil and the novel could as well have ended with the third section, and could have been a good novel of social protest. His other novel, *Bharatipura* is intended to be a novel of social protest, but turns out to be existentialist. An incompetent hero tries to sublimate his frustration in love by working for Harijan uplift; but fails to change the *status quo.* This theme had been tried out with success in D.R. Bendre's play, *Uddhara;* but Anantamurthi's novel has an existentialist twist which makes it unique. The title of his third novel *Awasthe* suggests a more deliberate attempt to depict the 'human condition'. Girish Karnad's play, *Hayavadana*, written in yakshagana style, stresses a hiatus between body and mind and could be described as being an existential play. Chandrasekhar Patil's equally successful playlets, *Tingara buddanna*, *Kodegalu*, *Kunta kunta kuravatti*, *Gurtinavaru*, are most stageworthy and have created an audience of their own, exactly as Karnad's *Hayavadana* and Chandrasekhara Kambar's folk play, *Jokumara Swami* or his *Chalesh.* But Patil's plays are 'absurd' in a literary way and comparable with Bendre's *Sayo ata* rather than conceived in any existentialist awareness. He too has veered towards social commitment. P. Lankesh's plays, *T. Prasannana grihasthashrama and Teregalu*, though consciously existentialist, met with responsive audiences; but his far more successful *Kranti bantu kranti* is both existentialist and absurd and proved a stage success. So too Tejaswi's *Yamala prashne* in which India itself is depicted as a 'condition'. Prolific playwrights Chandrakant Kusur *(Rekkegalu, Ane bantu ane)* and N. Rathna have written frequently successful absurd plays. Kambar's *Chalesh* and veteran G.B. Joshi's *Nane bijjala* contain existential undertones. S.K. Desai's novels *(Mukti vikshepa* and *Srishti)* contain sure existential elements, but waver between those and a Lawrentian body mystique. B.V. Vaikuntha Raju's play *Sandarbha* (on political situation) and Y.V. Chittal's *Sikari* (on office management) tend to raise the themes to a state of human condition.

S. Bhairappa's *Grahabhanga* and Chaduranga's (Subrahmanya Raj Urs) *Vaishakha*, come from writers experienced enough not to take existentialism seriously; but these create irredeemable rural conditions which chorally assume a surrogate form of fate. Existentialist and Absurd plays have created responsive audiences all over Karnataka. Though unfamiliar with existentialist philosophy as such, the audiences respond to the art of drama.

S.M.P.

EXISTENTIALIST LITERATURE (Malayalam). Malayalam literature, broadly speaking, registered the influence of Existentialism from the beginning of the nineteen-fifties. A comparison with literature in other languages in India shows that this was roughly an all-India pattern. Existentialism, especially Sartre's atheistic variety, came to the arena of world-thought as a challenge to earlier positive and optimistic evaluation of man and the cosmos. It produced its impact on the traditional thinking to which earlier Indian literatures had given expression. That European Existentialism had its first teacher in the very theistic philosopher Soren Kierkegaard (1813-1855) was not stressed and great emphasis was placed on some of the negative formulations of Sartre, Camus and others buttressed by their powerful fiction. Consequently the hero of a piece of existentialist fiction usually came to have an undefined anguish, unchartered life, a rebellious attitude to society and a deep sense of alienation.

Several creative writers in Malayalam came under the influence of this pattern of feeling. However, contemporaneous with this development there was also quite a body of writers who either chose to plough the traditional field or more vociferously opposed what they described as 'Existentialist philosophy of gloom and inaction'. To this second group belonged writers with Marxist and other Leftist persuasions.

The existentialist writer in Malayalam was never a definitive expounder of Existentialism in the sense in which Sartre, for instance, was through his novel *Nausea*. This later work has been rated as a commentary on Sartre's Existentialism in the form of fiction. Malayalam novelists and short-story writers imbibed the mood of the existentialist man more than they actually fictionalised the doctrine. Even in the matter of fiction which exudes the existentialist mood, Malayalam cannot be considered to be numerically very rich although the modernist approval earned by the few that there are, has been quite considerable.

There is no poet in Malayalam who can be described as an existentialist. But a poem entitled 'Atimanushan' (The superman) by the famous romantic poet Changampuzha Krishna Pillai lends itselfs to an existentialist interpretation. Projected in this poem is the human being not cowering under the blows of adverse nature but manfully proclaiming his resistance thereby declaring the true picture of the choice making existentialist man.

Anchara vayassulla kutti (A five and a half year old

child) by M. Mukundan has been widely considered as a story on the existential pattern. Here a child is haunted by a feeling of loneliness and of anguish for no perceptible reason. The feeling is undefined. It drives him to end his life. Some of Mukundan's novels too have fictionalised a similar mood and atmosphere although it would be difficult to call them existentialist novels in the sense in which, for instance, *Nausea* can be. Anand, O.V.Vijayan and M.T. Vasudevan Nair are the other novelists and short-story writers, some of whose works exude an existentialist flavour. In Anand's *Alkkoottam* (The crowd), for instance, there is no plot which germinates, moves and ends in a denouement in the traditional pattern. There are events, of course, but no progress. There is only a sort of circular movement of life. The characters are not dynamic, but tired, disillusioned, philosophical. In O.V. Vijayan's *Khasakkinte itihasam* (The epic of Khasak) the main character Ravi is a tired introvert, a refugee from the Establishment even as existentialist characters reputedly are. M.T. Vasudevan Nair's *Mannu* (The snow) has in it elements of the existential *angst*.

While the Existentialism of Sartre, Camus and others acquired a number of votaries among writers and readers in Malayalam, there was a dearth of definitive material on the subject. Except occasional articles which were not always clear there was nothing in book-form. A book *Sartrinte astitvadarsanam* (The existentialism of Sartre) by K. Raghavan Pillai, therefore, became popular. In the work are summarised the ideas in Sartre's Existentialism based on his *Being and Nothingness*. His novel *Nausea* is also given in a summarised form.

BIBLIOGRAPHY: K. Raghavan Pillai, *Sartrinte astitvadarsanam* (1980).

K.R.P.

EXISTENTIALIST LITERATURE (Marathi). Existentialism is a philosophical concept borrowed from modern European thinkers. Some Buddhist tenets and notions like 'shunyata' (void) and 'tathata' (that-ness) had some common viewpoints and approaches. In the seventies, Marathi literary critic D.K. Bedekar, who had to his credit an earlier perceptive work on Hegelism, wrote his last book on 'astitvavada'. Yet excepting few translations of a work like Nietzsche's *Anti-Christ (Khristantaka* by Ahitagni Rajawade), done directly from German in the thirties, or a few recent translations of Sartre's plays or Camus's novels, there was hardly any perceptible influence of Existentialism on Marathi literature till 1955, a decade after the end of the World War II. B.S. Mardhekar's poems had bitter disillusionment and therein the utter purposelessness of many cherished values was exposed, but it is more of an influence of T.S. Eliot's *Waste Land* and *Four Quarters*. Very few Marathi creative writers or even critics read French or German in the original. But through English translations, more and more analytical insight was gained and many young radicals of the late forties turned *volte face*. Some authors like P.Y. Deshpande turned to mysticism and J. Krishnamurty. Others began to cogitate afresh on Marx and beyond Marxism. Though some poets touched the 'no god no-soul' nihilistic note and by *reductio ad absurdum* reached the nadir of a surrealistic never-never land, by and large, Marathi poetry was either symbolist, imagist or committed to social reconstruction, via vitriolic and violent shock as advocated by the Dalit poets.

But it was in fiction and drama that the influence of Existentialism was felt very poignantly. In a recent research thesis on comparative literature submitted in Pune University, twenty-four Marathi novels are mentioned as 'existentialist'. Prominently Balchandra Nemade, C.T. Khanolkar and Jayavant Dalavi's fifteen novels come under this category. They are listed below: Balchandra Nemade: *Kosla, Bidhar, Jarila, Zool*; C.T. Khanolkar: *Ratrakali-ghagar kali, Ajagar, Kondura, Trishanku, Chani, Agochar, Chafa, Pashana-palavi*; Jayavant Dalavi: *Swagat, Athanga, Vedagale*; Bhau Padhye: *Viataga Vadi, Vasu Naka, Barrister Aniruddha Dhopeshvarkar*; T.V. Sardeshmukh: *Bakhar: Eka Rajachi*; Kiran Nagarkar: *Sat sakke... Trechalees* ($7 \times 6 = 42$); Vasant Abaji Dahake: *Adholok*; Kamal Desai: *Kala Surya*; Dinanath Manohar: *Robot*; Subhash Savarkar: *Atma*.

Now, even the titles of these novels, at first glance, would reveal that many are proper names of persons or places, mythological or imaginary: some are named deliberately, with a negative purport, e.g. 'Invisible', 'Unforeseen', 'Stonecreepers', 'Unfathomable', 'Absurd', 'Underworld', 'Black Sun', and so on. Some deal with impossible situations, perverted and unconquerable passions, destined-to-be-doomed predicaments, horror and meaninglessness of life. Primordial urges, the basic animal instincts like pugnacity and self-destruction predominate. All 'values' are scoffed at and a deliberate caricaturish anti-heroic posture is projected. Mostly written by struggling and suffering scribes, representatives of the lower middle class, the protagonist is always an inferiority complex ridden anti-hero or necrophil, sometimes haunted by accursed helplessness, best expressed in B.S. Mardhekar's two famous lines from the poem 'Pipat olya mele undeer' in a dram wet died the rats):

> Jaganyachi hi sakti ahe
> Maranyachi hi sakti ahe

We are condemned to live/we are condemned to die).

Occasional fits of paranoid and masochist tendencies dominate these schizophrenic characters – some seem to be pale shadows of Dostoevsky's or Sartre's superb

creations. Some short stories of Dilip Chitre and Vilas Sarang, Gauri Deshpande and even G.A. Kulkarni are under this spell of existentialist enigma and 'angst'.

An entire interpretation of the *Mahabharata* as the 'End of an Era' (Yuganta) by Iravati Karve and some reportages of Anil and Subhash Avachat also belong to this category. One cannot label them in a facile manner as products of socio-political frustration, but there is no doubt a deep anguish, sometimes tinged with nostalgia as in *Devchalale* by D.B. Mokashi, and sometimes pointing to the unending tunnel's end. They do create memorable effects like the lingering sunset landscapes, or studies in the Cancer Ward, or compassionate vignettes of the lowest depths and flowers of sin in a season in hell. But these excursions into the inferno, and claustrophobic detailed descriptions of the abnormal do not rise to real creative heights and masterpieces. At the most, their appeal is cerebral and that only emphasises the obvious that the 'Age of Reason' is over.

In drama, some modernists have tried to expiore the same brutal reality or anti-reality. Anil Barve, Mahesh Elkunchvar, C.T.Khanolkar, partly Vijay Tendulkar and others did point to this sterile situation leading to no-situation through the Absurd Drama and Theatre of Violence. Titles of some of the plays were enough to shock the complacent reader and theatre-goer. But except Tendulkar, very few continued to constantly pursue such themes and attract audiences. Some like Govind Deshpande had only one play to their credit, namely *Udhavast dharmashala* (The blasted inn). Inner contradictions in the present day Indian society do add grist to the imagination of some of these 'lovers of the expose' of the incongruous. But the grip of idealism and in-built spiritual faith in the common man's soul is so deep and vast that the western style 'exercises in nothingisms' do not go very far. They appear contrived and unconvincing.

Some good critical writing has resulted out of this internal churning: Aniruddha Kulkarni's essays on Dostoevsky and Vishvas Patil's series of articles are good pointers. Though discussion about Sartre and Marx started in *Abhiruchi* in the early fifties, there are no good books on any of the well-known existential European thinkers or creative writers like Jaspers or Heidegger, Hussyrl or Martin Buber, Bardiev or Simone de Beauvoir in Marathi; not to think of authentic translations of basic works like *Being and Nothingness*, *Either-or* or *Pointing the Way* and such others.

P.M.

EXISTENTIALIST LITERATURE (Tamil). The European, or the Sartrean idea of existentialism reached Tamilnadu in the late forties and the early fifties.

Existentialism is an ill-understood philosophy, or ideology, all over the world; it is difficult to define what exactly it is, except by the examples of Sartrean writing it has produced, denying both fate and freewill, making the moment a moment of anxiety and tension, and seeking more and more gods to destroy, and as in Sartrean practice, it is alternately communist and anticommunist, Marxist and anti-Marxist. It was to the credit of Sartre that he made the brand of Sartrean existentialism the fashion all over the world even while there were other brands of existentialism on view—Heidegger's, Jasper's, Moravia's and the Godly existentialism of Swedenberg, not to say anything of the existentialism inherent in the *Gita*.

While in other regions of India, existentialism found most hospitable ground to grow, on Tamil earth it did not sprout or put forth a tree, or even a sapling. Every one is curious or talks about existentialism, but no one has yet produced a wholly existentialist novel in the language. We can strain our ideas and find existentialist semblances in novels like K. N. Subramanyam's *Poi thevu* and *Asuraganam* and T. Janakiraman's *Mohamul* and R. Shanmuga Sundram's *Sattisuttadu* but a wholly existentialist novel has not yet been written in the language. It is unlikely that it will be. S. Kandasamy's *Suriyavamsham* (1983) is the one novel in which we have got the nearest to it.

A full-size book on existentialism is yet to be found in Tamil; even references to the idea not found in many places. S.V. Rajadurai's monograph on existentialism is wholly based on English books on existentialism and some of the author's observations and *obiter dicta* will have to be retranslated into English before they can be understood.

K.N.S.

EXISTENTIALIST LITERATURE (Telugu). Rachakonda Viswanatha Sastri, in his novel *Alpa jeevi* (Little man), published in 1947, was the first to suggest the existentialist anguish in the character of the non-gazetted officer, Subbayya, who, inspite of himself, submits to the threat of an extortioner, returns home and doesn't tell his wife the truth. Subbayya tells himself: 'Man's world is false, man's pain is true, man's death is true; leading a false life, and experiencing man's true pain, I shall truly die'.

Butchi Babu's *Chivaraku migilevdi* (That which remains at last), published in the same year (1947) is considered by critics to have been influenced by Maugham's *Of Human Bondage*, but the novelist's prefactory words, 'no two men are alike; unfortunately we expect man to live in unison with a world where there is no 'all' but 'you' and 'I', and his message to the effect that 'what remains is to be reconciled to oneself', entitle the book to existentialist classification.

P.V. Subba Rao's *Aame cheppindi* (What she said), which appeared in 1963, has elements of Existentialism in the portrayal of the antisocial relationship of film-star Mrinalini and her lover Rajanikanta.

Among the other novels, which lay claim to existen-

tialist influence are *Mallee vasantam* (Spring comes again (1960)) by R.S.Sudarshanam depicting the conflict between individual and society, V.Nagaraju's *Tragubotu* (Drunkard, 1963) depicting old man's introspection, and Seela Veerraju's *Myna* (1964) showing a police constable's conflict between his individual feelings and his dutiful ideals.

Among the short stories, those worth mentioning are: T. Gopichand's 'Vantenalu' (Bridges), which portrays life as a combination of meaningless incidents, R. Viswanatha Sastri's 'Corner seat' and 'Needalu' (Shadows), which show why and how life does not disclose the secret of the absurdity of 'existence', and R.S. Sudarshanam's 'Erupu' (Redness), in which the hero who lives contrary to social norms, kills his beloved, who has changed his lifestyle.

Strictly speaking, there is no existentialist verse in Telugu. But in the mid-sixties, the so called 'Digambara kavulu' (Naked poets) had a brief encounter with something resembling Existentialism. The pen name of their high priest is, significantly, 'Nagna Muni' (Nude sage). In his poetry we have such lines as: 'Inexplicably, sometimes, they walk into solitude, the unpeopled forests, and the deeps of intense darkness open themselves up.'

All said and done, nowhere in Telugu literature can we catch a convincing glimpse of what Sartre characteristically said: 'Man is condemned to be free.'

R.M.C.

EXPERIMENTAL LITERATURE (Hindi). Witnessing the cruel slaughter of one of the pair of 'kraunch' birds the first-ever verse suddenly sprang forth in the speech of the first-ever poet of India, the great sage Valmiki. In Bhavabhuti's *Uttararmacharita* some of the young inmates of the hermitage are depicted as expressing surprise while talking of the said verse, because this was the first-ever verse composed by man, as distinct from the vedic verse. This was the first experiment of human speech, so to say, in respect of compositional usage. After this, there follows a long tradition of linguistic composition wherein a variety of experiments were conducted. The Indian poetic tradition continued to grow on the strength of these experiments. And gradually these experiments too bacame a part of the tradition.

But in the form of a definite approach or 'ism', experimentalism or 'prayogvad' is a gift of the modern scientific age. While on the one hand science imparted unparalleled importance and prestige to experimentation, to practical experiments conducted in the laboratories, it tried, on the other, to scoff at the whole gamut of religion-based tradition. But bereft of his faith in tradition, what is left with man? What remained with him was just experiment. And it is precisely for this reason that modern man began to concede the importance of experimentation not only in the field of science but also in the realms of social sciences as also arts and humanities. It was in this very context that experimentation gained further in importance in the poetic field, too, in the West. Hindi poetry witnessed the advent of prayogvad or "experinentalism" with the publication of *Tar saptak* (1942) edited by Agyeya. It was a collection of poems by seven notable Hindi poets each one of whom wrote an introduction to his poems. Ever since the publication of *Tar saptak* "experimentalism" became a topic of discussion among Hindi writers.

Unlike Idealism, Realism or Mysticism, Experimentalism represents no 'vad' or 'ism'. In the case of 'experimentalism', *Tar saptak* was no theoretical meeting ground amongst even its seven sponsors. Agyeya himself underlined this point and proclaimed in unequivocal terms that there existed no critical convergence amongst the poets of *Tar saptak*. Similarity, if any, existed only in one aspect, that is they were all 'seekers of (new) avenues'. But even this statement would be resented by poets like Ramvilas Sharma. Yes, they did have one similar trait in that they all aspired to tread away from and against the traditional style in their poetic composition. But there could be and, for sure, have been many distinct and different forms and norms of this new style of poetry.

Owing to these very limitations, 'experimentalism' (or prayogvad) could not hold as a living outlook for long. By and by, all experimentalist poets came to be known as 'new poets' and 'new poetry' followed 'experimentalism' as a movement in its wake. Some scholars reckon 'new poetry' to be a mere development of 'experimentalist poetry' while others admit of and underline a qualitative difference between the two poetic streams.

The lure of novelty is important in itself as it inspires growth of life. Experimentalism should, therefore, be treated as a theoretical manifestation of this basic human trait. Experiment is essential to acquire freedom from the bonds of traditional conventions; but no experimentation can totally eradicate or repeal a whole tradition . It is for this reason that although 'experimentation' forcefully defined the new pace and direction of Hindi poetry, yet tradition continued to find expression with ever-new contextual associations. Experimentalistic poetry appears to have sprung as a reaction to 'chhayavadi poetry' in Hindi. All the poets of *Tar saptak*, whether individualistic like Agyeya or Marxist like Ramvilas Sharma, tend towards creativity of a new style and sensibility as a mark of protest against the 'chhayavadi' brand of poetry. This aspiration for novelty is discernible both in form and content. In the sphere of craft these poems laid emphasis on the use of colloquial and earthy language in direct contrast to the 'chhayavadi' usage of Sanskrit-based, obscure and terse phraseology. This newness is not confined to the usage of words alone but permeates their imagery, metaphor, simile, rhythm and metrical composition. Similarly, experimentalistic poetry does not forbid

the depiction even of the unsophisticated and irrlevant aspects of life in poetry. Even extremely personal and anomalous situations were considered suitable themes for poetry. In this respect experimentalism is illustrative of the pace of growth of realistic sensibility in Hindi poetry. But what really strikes one as surprising is the fact that after acquiring fame and a poetic status these experimentalistic poets change their stance, some of them turning idealistic, and others romantic or socialistic. These trends are discernible even in their experimentalistic poetry in the first ever collection called *Tar saptak*. Experimentalism, therefore, for these poets appears to be a part of their strategy as also a camping ground through which they try to establish themselves as against the 'chhayavadi' tradition. In this sense, experimentalism may be viewed as an attempt to define the interval between 'chhayavadi poetry' and the 'new poetry'.

T.N. B.

EXPERIMENTAL LITERATURE (Sindhi). The history of Sindhi literature is not long and the conditions obtaining during the medieval period as well as the modern period, were congenial for experimentation in form and content, especially in the genre of poetry.

Much water has flowed down the Indus since the times of versification on doha form in the medieval period. Original forms of Sindhi poetry are 'bayt', 'wai', 'kafi', etc. The original form of Sanskrit verse is 'shloka', and that of Prakrit and Apabhramsha is 'gatha' and 'doha' respectively. Sindhi language happened to spring from Apabhramsha, and so its original verse form, as known to us, was doha (Poetry of Qazi Qadan and Shah Karim Buliriawaro). However, this form of doha was experimented upon by the sufi poets of Sindh and it went through transformation during the medieval period itself. The new form of doha consisting of 2 to 16 lines was called bayt. The peculiarity of bayt is that the last line rhymes in the middle, and then, it is also not necessary that the first line of the bayt should rhyme at the end; it can rhyme in the middle as well. This new experiment in the doha form is seen in the poetry of almost all the sufi poets of medieval period. Besides folk verse, the lyric form of verse in Sindhi is wai. Wai generally consists of one line 'antaras' (stichs). This was extended in the course of experiments by Sachal, a sufi poet, to two lines, and the later poets exceeded even this number of lines.

The new forms of Persian poetry, such as 'ghazal', 'rubai', 'mussadas', etc., were introduced in Sindhi poetry by Khalifo Gul Muhammad 'Gul' through his Diwan (*Diwan-e-Gul*, 1859). This may not be termed as a new experiment though, nevertheless these forms were introduced in Sindhi poetry for the first time.

Sindhi poetry had a long respite from experimentation. It was only in the forties of the present century that Sindhi poetry in Sonnet form was attempted by Narayan 'Shyam', and a few of his Sonnets appeared in the Miscellany of S.C. College, Shikarpur (Sindh). In 1943 again a few Sonnets of Narayan Shyam on Mahatma Gandhi appeared in the *Sindhu* magazine. There was yet another experiment in verse form by the same poet. A few quatrains with alternate rhymes written by Narayan Shyam and Sheikh Ayaz appeared in the Miscellany of the D.J. Sindh College, Karachi, during the forties. Palpably, both the poets were influenced by the western forms.

In the fifties, the Triolet form was exploited in Sindhi poetry by Hari Dilgir and his experiment was followed up by Hari Kant in *Praha khan pahirin* (Before the sunrise, 1961) and by Narayan Shyam in *Maka bhina rabela* (Jasmines moist with dew, 1964). The Japanese form of Haiku was also experimented upon in poetry by Narayan Shyam in *Maka bhina rahela*. The free verse was introduced for the first time in Sindhi poetry by Goverdhan Bharati through his poems in *Tanhai ain kauro dunho*. (The loneliness and the bitter smoke). This was followed up by Sadarangani 'Khadim' in *Praha ji bakha* (The sunrise) and *Chikha* (A shriek, 1977).

These were the experiments through which new forms were introduced in Sindhi poetry. At the same time the content of Sindhi poetry underwent a tremendous change. The content of the old forms like bayt, duho, wai, kafi, etc. gave place to the changed sensibility and the aesthetics under the new trend of neo-classic poetry, new subjects were brought in and the pattern of presentation changed. Yet another form called 'Panjkiro' was invented in poetry by Prabhu Wafa in which the poet discussed the new philosophy of life in verse (*Surkh gulaba suraha gula* (The red roses, the fragrant flowers). This form is akin to the forms of rubai, sloka, dohiro and soratho, yet technically different from these forms.

At this stage the modernists arrived on the scene. They thought that the basis of the contemporary Sindhi poetry was crumbling and a new experiment, a new approach was needed in conformity with the changes which had so rapidly taken place. A new experiment of 'new' poetry was embarked upon in mid sixties and in the course of time four compilations of 'new' poetry were published, viz. *Bemar perhi* (The sick generation—Anti-poetry, 1974) by Anand Khemani, *Chaliha-chhahatari* (40-76, 1976) by Harish Vaswani, *Tazad* (The contradiction, 1975) by Vasdev Mohi and *Vichhotyun* (The crevices, 1980) by Shyam Jaisinghani. The experiment proved successful both in form and content. Most of the poems included in *40-76* and *Vichhotyun* are based on 'Expressionism' and a few on 'Surrealism'.

Whereas M. Kamal successfully experimented with the content of the traditional ghazal and brought out a compilation of 'new ghazals' *Panjahu ghazala* (Fifty ghazals, 1983), Hari Kant, in his poems, a few of them being limericks, in *Ughara awaza* (The naked voices, 1980) experiments on political satire. Most of the poems in this compilation are set in the present time and imbued

with a sense of dread of encroaching authoritarian rule. The poems are full of pyrotechnics.

What distinguishes these poets and those who followed them, is their compulsive urge to experiment in order to break through all barriers, and through the experiment, they spoke of their innermost thoughts and feelings. They engaged themselves in the quest for the real, the stark, the bitter and the ugly. Poetry is a fine art, and when, with the new sensibility, the artistic control and the poetic knowledge, it surfaces, then alone the new experiment succeeds.

The first experiment in Sindhi fiction starts with the publication of a short story entitled 'Hura Makhia ja' (The Hurs of Makhi) by Lalchand Amardinomal published in a magazine way back in 1902. This story was later included in the compilation of short stories by the same author entitled *Hura Mukhia ja* (1914). The story is based on what in modern jargon is called 'journalistic fiction', inasmuch as it chronicles the events concerning the Hur movement in Sindh in a convincingly fictional form. This branch of literature was, however, not known in world literature in the beginning of the present century.

In the thirties, the progressive writers experimented with the depiction of social realism in Sindhi fiction and poetry. At the initial stages, the experiment succeeded and the reader was bewildered at the revelation of the social reality, but the trend did not last for long and withered away in the closing years of the sixth decade.

Sometime in 1940, Assanand Mamtora tried to experiment with a new trend of 'stream of consciousness'. He was deeply influenced by the works of James Joyce. But a furore ensued in the local press over the publication of his short story 'Ganwarin' (The illiterate, 1940) based on this trend, later compiled in *Prema ain paapa jun kahanyun* (Stories of love and sin, 1940).The author retraced his steps and stopped further experimentation with the trend. However, the 'stream of consciousness' was later fully exploited in the fiction of Lal Pushp and Guno Samtaney in sixties.

The seventh and the eighth decades of the present century are full of experiments in Sindhi fiction. The new sensibility comes to the fore and we see the authors of the bulk of Sindhi fiction brought out during this period, rather under the spell of Jean Paul Sartre, Albert Camus and Franz Kafka. In the beginning, this type of experimentation was met with the raised eyebrows but, later, it found its roots in Sindhi literature. Now, for the depiction of new complexities of life, new forms were required, new language was essential and all these demands of the new experiment were successfully met by the Sindhi fiction writers.

The genre of drama in Sindhi literature rather lags behind compared to the other genres. Nonetheless, in the field of 'new' play, the experiments have been made. The first 'new' drama in Sindhi entitled *Picnic* by Prem Prakash was published in 1974. It posed a challenge to actors because of limited possibilities of action and heavy load of an entire philosophy. Another play by him, *Morchabandi* (The barricade, 1979) is a political satire in which the playwrite succeeds in achieving sensationalism by combining new and old elements which makes the work seemingly an achievement for excellence.

Experimentation has been a continuous process in Sindhi literature. The greatness is in the effort itself, in variety of responses deliberately made to every possible level of experience.

P.A.

EXTEMPORE LITERATURE (Sanskrit). Sanskrit is well-known for extempore literature. 'Shighrakavi' or 'Ashukavi' who could compose verses extempore effortlessly had an honourable place in the assembly of scholars, and even now there are poets of this type. Set phrases and conventions to help such writers are indicated in books on kavishiksha. *Bhojaprabandha* of Ballalasena describes several anecdotes of many poets flourishing in the court of Bhoja composing extempore verses as samasyapurana (completing a given quotation) or describing a particular event.

K.K.R.

EXTEMPORE LITERATURE (Tamil) comes into existence when, without any consciousness of literary purpose or aim, anyone creates something literary.

M.P. Sivagnana Gramani and quite a number of other Tamil speakers using the political and cultural platforms have thus been able to give birth to extempore literature. Rajaji and more evidently S.Satyamurthy and V.S.Srinivasa Shastri created extempore literature of a topical kind, often inspiring their listeners.

The medieval art of telling stories, the ancient myths and legends of ancient India, has a well-formulated tradition and, though not often, it attains literary status of an extempore kind in the telling by persons like Kripananda Variar, Sengallipuram Anantharama Dikshitar Keeran and others, some of whom are still with us and practising the art of 'katha kalakshepam'. A study of such extempore literature might be made more easy and extensive with the availability of electronic media which can record these things.

Another area of extempore literature might be the stage where inspired improvisation might produce literary effort of a high order. But actors being highly professionalised, now it is becoming rare, for, this kind of improvisation on the stage, which was once the privilege and pride of every inspiring actor, is very seldom noticed these days.

Extempore literature in its best form is that which is found in oratory of an inspired kind. But oratory and

rhetoric are a dying breed as far as modern Tamils are concerned. C.N. Annadurai and Satyamurthy carried it to its highest efforts, and extempore speaking seems to have died with them.

K.N.S.

EZEKIEL, NISSIM (English; b.1924) is an Indian English poet. Born in a Jewish (Bene-Israeli) family, he studied English at Wilson College, Bombay and philosophy at Birkbeck College, London. As editor of the *Quest* and *Poetry-India*, he encouraged a generation of poets. He is a Professor of English at the University of Bombay. He was a Visiting Professor at the University of Leeds in 1964 and in 1978, was invited to read at the Rotterdam International Poetry Festival. His works include *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), Three plays, *Nalini, Marriage Poem, The Sleepwalkers* (1969), *Snakeskin and Other Poems* (1974), *Hymns in Darkness* (1976), and *Latter Day Psalms* (1982), on which he received the Sahitya Akademi Award in 1983, translations from the Marathi of Indira Sant and others. Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in the poems the imprint of a keen, analytical mind trying to explore and communicate, on a personal level, feelings of loss and deprivation. *The Unfinished Man* and *The Exact Name* represent a break with the past. Poems like 'Night of the Scorpion', by their visions of an everyday Indian reality expressed in an unobtrusive personal voice, stand out in the reader's mind as signposts indicating the direction poetry in English is likely to take in the future. Together with A.K. Ramanujan, Ezekiel invented the idiom and metric of post-Independence Indian English verse. 'Poet, Lover, Birdwatcher' epitomizes his search for a poetics which would help him redeem himself in his eyes and in the eyes of God. *Hymns in Darkness* provides a focus for these preoccupations, and reveals his increasing concern with the nature of religious experience. Ezekiel's background, perhaps, circumscribes the scope of his poetry. Unable to identify himself with traditional India, he critically explores and celebrates the sense of coming to terms with the contemporary scene. It is a measure of his integrity that he recognizes and accepts his situation.

After Joseph Furtado, Ezekiel is the only poet to have seriously considered the use of 'babu' English as an attempt to indianize the English language, notably in poems like 'Goodbye Party for Miss Pushpa T.S.' and 'The Professor'. It would, however, be too much to claim for the language of a poem like 'Goodbye to Miss Pushpa T.S.' that it is an attempt to fashion a type of English for poetic purposes, as it is clearly the utterance of a characteristic Indian speaker (college level and intended to be humorous). With him, Indian English verse has come of age to become a part of the mainstream of the literatures of India.

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R.Pa.

EZHUTTACCHAN, K.N. (Malayalam; b. 1911). His full name is K.Narayanan Ezhuttacchan. He is an eminent research scholar and poet in Malayalam and Sanskrit. Having passed the Vidvan examination, he started his career as a school teacher and thereafter left for Bombay, where he was employed as a stenographer. He took M.A. degrees, in Sanskrit (1948), Malayalam (1955) and English (1964). He was awarded the Ph.D degree by the Madras University (1962) for his thesis *Bhashakautaliyam: A Linguistic Study*. After serving the University of Madras as lecturer in Malayalam from 1953 to 1971, he retired from active service. From 1972 to 1979, he was associated with the State Institute of Languages at Trivandrum, Dravidian Linguistic Association, University of Calicut and Kerala Sahitya Akademi, Trichur.

He was a devoted researcher who produced one outstanding work, *History of Malayalam Grammatical Theories* (1975). His scholarly articles have appeared in several collections. His 'mahakavya' (epic) in Sanskrit, *Keralodayam*, was given the Sahitya Akademi award in 1979.

FURTHER WORKS: Kiranannal (1956); *Ilayum verum* (1958); *Katirkkula* (1959); *Ezuttacchante Adhyatmaramayanam: oru pathanam* (1968); *Kalatippatukal* (1968); *Uluta nilannal* (1968); *Elilampala* (1968); *Muttum pavilavum* (1974); *Samiksha* (1979) and *Dipamala* (1981).

K.M.P.V.

EZHUTTACCHAN, THUNCHAT (Malayalam; 16th century) was a poet who shaped the destiny of Malayalam literature more than four centuries ago when it was subjected to the influences of Tamil and Sanskrit in content, style and form. The 'manipravala' poets depended on Sanskrit for literary models as well as vocabulary while those of the 'pattu' school leaned towards Tamil in these respects. Folk poetry remained totally ignored, without any literary status whatsoever. It was Ezhuttacchan who gave the people of Kerala a literary genre acceptable to all. In addition to this, he came to be regarded by a majority of the people as an 'acharya', a spiritual guru. His *Ramayanam kilippattu* became a holy book preserved in each household and read with devotion every day. His works are devotional in nature and, according to all available evidence, he led the life of a sage, leaving behind a few disciples.

There is little authentic information about his life and work including his name. The word 'Ezhuttacchan' which means 'the father of letters', is just an epithet indicating his status as a writer. Four different names 'Ramanujan', 'Raman', 'Karunakaran' and 'Suryanarayanan' have been suggested.

There is no unanimity about his name among the scholars. It is almost certain that he was born in a locality still known as 'Thunchan Parampu', in the Trikkandiyur village of Ponnani Taluk in Kerala. He is believed to have died at Chittur, another village, near Palghat, where he had set up a holy math. The existence of the math as well as of his disciples and poetical works even in the seventeenth century has been indicated by literary and historical evidence.

As regards his period, various suggestions have been made, ranging from 1400 to 1650. But the earliest of these dates may be ruled out on the basis of the language used and the borrowed ideas found in his works. Scholars like P.K.Narayana Pillai and Ulloor accept the 16th century as the most probable period, though they differ among themselves regarding the exact date and the supporting evidence. Their opinions are based on the names of personalities referred to by the poet as his teachers and patrons, the authorship of certain literary works popularly attributed to him and a document relating to the Chittur Math. No reliable information is available on the personal life of the poet. He is said to have gone on a long pilgrimage visiting several places in India. A chieftain known as Alvancheri Thamprakkal and the king of Ambalapuzha have been mentioned as his patrons.

The authorship of more than a dozen poetical works is commonly attributed to Ezhuttacchan. Of these only two are undoubtedly his. They are (1) *Adhyatma-ramayanam kilippattu* and (2) *Bharatam kilippattu*. The same cannot be said about any of the other works. Researchers, particularly P.K. Narayana Pillai, R. Narayana Panikkar and Ulloor have doubted the authorship of a few other works. According to P.K.Narayana Pillai and Ulloor, *Uttara Ramayanam* also is Ezhuttacchan's work.They are of the opinion that he could have written only the first nine 'skandhas' (cantos) of *Bhagavatam kilippattu*, the quality of writing of the Dashama Skandha being far inferior to that of Ezhuttacchan's known works. But K. Sankaran Namboothiri in his dissertation, which won the Kerala Sahitya Akademi Thunchan Award (1971) has established Ezhuttacchan's authorship of the entire work. Ulloor thinks that *Devimahatmyam* was also written by Ezhuttacchan but Narayana Pillai disagrees with him and assigns this place to *Harinama kirtanam*. *Sitavijayam*, also known as *Satamukharavana vadham* is likely to be Ezhuttacchan's own composition. *Brahmanda puranam* can be treated as his work in case his real name was Karunakaran; otherwise it is the work of one of his disciples. None of the other works attributed to him reflects his genius either in content or in treatment. *Bharatam kilippattu* excels all other works of Ezhuttacchan in poetic qualities, while *Adhyatma-ramayanam* has become more popular because of its spiritual significance. All the works of Ezhuttacchan are translations of Sanskrit texts. In this literal sense *Adhyatma-ramayanam* is the Malayalam version of a Sanskrit book of the same name written mainly for the propagation of 'advaita' philosophy.*Bharatam* is based on the epic *Mahabharata*. His translations are so done as to look like original creative works. Certain portions of each of these works are faithful translations of the corresponding passages found in the concerned Sanskrit text. But even these passages have acquired an original artistic value which reflects the personality of the poet. He has freely modified, summarised, expanded or omitted many other passages, and even chapters, thus transforming the whole text into his own poetry. His narration is interspersed with lyrical outbursts in which he gives expression to his passionate devotion to God. As a result, the themes adopted by him from Sanskrit texts have been recreated into a meaningful picture of life which represents a poetic vision inspired by a personal experience of the all-pervasive divine power. The poet is able to convey this vision through an adopted theme because he imparts a new colour and fresh life to the characters, events and situations depicted by him. In the course of this transformation, the descriptive passages become radiant with a new significance. The vocabulary employed by the poet expresses his inner experience. Sometimes they throb with surging emotions; at other times they become so serene as to convey a transcendental experience. The poet infuses the imagery adopted from his source material with fresh meaning and vitality. He has also incorporated new images wherever required.

The greatness of his poetry does not rest only on the philosophical passages of which there are many in each work, especially in the *Adhyatma-ramayanam*. As stated by P.K.Narayana Pillai, the secret of his success has to be found in his portrayal of devotion itself. It reveals a great soul awakened by a sensitive heart, a soul which radiates universal love. It is oppressed by the endless suffering of fellow beings, motivated by the desire to eradicate sin from the world and hence directed towards the single goal of realising the God within. Not only does he sing the glories of God with the strong feelings of an ardent lover, as exemplified by his lyrical description of Krishna in *Bharatam kilippattu* but he also enlivens every line of his poems with an undercurrent of devotion. At the same time, he has effectively depicted the human sentiments with exceptional vividness and intensity. His graphic description of the Kurukshetra battle, dominated by the towering figure of Krishna, has become a classic example of the depiction of 'virarasa' in its sublime form. It culminates in the unforgettable description of 'Gandhari vilapa' filled with such an intense expression of 'karunar-

asa, that it will lead any reader to a state of perfect detachment. The poet has succeeded in giving a transcendental value to these rasas. The combination of all these factors has made *Bharatam kilippattu* a classic, even though it has been written in an entirely new form marked by its freedom from all kinds of rigid rules.

The poetical form known as 'kilippattu' was a creation of Ezhuttacchan and he gave it a unique shape in each of his works. Several opinions have been expressed by scholars on the origin of this form and the exact meaning of its name. It is likely that the poet was influenced by the techniques employed by many Tamil poets in narrating stories. But kilippattu in its final shape is not just a combination of those techniques. Its name has to be related to Ezhuttacchan's own technique of narrating stories as being told by a parrot. The metres used in *Kilippattu* such as Keka, Kakali, Kalakanchi, Manikanchi and Annanada are of Dravidian origin. They are different rhythmic patterns which had developed through folk-songs. Hence they have an intrinsic musical quality and can be handled with a high degree of freedom. The language in which Ezhuttacchan wrote his *Kilipattu* is marked by clarity, sweetness and serenity. It is charged with feelings and is extremely melodious, and free from ornamentation. Words of Sanskrit origin and pure Malayalam words are combined in such a way as to form a homogeneous style. The form of *Kilippattu*, therefore, became so popular that it was blindly adopted by many of the later poets. It also became the basic model for evolving indigenous forms of poetry. The metres, the style, and the diction evolved by Ezhuttacchan came to be associated with the poetic tradition of Kerala and their variations have found their way into the structure of modern Malayalam poetry. Thus Malayalam language and literature are permanently indebted to Ezhuttacchan.

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K.S.N.P.

F

FABLES AND PARABLES (Assamese). Folk literature in Assamese abounds largely in animal characters. These animal tales are not necessarily like the *Panchatantra* tales or the European beast-fables which illustrate a moral, though it is acknowledged that some of the fables of Aesōp are not unknown in this part of India. Perhaps the most popular Assamese animal tale is that of the fox and the monkey. The fox and the monkey are friends, one clever and the other greedy. They both steal some bananas. The monkey takes the fruits up a tree for greater safety, but while he eats the bananas he only throws down the peels for his friend below. Then follows a series of incidents in which the fox gets his own back. There is a lesson in the tale, but it is hardly emphasized, the interest resting chiefly on the humorous incidents.

Medieval Vaishnavite preachers made use of certain tales, often short, the obvious purpose of which was to drive home some moral. There is, for instance, the parable of the quail. At a certain spot in a jungle a quail used to take a dust bath. Other animals followed the bird's example and began to roll in the hollow made by the bird. In time the hollow got deeper and collected rain water. Now a king happened to go for hunting, and while moving about, became thirsty and looked for water. He found some water in that hollow and drank from it. He then had the hollow enlarged and made it into a tank, He also consecrated the tank by performing certain ceremonies on its bank. Though the tank was apparently made by the king, the credit should go to the bird, for it was the quail which had started the job.

Here is a parable about the fickle mind and the importance of getting it under control. A body was floating down the river. A certain crow noticed it, settled on it and went on feeding itself. The bird went a long distance along with the body, but then it recalled its nest and leaving the feast returned home.

The animals speak like human beings in tales where they play a central role, while in some other tales the humans explain their activity.

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Pr.G.

FABLES AND PARABLES (Gujarati). India has a rich tradition of fables in *Hitopadesa* and *Panchatantra*, which has greatly influenced all the Indian literatures. Folk literature also abounds in fables. In medieval Gujarati literature, fable was not an independent genre, but fables were incorporated in the side stories of long narratives. Premananda (1636-1734) wrote numerous 'akhyanas' in which in the story of Nala, the swan delivers messages between the hero and the heroine and it was through this medium that a rapport was established between Nala and his beloved. In many of Samal Bhatt's (1690-1769) stories, birds and beasts communicate between themselves and with human beings. It was so because the common people had much interest in miracles. With the impact of western literature, in the beginning several translations of *Aesop's Fables* were presented. With the spread of education and with the intellectual growth of the people, the interest in fables flagged. In the 20th century we find that fables are revived, their source being folk tales. In the third decade

of the 20th century, Gijubhai Badheka (1885-1945) revived folk fables and presented them in a way enjoyable for the children of every age group. He put fables on such a sound footing that writers of children's literature after him have picked up the thread and at present most of the children's literature consists of fables. The earliest parable in Gujarati literature occurs in *Tribhuvan deepak prabandha* (1406) by Jayashekhar Suri, a Jain monk. It is an allegory of the soul, named in the work as king Paramahansa, who is deeply in love with his queen Chetna (consciousness). One day he happens to see Maya (illusion) and succumbs to her charms. Chetna leaves the king. King renounces his kingdom of Vishva (universe) and Kayanagri (physical senses) and leaves the administration to his minister Mana (mind). Maya joins with Mana and gets the king arrested. That means the soul becomes a prisoner of erratic mind. After many ups and downs Paramahansa (soul) regains control over Kayanagri (physical senses) through meditation. Thus, spiritual message is given through an interesting story.

Premanand has in the *Vivek vanzaro* (Discretion, the pedlar) has written a parable on the importance of vivek (conscience). The fable is weak and the interest is not sustained.

In the 19th century Dalpatram (1820-1898) wrote a parable *Hunnarkhanni chadhai* (The invasion of industry, 1851) in which he depicted how foreign goods invaded India and destroyed the Indian craft and industries. In the parable, Hunnar (Industry) is the king, Yantrakhan (Machinery) is the minister, Madardat (a kind of cloth) is commander-in-chief and miscellaneous imported things as army.The incidents of battle are well narrated. The poet has been successful in convincing people about the evil effects of the lure of imported goods.

Narmad in 1863 wrote *Hinduoni padti* (Downfall of the Hindus), a parable. 'Reform' is referred to as King Sudharaditya who goes to war against Vehem Yavan (superstition) and the poet who is a crusader for reform, is the commander-in-chief. The poem gives a vivid picture of India at the zenith of glory and traces her decline to forces of conservatism, superstition, short-sightedness, caste-prejudices and social inequality. The poem is one of the famous parables of Gujarati literature.

Hargovindas Kantawala wrote *Andherinagarino gardhavsen* (Donkey king of a chaotic city) in which he described the chaotic conditions of a native state where kings behaved as if they had no head. The parable convincingly drives home the state of affairs of the native states of that time.

Of late, parable as a medium of conveying some ideas, lost its importance and no parable worth mentioning has come to light after the third decade of the 20th century.

C.M.

FABLES AND PARABLES (Kannada). It is difficult to differentiate between parable and fable as both are short stories narrated to illustrate moral teaching. However, one of the features that demarcates a fable from a parable is that in a fable animals are used as living characters of the story. On the other hand a parable emphasises moral or spiritual relations of human beings, not necessarily with illustrations of animal characters.

Kannada literature is rich in fables and parables. In fact, *Vaddarathane* (9th century) known as one of the priceless early literary works in Kannada is a treasure of short stories told in old Kannada prose. There are about 19 stories, but they are lengthy and meant to teach the doctrines of Jainism. Here in this work, a few parables and fables such as 'Sage and monkey' (Story No. 16) are included.

Panchatantra, a well known collection of fables, has been rendered into old Kannada by Durgasimha. This version of *Panchatantra* (1031) has to its credit a few noteworthy features. First, Durgasimha has based his work on the *Panchatantra* of Vasubhagabhatta which owes its origin to the five stories written by Gunadhya in Paishachi language. Secondly, it is quite different from that of the famous Vishnusharma's *Panchatantra*. Thirdly, it is the first collection of fables translated into a regional language of India. Vasubhaga's *Panchatantra* is popular in south India and south-eastern parts of Asia.

There are about 60 fables in Durgasimha's *Panchatantra* interwoven with ethical teachings and 'katha shlokas' (verses giving the summary of the stories). Durgasimha has included about 13 fables of his own and these are not so far found in other versions of *Panchatantra*.

Nayasena is another outstanding narrator of fables and parables. Even though all his stories in his work *Dharmamrita* cannot be called parables and fables, there are about 15 fables such as 'Yajnadatta and mangoose', 'Kapalika and the young elephant', 'Serpent, tiger, monkey and the goldsmith who had fallen in the old well', and others which are noteworthy. A few of these stories are in Durgasimha's *Panchatantra* also. These stories in *Dharmamrita* aim at preaching the precepts of Jainism.

Thus the trend of popularising fables and parables has been there in Karnataka since the beginning of Kannada literature. After the 12th century the revival of such stories became noticeable during the 19th century alone. Some missionaries and enthusiastic Kannada writers helped to strengthen the publications of fables and parables as these stories were useful in the new set-up of education during the British rule in India.

The fables of *Hitopadesha*, a literary work just like *Panchatantra* were introduced to Kannada people only during the first half of the 19th century. There is a book named *Sanna hitopadesha* (1836) meant for children of 6 to 8 years. The renowned scholar S.G. Narasimhachar

translated into lucid Kannada the complete *Hitopadesha*.

Aesop's Fables were unknown in Karnataka earlier. Due to the efforts of Walter Elliot, a British officer, who was interested in these fables, a translation of *Aesop's Fables* in simple Kannada was brought out as a text book for children (1840). Rev. W.C. Worth of the Basel Mission also published *Aesop's Fables* in Kannada (1840).

Manvi Veerappa's *Kathasagara* (the author states that he started to write these stories in 1851) is to be noted because of the influence it bears of *Brihatkathakosha*. The stories are narrated by Kathasagar to king Vajrachudamani. The stories are not interwoven but they are independent and separate fables and parables which number forty. The narration of the stories is not so pleasing and most of them are in low taste.

A collection of short stories by Adakki Subbaraya published by the University of Madras (1846) has moral teachings as its aim. The parable of 'Soldier and his sword' conveys the moral of good and bad deeds. The fable 'Vulture and crow' tells how a doctor who cannot cure his patients is also useful to them. Thus this collection has different types of stories.

Katha saptati, published by Wesleyan Mission, Mysore (1830-1840), has the fables selected from *Panchatantra* and *Aesop*. There are other popular stories meant to teach morals to the primary school children, especially in Mysore state. Rev. D. Sanderson of the same Mission published two volumes of such 'Katha sangraha' to enable foreigners to learn Kannada.

M.S. Puttanna has made a name in the field of stories with a moral among persons of all ages. His work *Niti chintamani* (1884) containing about 150 stories has become a standard to many. There are in this book not only fables and parables but also other tales selected from great literary works. Puttanna's method of narrating these stories is so attractive that this book had to be issued in many editions.

Rev. F. Kittel of the Basel Mission edited and published the stories of *Panchatantra* (1864) with a very scholarly introduction. It is believed that Mummadi Krishnaraj Wodeyar, Maharaja of Mysore State, translated *Panchatantra* (1865). Rev. Garret of the same mission also edited and translated *Panchatantra* (1865). Both the works of these scholars were very useful to the students.

The name of Siva Rudrappa Kulkarni (Gourish) deserves notice in the history of fables and parables. His stories aim at moral teaching and they are concerned with the modern society. He translated *Hitopadesha* (1900). His literary work *Nanna tayi* (1901) and *Nada netegar* are noteworthy. Most of the stories are his own while some of them are influenced by the old fables.

Durgasimha panchatantra (1920), summarised in old Kannada prose by M.P. Pujar, was in constant use as a text book in the early years of this century. The fables of Durgasimha had been for the first time popularised by M.P. Pujar. During this period Devudu Narasimha Shastry translated in modern Kannada the complete work of Vishnusharma's *Panchatantra*.

G.P. Rajaratnam is a pioneer in the translation of the Jataka tales into Kannada which preach moral precepts of Buddhism. The fables and parables of Jataka tales are very near to the common mass of people and quite appealing. Among different collections of Jataka tales by Rajratnam, *Budhana jatakagalu* (1937) may be noted. Rev. Cherappa Uttangi's *Drishanta darpana* (1939) is a collection of stories with philosophical import. Sali Ramachandra Rao translated in simple Kannada such stories and his work is named *Buddha jatakagalu* (1948). A.R. Krishnashastry's *Kathamrita* (1952) is a treasure of stories in which there are *Panchantantra* fables also.

The famous story of Punya Koti is a well-known fable, peculiar to Kannada soil and hence is popular; the fable teaches the moral of speaking the truth.

In recent years there have been Hoysala, Shivram Karantha, Anupama Niranjan and many authors and publishers who have utilized the fables and parables of different works, such as *Panchatantra*, *Hitopadesha*, *Aesop's Fables* and others in their own way for producing children's literature. Children are always fascinated by these tales.

V.H.

FABLES AND PARABLES (Kashmiri). Kashmir has been the meeting ground of many cultures and religions since the remote past. It was once the land of Naga cults and their culture. Later, the Vedic religion made its way here. Buddhism reached its zenith here and it was the Prayaga of Mahayana. Trika Shaivism, a gift of Kashmir to the world, thrived here in full bloom. Islam reached here somewhere in the first half of the 14th century.

We come across elements of Chinese, Turkish and Central Asian cultures in our language and folk literature. As a result of the variegated influences our folk literature has derived a lot of material to meet its needs; it has benefited by an energising contact with foreign elements from different sources.

In *Rajatarangini* there is a fable attributed to Maharaja Lalitaditya (695-731). In Chinese annals this very fable is attributed to a Chinese general of 1st century. Another fable attributed to Sindhu-Mati in *Rajatarangini* is a fable of Kumaon Hills.

Some Kashmiri fables are close to the stories in Jataka tales and *Panchatantra*. It shall not be out of place to mention that there is a strong tradition that *Panchatantra* owes its origin to Kashmir, because some events, birds, beasts, etc. occurring in this great collection of fables are peculiar to Kashmir.

Deshopdesha of Damodar Gupta, another fable collection, is also written by a Kashmiri, *Kathasaritsagara*

of Somadeva (11th century) too was written by a Kashmiri. Both these books contain fables of Kashmiri origin and speak of Kashmiri genius. Though the time has wiped out a lot of old fables from the memory of the people, even then a lot of fables are current today. Excepting one Englishman Rev. J. Hinton Knowles nobody has worked on Kashmiri fables with a scientific outlook and critical discrimination.

It is difficult to subscribe to the view of Rev. J. Hinton Knowles that some fables of *Panchatantra* have found their way into Kashmiri folklore through the medium of Persian. Kashmiri versions of these stories have nothing in common with the Persian versions of *Panchatantra*, the *Kalila damana* or *Anwar sahili*.

A Kashmiri fable about a blue jackal owes its origin to *Panchatantra* and is included in Rev. J. Hinton Knowles' book *Dictionary of Kashmiri Proverbs*, published from Bombay in 1885 and also in his *Folk Tales of Kashmir*, published from London in 1893. This fable is not confined to Kashmir alone. It is a favourite fable of Simla hills also. This old fable of Indian origin is included in the popular version of Nakhshibi's *Tutinama* (Persian) also.

Another fable included in Knowles' *Dictionary of Kashmiri Proverbs* is that of 'Iron-eating mice' current among the Kashmiri folk. This fable is common to all the versions of *Panchatantra*. In addition to this, it is included in Jataka tales and *Kathamanjari*.

This fable has been very popular in the northern as well as in the southern states of India. It is included in Tibetan folk-tales. Besides, D.J. Robinson has included it in his book *Tales and Poems of South India*. A version of this fable with slight modification constitutes a part of Uperiti's book *Proverbs and Folklore of Kumaon and Garhwal*. These examples are quoted only to illustrate the fact that generally the fables of the East have a common origin and it is India which is the birth place of almost all the fables now current in the entire Asia, and in Europe to some extent, through the medium of Persian and Arabic.

It is Rev. J. Hinton Knowles who set the ball rolling and did pioneering work in the field of Kashmiri fables and parables. He published the first collection of Kashmiri fables and parables captioned *A Dictionary of Kashmiri Proverbs*. It contains 91 fables and a good number of proverbs and parables. His second book *Kashmiri Folk Tales* covers 450 pages. It contains 40 fables and 100 odd folk tales and anecdotes. One fable, Himal deserves particular attention. It is one of the most popular fables of Kashmir and Kashmiri poets have based masnavis and operas on this fable. It is supposed to be of indigenous origin and represents the fusion of Naga and Aryan cultures. But delving deep we come across a similar fable in the folk literature of Assam and a story of the same nature is popular even today in the Baltic Republic of the U.S.S.R.

Knowles has tried hard to remain true to the folk version of fables but he has been misled by story tellers. Thus some spurious things have crept into the text of his books. That was so because he was not fully conversant with the Kashmiri language. Despite a few drawbacks, Knowles has done a wonderful job and has delivered the goods to the best of his capacity and knowledge. His work in this field is still unsurpassed, though he completed his job a hundred years back.

After Knowles, some work in this field was done under the auspices of Jammu and Kashmir Academy of Art, Culture and Language. The Academy has so far published four books captioned *Folk Tales*. These four volumes have been edited by Akhtar Mohi-ud-Din, Pushkar Bhan, Tak Zainagiri and Mohammad Ahsan Ahsan.

There are a few good fables in the second and third volume of *Folk Tales* published by Jammu and Kashmir Cultural Academy in 1972 and 1973. The volumes under reference have been edited by Shri Tak Zaingiri and Mohammad Ahsan Ahsan. Noteworthy fables recorded in these volumes are 'If God bestows,' 'Justice shows the path', 'Three fools', 'Wise barber' and 'Alive after death'. Some fables included in these volumes are from persian sources and speak of Persian influence which dominated Kashmiri for about five hundred years, but so far as the editing is concerned both the volumes are not quite fully classified nor neatly condensed.

In regard to parables Kashmiri is a rich language by any standard, although exhaustive research in this sphere is yet to be taken up. The first step in this direction was Rev. J. Hinton Knowles' book *Dictionary of Kashmiri Proverbs*. After Knowles some ground work was done by Dr. Neve which appeared in *Indian Antiquary*. It was Sudarshan Kashkari who did some good work in collecting parables. His book *Wit and Wisdom of Kashmir* was published by State Research Department in 1964. Most of the 'vakhs' and 'shruks' of Lal Ded and Nund Rishi have attained the status of parables in the Kashmiri language. Though some good work has been done in this field, yet a lot of ground has still to be covered.

No creative writer has contributed to the stock of fables so far in Kashmir, but Hardy Koul Bharati and Bashir Akhtar's style of writing is close to the style of fables, though no appreciable body of fables has been collected so far.

Two noteworthy characters of Kashmiri fable literature are 'Suda Bror' (God of perfection) and 'Buda Bror' (God of wisdom). These characters are the symbols of wisdom and right thinking. But so far nobody has paid any heed to the role they play in our fables and sometimes in our folk tales. As a matter of fact, a lot is yet to be done in the field of fables and parables of Kashmir.

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Kashmir (Srinagar, 1964); Tak Zainagiri, *Kashri luka katha* (Vol. II, Srinagar, 1972).

Mo. S.

FABLES AND PARABLES (Maithili). Printed editions of fables and parables are not yet available, save a translation of *Aesop's Fables* by Baidyanatha Choudhari. In oral tradition the fables are known to enlighten the young frequently with a moral in the form of a maxim (upalakshana).

J.M.

FABLES AND PARABLES (Malayalam). Allegories and tales establishing moral lessons (parables) and anecdotes intended for entertainment (fables) prevalent in Kerala have the following sources:

i) Local interpretation of epics and epic characters and weaving of varied anecdotes around them, some imaginary and some substantiated by epics.

The stories of Karna, Parasurama, Bali Maharaj, the attempts of Kauravas to kill Bhima, etc. have, in this process, become fables for the masses. Folk variations of fables relating to epic characters are also many, such as Kaikeyi's taunting of Sita (in terms of the present day daughter-in-law and mother-in-law relationship), a washer-man scandalising Rama and Sita (in rural idiom), Kauravas performing black-magic through a sorcerer, etc.

ii) Emergence of stories from the experience of life:

Many of Kerala's own legends and fables pertain to various sorcerers who used to conjure up 'chathan' and 'yakshi' (demi-gods and witches). These were collected and published by Kottarathil Sankunny (*Aithihya-mala).* Also there are stories relating to Shankaracharya, saint poet Vilwamangalam and other religious leaders, powerful kings of ancient days like Marthanda Varma and Shaktan Tampuran, and patriots like Pazhassi Raja and Velu Tampi. The most charming are the fables relating to the legendary twelve sons of a Pariah wife. The youngest son, Naranath Bhranthan used to demonstrate moral and ethical principle through his deeds in a way similar to what Socrates did in Athens. The lessons of such parables are:

a) it is only the inner purity that matters, b) caste has no sancitity and c) ritualism has no meaning.

iii) The stories of *Panchatantra* and their local variants.

Animal stories are by and large *Panchatantra*-based, like the race of the tortoise, the tortoise who wished to fly, the sharing of cake between two cats, the clever fox who fooled many other animals, the foolish donkey, etc. But Kerala has added to this wealth a good number of elephant stories, based on legendary elephants brought up by various land-lords. Here one meets benevolent, revengeful, intelligent, extremely lovable, and all types of elephants. Many animal stories are retold by Nambiar to illustrate certain contexts in the epics.

Many fables have become part of the 'social unconscious' and therefore have been condensed into maxims. For example, the expression. "I saw it in day-time" refers to a fable of a man who was warned at dusk against falling in a well on his way. Unconcerned, he took the literal meaning and replied "I had seen wells in daytime" while himself slipping into it. The maxim "Even the squirrel has his part to play" is based on a fable that while the bridge to reach Lanka was being constructed, a squirrel too did its share of work. "To arouse people from sleep only to inform there is no supper" obviously refers to the habit of a stingy land-lord.

K.N.K.

FABLES AND PARABLES (Marathi). Fables, as a rule, are supposed to be great favourite with children. But in fact it is a form of narration used by philosophers and preceptors to bring the truths and the ethos and beliefs of their times. In Marathi we happily have, from the very beginning (13th century), a fund of such fables or analogies (examples of the precepts), as seen in the Mahanubhava literature, viz. Chakradhara's *Drishtantas* or analogical illustrations from the famous *Lila-charitra* which was titled *Drishtanta-pathas.* Many of the fables and parables were meant to drive home the truth as preached by the great omniscient 'Sarvajna'. Some of these tales and fables were undoubtedly inspired by the famed *Panchatantra* (Sanskrit) credited to Vishnusharma. Curiously enough, a Marathi rendering of the same Sanskrit work appeared as early as the 13th century. Although there are said to be four prose and five verse adaptations of it in Marathi, this 13th century version is available only in excerpts and its author is anonymous. In the Marathi rendering, the title was changed to *Pancho-pakhyana* and it remained so till the 19th century, when many books of this type were translated into Marathi. Thus there was a gap of six centuries from the 13th to 19th before such translations were done in Marathi. It does not mean that the children of the interim period were not eager for such tales. The fables came down from generations of 'old wives' or grandmas, but they were orally transmitted by them to their young wards. In the 19th century many books of such fables and parables appeared. Some were original, but most of them were in the form of translations or adaptations. *Panchatantra* appeared in a new translation, first as an original title by Vaijanath Sharma, in 1815, then again under the title *Pancho-pakhyana* and later anonymously in 1836. As *Panchatantra* it appeared again in its Marathi translations in 1932 (edited by V.S. Sukthanker). The other well known books like *Simhasana-battishi* by Vaijanath Sharma, *Hitopadesha*, anonymously, *Vetala-panchavisti*, translated by S.K. Chatre and *Shuka-bahettari*, again anonymously appeared in 1852. Translations of books from other

languages that appeared in the 19th century are *Isapanitikatha (Aesop's Fables)* by Major Chandy in 1859 and a very fine adaptation of *Arabian Nights*, done by the veteran Sanskrit and Marathi savant Pandit Krishnashastri Chiplunkar and published in 5 parts under the title *Arati bhashentil Surasa ani chamatkarika goshti* (1861-65). But another wave swept this field in the first few decades of the 20th century. Many collections of fables were published and new yarns were spun by the grandmas, for the youngsters of those days were eager to have newer stories. So new stories took shape in grandma's imagination and were told orally and never reduced to writing. The writers in Marathi now took to writing new stories in the place of old fables, yet they served the same purpose of transmitting moral idea to the readers' mind. These came to be styled in Marathi as 'rupaka kathas'. Tagore's experiments in this direction were the source of inspiration; but more so was the influence of Khalil Gibran's parables, originally written in modern Arabic and translated or adapted into English by the author himself. Novelist V.S. Khandekar (1898-1976) started this vogue in Marathi in right earnest. His first 'katha' of this type was written in 1931. He published many collections of such short metaphorical pieces, *Svarna kana* being one, with the so-called original tales and fables of Gibran. It is he who gave it the name of rupaka katha and made it popular. His metaphorical short pieces were published in several collections. Many others followed suit, but the craze for writing this sort of imaginary stories became so obvious and easy that another famous litterateur Anant Kanekar (1905-1980) wrote such rupaka kathas under the pseudo-translations of Gibran's works in order to convince readers that such essays were really very easy to copy. These rupaka kathas were then collected (1949) in a volume called *Ruperi walu* (The silvery sands). The critics praised them to the skies as Gibran's genuine pearls of thought. But soon Kanekar himself came out with the truth. The author was not really serious about these parables, yet a second revised edition of it was brought out with some new additions, but only after Kanekar's death. He was truly successful in writing rupaka kathas and people liked his writings. That was the latest phase in Marathi fables or parables.

S.S.B.

FABLES AND PARABLES (Punjabi) are one of the oldest and most popular forms of folk-tales of the Punjab. In it, animals behave and speak like human beings. The animal world gets humanised, and also the inanimate world comes alive as animate. It is didactic in its essence and presents some moral lesson or universal truth. Some of these are humorous, others are satirical.

Aesops's Fables, which are very popular all over the world, are considered to be the oldest, presumably collected in the 2nd century B.C. Some of these tales travelled to western Europe from India. The oldest Indian collections of fables, *Panchatantra* and *Hitopadesha*, are very well known all over the continent and have been translated into many languages. These collections, which were widely read in the schools in the middle ages, were based on fables prevalent in northern India, and some of these are still popular.

Punjabi fables are narrated in prose, but some of these are interspersed with aphoristic verses. Inanimate objects act, talk and feel like human beings. The best example is 'Sund te haldi' (*Battan mudh kadeemdian*, Vol. II) where goodness and badness of social relations are depicted through inanimate objects.

Some of the Punjabi fables, satirizing certain human weaknesses and follies, condemn vices and eulogise virtue and try to cultivate wit and intellectual capability in human behaviour.

Some of the medieval poets such as Bhai Gurdas have refashioned certain fables in their poetry, others have referred to these for moral purposes. Very few fables have been collected so far. Some of these are to be found in F.A. Steel's collection *Folk Tales of Punjab*, and S.S. Wanjara Bedi's collection, *Punjab dian janaur kahanian*.

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S.S.W.B.

FABLES AND PARABLES (Sanskrit). Fables form a major class of Sanskrit literature. Stories where birds and animals are the main characters, and who think and behave like human beings are found even in ancient Indian literature, like the *Vedas* and the *Mahabharata* as well as the Buddhist Jataka stories. The insertion of a number of different stories within the framework of a single narrative, and minor stories embedded within such stories became popular as in the *Brihatkatha* redactions. The most important example of the fables is the *Panchatantra*. The fables may have some didactic purpose, but it is generally implicit.

The parables of didactic stories where birds and beasts form the characters and who behave like human beings, are narrated with the specific purpose of pointing out some morals. There is no personification involved for the Indian mind. The animals can naturally think and behave like human beings. Parables are found even in the vedic texts and the *Upanishads*, e.g., the parable of the two birds on the same tree. It is this essentially didactic purpose that distinguishes the parables from the fables. In the fables some didactic element may be implicit but it is not an integral part of it as it is in a parable.

K.K.R

FABLES AND PARABLES (Tamil). Fables and parables are of a hoary antiquity and have persisted with a sort of tenacity in the Tamil tradition as in Sanskrit; many are the new renderings of the *Panchatantra* tales as of the earlier Buddhist Jataka tales available to the Tamils, sometimes in verse, oftener in prose.

In modern times, a new Somasanma (A.K. Ramachandran) wrote a series of new tales of morals, rather tales of contemporary morals, written over the years 1935 to 1945. His contemporary, C. Virdhachalam, better known as Pudumaipittan, wrote at least one fable with a moral. In the end everything is happy. These are the two most successful fabulists of modern times.

Parables have perhaps an ancient ancestry, but it was with the parables of Swami Ramakrishna that C. Rajagopalachari made a name for himself in Tamil. He went on to write a series of original parables and fables which he had collected in a book form, but many of them do not come off with any telling effect, though they were immensely popular, because they were written by Rajagopalachari.

Except for these pioneers of the early decades, Tamil literature in the modern period has been entirely free of parables and fables. An attempt by some writers to interpret Subramania Bharati's (1882-1921) long narrative poem the *Kuyil* as a parable or a fable, or even as an allegory, have been a failure. A few novels of the modern times, like Rajanarayanan's *Gopalla-gramam,* have a fabular structure as has the later and more intellectual effort of Sundara Ramaswamy.

K.N.S.

FAGU (Gujarati) is a poetic genre which was in vogue in mediaeval Gujarati literature in which the beauty of nature in spring is portrayed. It derives the name from 'falgu' which means spring. The spring season starts from the month of Falgun. But the fagu poem does not depict the beauty of nature alone. It also depicts the pleasures and joys of youthful love, its hopes and fears, its pangs of separation and the ecstasy of the union of lovers also. Fagu was most popular amongst the Jain poets, who were mostly 'sadhus', and had renounced the world, and, therefore, though they depicted erotic sentiment, it always ended on a note of self restraint, renunciation and calm. The first fagu was composed in 1344 by Jinpadma Suri and it is called *Siri Thulibadra fagu.* In the non-Jaina *Vasant vilas* by an unknown author, erotic sentiment was powerfully depicted against the background of the beauty of the spring.

C.M.

FAIZ AHMAD FAIZ (Urdu; b. 1911, d. 1984) is widely acclaimed as the leading 20th-century Urdu poet. Faiz was born in Sialkot, Punjab, and had a varied career as teacher, army officer, journalist, political leader, trade unionist and broadcaster. His poems reached a wide audience through mass media, and almost every popular singer sang his ghazals. The poems have been translated into several languages, including English; the best known being by Victor Kiernan, published by UNESCO in its representative works series (1958). Imprisoned more than once by the Pakistani Government for his political stance, he spent a period of exile with the Palestinians in Beirut. He returned to Pakistan in 1984, where he died in Lahore. Faiz received many literary awards, notably the Lenin Peace Prize in 1962.

Faiz's collections of poetry include: *Naqsh-e-Faryadi* (1941), *Dast-e-Saba* (1952), *Zindan Nama* (1956), *Dast-e-Tah-e-Sang* (1965), *Sar-e-Wadi-e-Sina* (1971), *Sham-e-Shahryaran* (1978) and *Mere Dil Mere Musafir* (1981). His better known prose works are: *Mizan* (critical essays, 1962), and *Saliben Mere Dariche mein* (letters, 1971). His collected works, *Sare Sukhan Hamare* appeared from London in 1982, and *Nuskha-hae Wafa* from Lahore in 1984.

A humanist to the core, Faiz sang of love and revolution with equal ease and grace, and in fact, in him the fire of revolution turned into the all embracing passion of love. Faiz's poetry is marked by the zeal of a crusader as well as the mellowness and pathos of a lyricist. Throughout his life, he fought against tyranny and oppression, and never compromised on principles. For his universal appeal, he was held in equal esteem both in the East and the West. He was as popular in India as in Pakistan, and his fame had spread to USSR, U.K., France and Canada. Faiz, in fact, by the sheer charm of his muse, has received acclaim as one of the leading South Asian poets.

Faiz was essentially a lyrical poet. He had written both ghazals and nazms, a comparatively new verse form in Urdu poetry based on the western models. Faiz was admirer of the classical imagery of Urdu ghazal, and his style bears traces of the language of both Ghalib and Iqbal. He accepted and assimilated much that was in the tradition, and used the classical conventions and imagery with such depth and ingenuity that his poetry reflects at once the heritage of the past and the quest, suffering, and restlessness of the present.

The imagery of the classical ghazal was developed and perfected for physical love and for erotic themes. Later, in the course of centuries the same imagery was further developed and expanded for the expression of mystical and spiritual ideas. This continued for long, and once in a while the same imagery was used with socio-political nuances. But it was in the 20th century that a new dimension was added to it by those who sought to make use of classical imagery for political themes. In fact, Faiz Ahmad Faiz responding more and more to the demands and stresses of the modern age, used it for socialist themes in the true sense of the term. The underlying pattern of such poems is the same age-old love

triangle. The first person of the poem is again the 'ashiq' (lover), that is, the revolutionary, the nationalist, or the rebel. His mahboob (beloved) is the country, the society, or the people. The third element of the triangle, the 'raqib' (rival), is colonialism, imperialism, or the bourgeoisie.

Still, Faiz is as deeply concerned with purely personal themes as he is with the socialistic. Frequently, the two emerge as poles, pulling him in two different directions. In his poem, *Mujh se pahli si muhabbat meri mahboob na mang* (Love, do not ask etc.) he speaks of his beloved, whose "beauty kept earth's springtimes from decay" as one pole, and of "men's bodies sold in street and marketplace... with festered sores dripping corruption" as another pole. One is calling for love, the other for action. To Faiz both are dear. He wants to respond to the individualistic urges as well as to the call of the exploited society. This cleavage between human passions and socialistic obligation, or the division of loyalty between the real and the ideal, classical and modern, or love and faith, runs its contradictory course throughout the poetry of Faiz.

This so-called tension between the realistic and idealistic impulses, or between the devotion to art and country, or to the self and society is nothing new. As suggested by Faiz's translator, Kiernan, "It is the common fate of the progressive movements all over the world." But what lends a unique quality to the duality of Faiz's poetry is the fact that besides being true to his personal feelings, and writing lyrical verse of great ecstasy, he transformed some elements of the classical poetic tradition by informing them with socio-political meanings.

Faiz thus is tenaciously rooted in the tradition, and therefore, was never swept off his feet by the winds of political exigencies. Many of his poems remind us of the dreamy monologues of the ghazal, and recall the same mood of melancholy. The captivating musicality of his verse is yet unsurpassed in contemporary Urdu poetry. He is a lyrical poet par excellence. The humanistic values of Urdu ghazal have also saved Faiz from being indignant or violent. He strongly feels that poetry should come out of its ivory tower and take notice of human misery, but also believes that poetry should serve Beauty and must not be subservient to anything other than the artistic values. Therefore, in Faiz, the ideal and the personal, coexist, one to the fulfilment of the other.

The Times of India, New Delhi, wrote on his death on 22 November 1984: "Faiz had to suffer a great deal at the hands of Pakistan's rulers, including numerous terms of detention and imprisonment. Yet his incarceration, on obviously fictitious charges, did not break his spirit. It reinforced his will as a revolutionary and reinvigorated his poetry. Faiz died an unhappy man, hounded by religious fanatics and jingoist politicians who were as peeved by his left-wing views as his stress on the Indian roots of the Urdu literary tradition. Within any cultural perspective that seeks to integrate that tradition, Faiz must be seen as a part of our heritage."

G.C.N.

FAIZ, SADR-UD-DIN MUHAMMAD KHAN (Urdu; d. 1739) was a poet who came of a noble and learned family of Iranian origin. Faiz had remarkable command over Persian language and deep insight into its literature, especially poetry. He authored several books and booklets in Persian on various subjects and wrote verses in both Urdu and Persian. Faiz has the distinction of being the first poet of north India who collected his poems in the form of a diwan (anthology). His extant poetic works, collected in *Diwan-e-Faiz* (ed., S.M.H. Rizvi Adib, 1946), consist chiefly of ghazals and masnavis. The masnavis are short but may still be classified as narrative poetry. External beauty and human love are the themes that run through all his ghazals. The concept of human love embodied in them may at best be called a cult of beauty. The diction of his ghazal is characterised by simplicity, softness and pliancy. He laid more emphasis on purity of language and beauty of expression than on the subject matter. Simplicity, directness and spontaneity are the characteristic qualities of his poetry.

Local colour, feminine grace of the beloved and direct address to her instead of using pronoun of the third person, make his poetry distinctly different from traditional Urdu poetry.

Manuscripts of his poetry are kept in the Bodlean Library, Oxford and Jamia Millia Islamia Library, New Delhi.

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D.M.N.K.

FAKIRA (Marathi) by Annabhau Sathe (1959) is a novel of socialist realism and in this respect it is distinctive. It portrays life of the down-trodden and reflects society in its neglected and lower depths. A film was made on it. It revolves around the life of the Mang community during the British rule.

The story depicts the prevalence of enmity between two villages on the question of celebrating Jogni fair and also the scarcity and the epidemic, the consequential starvation of the inhabitants and the ultimate effect of all these on the good natured Fakira, the hero of the novel, who turned out to be a rebel and robber. The speciality of the novel lies in the depiction of the characters who have been imbued with idealism. Fakira is brave, courageous, somewhat hot-tempered, self-respecting and soft-hearted. He does not tolerate injustice. Seeing the harrassment of

the Mang community at the hands of the government on his account, he himself nobly surrenders. The characters who back Fakira are also good-natured, virtuous and stand by their ideals. Because of them the virtues of Fakira stand out prominently and his individuality becomes explicit.

Bapu Khot is the villain of the novel and there is a straight fight between good-natured hero and the evil-natured villain. Fakira is straight-forward, Khot is wicked. Khot is a coward as much as Fakira is courageous. Thus the depiction of characters is quite conventional. Even the accidental deaths of Bapu Khot and his companion Raosaheb Khot have been brought about for 'poetic justice'. Because of this the novel has become melodramatic.

One attractive feature of the novel is its sub-theme of the friendship between Fakira and Sattu, who also has become a dacoit on account of circumstances.

Though the picture of downtrodden community appears in it, this is not a novel about the Dalit community in its true sense. The characters here accept the old Balutedari system and respect the traditional values of life. Each one of them unquestioningly accepts his consequential social status and respective responsibility. The novel does not contain the present day depiction of the Dalit community, which is seen in resentment and rebellion against the circumstances and the traditions.

Though the novel has taken shape out of the direct and indirect experiences of the author, it is not wholly a realistic novel. One can see the idealistic and romantic elements in it.

Although Fakira is on the whole a melodramatic and conventional novel, one cannot deny that it is a readable and gripping story.

N.A.

FALLON, S.W. (Urdu; b.1817, d. 1880) entered the Bengal Education Service in 1837 where he held various posts. He was especially interested in folklore and Indian culture. As judiciary and revenue were then controlled by the British rulers, the need arose for exhaustive dictionaries which could help the translators. He found the prevalent dictionaries full of errors and not covering law. *The English Hindustani Law and Commercial Dictionary* of words and phrases used in civil, criminal, revenue and mercantile affairs was his first venture published from Calcutta in 1858. Numerous equivalents, derived from colloquial intercourse, original law proceedings and authorised translations of legislative enactments, were incorporated by him. Added to this dictionary is a long dissertation on "What is Urdu (Hindustani)" in which he is critical of Urdu deriving from Persian and Arabic instead of simple Hindi. An abridged version of this dictionary was also published. A reverse Hindustani English edition was also prepared. He was awarded the degree of Ph.D. by Halle University. During 1875-79 he published *New Hindustani English Dictionary* in which prominence was given to spoken rustic mother tongue and the language of women. Illustrations were drawn from everyday speech, poetry, songs, proverbs and other folklore, to give an insight into the mind of the people. All words appear in Urdu and Roman, and every Hindi word, in addition, in Hindi characters. He collected more than 12000 proverbs, poems and folklore and intended to publish them with English translations. After retirement in 1875, he resided for a while in Delhi, then proceeded to England in 1880 where he died on 3rd October of the same year.

At.A.S.

FANI BADAYUNI, MUHAMMAD SHAUKAT ALI KHAN (Urdu; b. 1879, d. 1941). Born at Islam Nagar, Badayun, Rohilkhand Division (U.P.), Muhammad Shaukat Ali Khan Badayuni 'Fani' graduated from Bareilly College in 1901 and did LL.B. from Muslim University, Aligarh in 1906. Fani was a born artist. He started composing poetry when he was barely twenty years of age. He rendered into Urdu Shakespeare's *Much Ado About Nothing* as also a few poems of Milton. The first collection of his ghazals was published by Naqib Press, Badayun in 1917. Second collection *Baqiyat-e-Fani*, and third *Irfaniyat-e-Fani* were published by Matba-e-Agra and Anjuman Taraqqui-e-Urdu in 1926 and 1938 respectively.

As his legal practice at Lucknow and Bareilly did not meet with success, he migrated to Hyderabad where Maharaj Kishanprasad 'Shad', Diwan of the Nizam of Hyderabad (Deccan), got him an appointment in the department of Education. Hyderabad during those days was a rendezvous of Urdu poets; many had settled there. Josh Malihabadi, Kishanprasad 'Shad' and Fani formed part and parcel of the State's poetic galaxy. As a poet Fani belongs to the great tradition of Ghalib. It is often said that no poet of Urdu has ever excelled him in inserting pen-name so perspicaciously as he did. Fani lived at Hyderabad till his death.

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T.R.

FARCE (Oriya). After the introduction of English education in Orissa, farce, a type of exaggerated form of comedy, became very popular. A farce is not a complete drama; it is inserted in the otherwise longer plays to refresh the minds of the spectators. The most striking point to note about Oriya farce is that none of the

English-educated playwrights like Ramashankar Ray, Jaganmohan Lala, Ashwinikumar Ghosh, Kalicharan Pattanaik, etc., even including the modern play-wrights, have written any independent farce anytime. What some of them have written can be called 'prahasana', which can be taken as the counter-part of farce in Sanskrit literature. The farces in Orissa were written by the writers of 'yatras', a type of folk-opera. These are staged in the open pandals mainly for the village-folk. But farce became popular and was staged as a substitute for tamasha (Persian) and prahasana (Sanskrit).

The different characteristics of prahasana and tamasha are present in farce, which depends not so much on clever plot-construction, as on coarse, rude, improbable incongruities, and also on exaggerated and impossible kinds of situation.

It is not possible to assign an exact date for the earliest farce written in Oriya. But it is almost certain that the writers of 'yatras' were pioneers in this field. Jagannatha Pani (1836-1897), who was an inhabitant of village Nalanga in the district of Balasore, wrote a few farces, viz. *Gopala gopaluni* (The milkman and his wife), *Babu babuani* (The babu and his wife), *Mali maliani* (The flowerman and his wife), *Dhoba dhobani* (The washerman and his wife), *Kela keluni* (The gypsy and his wife), *Baidya rogi* (The physician and the patient) and *Maghul gauduni* (The Moghul and the milkmaid). The working-class women such as milkmaids, flower-women, washer-women, gypsy-women, etc. often go to a large number of houses for their business purposes and hence interact with the male members of other castes. Their free mixing creates many problems in their homes. Their movements are often censured by their husbands and frequent quarells take place between them. The remarks of the husband and the answers of the wives give rise to a lot of humour in these farces. In the *Babu babuani* farce the babuani (housewife) is an educated and well-dressed lady who moves around a lot. She freely visits other houses against the wishes of her husband. This creates misunderstanding between the couple. The theme is utilised to expose the ill effects of western education on the society. In the *Baidya rogi* farce the situation is different. Here the baidya (village apothecary) is shown to have the liberty of freely mixing with all, including young maidens, on the pretext of treating them. He exploits the situation to his advantage for having affairs with the female patients. These and many other incongruous love-affairs are taken as the suitable subject matter for a number of farces which have become popular for their light humorous effects.

Following the footsteps of Jagannatha Pani, Baishnaba Pani (1882-1956), the famous writer of yatras in Oriya, wrote the following farces—*Saudagara farce* (The trader), *Abu Hussain farce*, *Natua Mohanty farce* (Mohanty, the actor), *Kya parua farce* (Who cares?), *Alibaba farce*, *Tarabai farce*, *Gopala bhanda farce* (Gopal, the jester), *Bhima baya farce* (Bhima, the crazy), *V.P. bara* (V.P. bridegroom), *Kela keluni farce* (The gypsy and his wife), *Kalikatia join* (The son-in-low from Calcutta), *Ma dahani pua madua* (The mother is a witch and the son a rogue), *Nua join farce* (The new bridegroom), *Teradinia yama*, *Shyama aja farce* (Shyam, the grandfather) and *Budha budhi farce* (The old man and the old woman). These were compiled and published in separate volumes. Except for the *Kela keluni farce*, others composed by Baishnaba Pani are intended as protest against the incogruities in the prevailing social habits and customs. These farces were somehow fitted into the full-ength dramas, though they hardly formed integral parts of the main theme. The farce *Natua Mohanti* was written as a protest against *Pani dhobani farce* of Balakrishna Mohanty, a contemporary dramatist who had in it alleged an illicit relationship of Baishnaba Pani with a washer-woman (dhobani).

Though these two farces were the results of personal enmity between the two noted dramatists of the period, others were of general type, mainly aiming at exposing the social ills of the time. Balakrishna Mohanty (1900-1958) was also a popular writer of yatras. He and Baishnaba Pani staged their plays together in many places. There was almost a continuous competition between these two writers and in order to prove their superiority over others they had invented many more themes for their farces. Balakrishna, who belonged to village Palasola of Cuttack district, wrote the following farces—*Pani dhobani farce* (Pani and the washerwoman), *Kela keluni farce*, *Nagarika-nagarika-patni farce* (The citizen and his wife), *Brahmana-brahmani farce* (The brahman and his wife), *Binodia ma banikani farce* (Binodia's mother and the barber-woman), *Sanei Sahu Sajani bohu farce* and *Kamali farce*.

Jagannatha Pani, Baishnaba Pani and Balakrishna Mohanty were among the best. But yatra-writers such as Gopal Das (1889-1935), Krishnaprasad Basu, and others also added a number of good farces to their respective yatras, and they were much appreciated.

In the farces, generally, there are two characters, one male and the other female. But there are farces like *Champi dei farce*, *Suliani farce* which have only one character. In *Champi dei farce*, Champi enters the stage and sings, "Why they call 'Champa', 'Champa' again and again? Has she taken something from somebody's father, mother or uncle?" In the *Kamali farce* Balakrishna Mohanty criticised such persons, who preferred fashionable Bengali women to Oriya women.

At present the farces are not very popular with the audience. The writers are exploring other modern avenues to create humour in drama. They are inserting special situations and specific characters, who themselves create humour within the frame-work of the play. They no longer feel any necessity to insert farces in their plays.

K.C.S.

FARCE (Telugu) is called 'prahasanam' in Telugu. Even though Telugu literature started in the 11th century from the *Mahabharata* of Nannaya, there were no dramas in Telugu upto 19th century. Only in the later 19th century Telugu drama was written and staged. There are certain types of drama in Telugu like 'nataka' (Plays having either an original plot or a historical one, as well as translations from Sanskrit, English and other European languages), 'prahasana', 'natika', 'ekankika' (one-act play), etc. Prahasana in Telugu has its own characteristics and it differs from prahasana in Sanskrit or farce in English.

There are a number of prahasanas in Telugu. The writers of prahasanas in Telugu did not follow either the Sanskrit definition of prahasana or the English definition of farce. But we find the amalgamation of eastern prahasana and western farce in Telugu prahasana. The main characteristics of Telugu prahasana are humour and amusement with an element of social message. The humour and amusement is provided by ridiculing the oddities and evils in an individual or the society.There is the condemnation of incongruities in the contemporary way of life and tradition. These are some of the characteristics of Telugu prahasana.

Initially, the farces in English used to be put on boards at the end of the tragedy or the comedy. From 19th century onwards, the farce began to be staged like tragedy or comedy. In the beginning, Telugu prahasana in the form of humorous conversation between two or more characters was used as an interlude between two acts in a drama. In course of time the dramatists started creating these prahasanas as original dramas to achieve social awakening through humour and amusement.

Kandukuri Vireshalingam (1848-1919), one of the pioneers of modern Telugu literature, is the writer who used this literary type of prahasana in Telugu for ridiculing the contemporary way of life and social evils. He wrote a number of prahasanas. Among them, *Brahmavivaham* written much earlier (its sixth edition was out in 1950), is the first one in which he condemned the custom of 'kanyasulka' (money that is given to the bride's father) and ridiculed the social evils like old men marrying young girls and innocent young girls getting married for money. Two great dramatists, Bellary Dharamavaram Ramakrishnamacharya (1853-1912) and Kolachalam Srinavasa Rao (1854-1919), are also authors of some prahasanas. Chilakamurthi Lakshminarasimham (1857-1946) also wrote a number of prahasanas just like Vireshalingam to ridicule the evil custom of dowry. Guruzada Venkata Appa Rao (1861-1915) wrote a play *Kanyasulkam* in 1897. He claimed that *Brahmavivaham* of Vireshalingam was meant to be a pure comedy of manners, while in *Kanyasulkam* humour, characterisation and the construction of an original and complex plot have been attempted. It is true that Vireshalingam's purpose of writing prahasanas was entirely different. Other writers of prahasana are Panuganti Lakshmi Narasimha Rao (1865-1940), Kallakuri Narayana Rao, Viswanathakaviraju and Bhamidipati Kameswara Rao (1897-1958). Bhamidipati not only translated some English farces into Telugu but also wrote original prahasanas in Telugu. His prahasanas are considered to be the best of the type even today.

S.Ga.

FARHAT UL LAH BAIG (Urdu; b.1883, d. 1947) was born in Delhi. He was educated first at home and then at the Kashmiri Gate School. After passing High School examination he joined Hindu College in 1901. After sometime he shifted to St. Stephen's College and began writing humorous pieces in prose while studying at the college. After graduation he went to Hyderabad in search of a job and was soon appointed as a teacher in a school. After a few months he was appointed to the post of translator in a court of law. Later, he was appointed as a judge and after a distinguished career retired as Chief Inspecting Officer, a post equivalent in status and salary to that of a High Court Judge.

He continued to write humorous and satirical pieces both in prose and in verse. He was a prolific writer and produced piece after piece. His merit as a humorist was recognised by Urdu readers and writers. *Nazir Ahmad ki kahani kuchh unki kuchh meri zabani*, *Delhi ka akhiri yaadgar mushaira*, *Al-azmat-o-lillah* are some of his major works. It was Farhat ul lah Baig who introduced light humour in Urdu literature. No other writer in this field was able to match his style which was chaste and racy and which considerably enriched Urdu prose. Later he tried his hand at criticism also and was equally successful. His research articles on Nazir Akbarabadi, Hakim Aghajaan Aish, Inam ull ah Yaqin, Badr ud din Khan Amman and Abdur Rahman Khan Ehsaan bear testimony to his critical acumen and aptitude for research. These articles are recognised by critics and scholars as great specimens of literary research.

Farhat ul lah Baig also wrote poetry, both serious and light, but his fame rests entirely on his prose writings which being chaste and full of subtle humour, are extremely enjoyable.

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A.H.

FARIDUDDIN MASAUD, SHEIKH (Punjabi, b. 1173, d. 1266), popularly called Baba Farid, was one of the most renowned and the earliest sufis of the Indian subcontinent. He bore the appellation Ganj-i-Shakar or Shakarganj (Treasury of sugar) because of a miracle

attributed to him in early life. He was one of the founding fathers of the Chistiya Order of sufis in India, and was a disciple of Khwaja Qutb-ud-Din Bakhtiyar Kaki. Khwaja Qutb-ud-Din was himself a disciple of Khwaja Muin-ud-Din Chishti, whose mausoleum at Ajmer in Rajasthan is one of the most famous Muslim shrines in India. Sheikh Farid-ud-Din was the Pir or preceptor of the famous Sheikh Nizam-ud-Din Auliya Mahbub-i-Ilahi, whose mausoleum in Delhi is a celebrated Muslim centre of pilgrimage.

The history of Sheikh Farid-ud-Din (to be called Sheikh Farid for short) goes back to the period of the early Sultanate of Delhi and the age of the Mongol depredations over central Asia and Iran, and of the terror that the Mongol nomads, till then unconverted to Islam, struck all over western Asia and the western provinces of the Delhi Sultanate. Sheikh Farid's father was one of the thousands of Muslim divines who fled the advancing Mongol terror and sought shelter in Punjab, a part of the then Ghazanavid empire. Punjab offered security and peace to these numerous Muslim refugees from central Asia. Already in Punjab (which expression in this context should include present day Haryana and eastern and western Punjab) there were a number of Muslim centres of learning and piety, such as Lahore. Multan and Uch and later developed Hansi, Kaithal, Sirhind, Thanesar, Panipat, and Delhi itself. With the establishment of the Delhi Sultanate in 1193, there was a rapid growth of the Muslim influence towards the east and south and also Rajasthan. Sheikh Farid's father Sheikh Jamal-ud-Din Suleiman was a scholar of Islamic law and religion, and the child Farid (which in Arabic means unique) was born to him at Kothwal, now known as Chawali Masheikh in the Multan district of Pakistan.

Coming of a family of scholars and divines, Sheikh Farid as a child was given to piety and regular prayer. A miracle occurred when in his childhood under his prayer-mat a lump of sugar appeared by heavenly intervention. Since then it became an inducement to him for saying his daily prayers. From then on he came to be known as Ganj-i-Shakar. Some of his biographers interpret this appellation to refer to his sweet nature and saintly temper.

Early in life Sheikh Farid underwent a rigorous sufistic discipline, involving fasting and hanging head downwards for forty days for hours together each day in a lonely well. These exercises made him a qutb or sufi of a very high order. He acquired early in life great scholarship in Islamic theology, and his fame spread far and wide.

Having received his early education at Multan under the tutorship of Pir Baha-ud-Din Zakariya who belonged to the Suhrawardi school where Sheikh Qutb-ud-Din Bakhtiyar Kaki paid a visit. Farid-ud-Din was so impressed that he became his disciple.

Sheikh Farid spent a number of years praying and preaching at Hansi in present-day Haryana, about a hundred miles from Delhi. Later he shifted to the vicinity of his early home at Ajodhan in the present district of Sahiwal in Pakistan (this district in British times was known as Montgomery). Ajodhan later in his honour came to be known as Pak Pattan or the Holy Ferry, being situated on a branch of the river Sutlej. Here he spent almost uninterruptedly about sixty years, and was visited by thousands for blessing. Here nobles and kings also came to pay him homage.

He had a number of disciples, the most famous and influential being Sheikh Nizam-ud-Din Auliya of Delhi. Among the others the most famous were Sheikh Ala-ud-Din, known as Piran-i-Kaliyar and Sheikh Jamal-ud-Din of Hansi. The Chishti spiritual 'dynasty' descended from Farid is very large and has centres all over India and Pakistan.

One of the places associated with him is the town of Faridkot in the Punjab, which is said to have had his blessing, and is now acquiring importance because of its association with his name.

One of the features of the personality of Sheikh Farid which calls for especial mention is the fact of his having composed poetry of an ethico-spiritual appeal in his native Multani dialect of Punjabi. While he was a great scholar of Islamic theology, his preaching to the masses was done in the language that they understood. The Punjabi poetry of Sheikh Farid is preserved in the scripture of the Sikh Faith, the *Granth Sahib*. It is slender in volume, but has a rare lyrical beauty and the symbolic touch about it is unmistakable. The themes of this poetry are devotion to God, the duty of prayer, humanitarianism and the constant remembrance of death so that life is not wasted in frivolity. Sheikh Farid's poetry has a deep human appeal, and a sublime touch. In places its tone is tragic, playing round the theme of the evanescence of life in deeply touching tones. Apart from being a great sufi, Sheikh Farid, because of this poetry should rank high as a poet, and in fact he is the father of Punjabi poetry. The credit for highlighting this aspect of his personality goes to the Sikhs, for whom this poetry is sacred in character.

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G.S.T.

FARISHTAN JI DUNIYAN (Sindhi) is a collection of short stories by Mohan Kalpana (b.1930) published in 1966. The book contains nine stories on various subjects, published in the literary magazines like *Manjhi*, *Prahaphuti*, *Nai duniya*, *Koonj*, *Sahitdhara*, etc. during the years 1954-1965.

In the lead story, 'Farishtan ji duniya', the author tries to impress upon the reader that this earth which is the abode of man, is more beautiful than the very heaven, for on this earth man has to struggle at every step for almost everything he wants to have, while the life in heaven is monotonous, empty, in a way not worth living. The story 'Phatalu pano' (A torn leaf) conjures up an atmosphere that one finds in the *Arabian Nights*. The author, however, employs the technique of Freudian analysis of characters in some of his stories. The story 'Ghotalo' (The crisis) included in this collection shows a fine insight into human situation in as much as the author stands face to face with a peculiar situation in life when he has to either stand by his beloved wife and starve or to compromise with the situation which is against the values he has cherished. The emotions run high on both sides and love prevails after all.

The author is known as a romantic short story writer. However, in some of his stories he reflects his modern sensibility. His latest collection of short stories entitled *Uha shama* (That evening, 1981) was selected for Sahitya Akademi Award for the year 1984.

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Sa. R.

FARUQI, SHAMSUR RAHMAN (Urdu; b. 1936), an eminent scholar, critic and poet, was admitted to master's degree in English Literature at Allahabad University in 1955. He joined Indian Administrative Service in 1958. A Government official, Faruqi, a classicist, is well acquainted with modern thought and literature, both eastern and western. He has provoked, stimulated and interpreted through his writings a whole generation of writers that came into prominence during the sixties. Tradition, modernism, communication, form, structure, discourse, prosody, rhythm, verse libre, prose poetry, fiction and lexicography are some of his subjects with special reference to Urdu language. His studies of Mir, Ghalib, Mir Dard, Mir Anis, Iqbal and modern poets and poetry are refreshingly penetrating and original. There is no room for dogmatism and non-literary concepts in his writing. *Tanqidi afkar*, a collection of scholarly essays, won the Sahitya Akademi award of 1986.

As a poet, Faruqi confronts manifold experience with consummate skill and metaphysical leanings. His rubaiyats have a distinctive elegance.

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Ba.K.

FARWELL, NIDHI LEVI (Assamese, d.1873), originally Nidhiram Bariya, was born at Sadiya (now Lohit District, Arunachal), and educated in the Sadiya School run by the American Baptist Missionaries. He then went to Jaipur to work in their printing press. There he was baptised and christened Levi Farwell.

He was the most prolific writer of verse and prose in the *Orunodoi*, the first newspaper in Assamese, mostly under the signatures, N.L.F., N.L., etc. He introduced Christ's Apostles like St. Paul, wrote on Muslim rulers of India, retold the Biblical tales, and wrote travelogues and verses focusing on the centres of Hindu pilgrimage, generally in an unfavourable light. He published two books on law and physics, translated hymns and did the first published edition of Samuel I and II, Kings I and II in Assamese. He upheld the simplified spelling advocated by his preceptor, Nathan Brown.

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M.N.

FASANA-E-AZAD (Urdu). It is one of the earliest novels in Urdu. Its author, Pandit Ratannath Sarshar was born in Lucknow in 1846 or 1847 and died in 1903 at Hyderabad. He was a school teacher in District Kheri of U.P. till 1878 and then he joined the Nawal Kishore Press, Lucknow, as editor of *Avadh akbhar*. He used to write some very catchy columns about various aspects of Lucknow's feudal culture. After some time he thought of linking these scattered pieces into an organic whole and that became the nucleus of *Fasana-e-Azad* which was serialised

in *Avadh akbhar* before it was published in four big volumes in 1880 by the Nawal Kishore Press.

A chapter of *Fasana-e-Azad* of over 15 pages was also separately published by Nawal Kishore Press in 1906 under the title *Range siyar*. A new edition of *Fasana-e-Azad* was published in 1934. Lately, the whole set has reappeared in Pakistan.

The most celebrated character of this novel is Khoji. Muhammad Ahsan Faroqi gathered the excerpts about Khoji from this novel and compiled them in a book entitled Khoji published in 1952 by Raja Ram Kumar Press, Lucknow (Successor to Nawal Kishore Press). Jamia Book Dept., New Delhi published an abbreviated one-volume edition in 1970. It was captioned *Fasana-e-Azad* (*Talkhis*). Saraswati Press, Banaras, brought out an abridged Hindi edition *Azad katha* in 1947. It covers 550 pages.

Fasana-e-Azad does not fulfil the technical requirements of a novel. It is something between a dastan and a novel. It is rather a loose conglomeration of descriptive episodes which, in themselves, are good but fail to provide a unified plot.

In a nutshell the plot of the novel is that Azad, a romantic hero falls in love with Husn Ara, the daughter of a noble man of Lucknow. At that time a war had broken out between Russia and Turkey. Husn Ara stipulated that Azad should go to the aid of Muslim Turkey, fight and return victorious. Only then would she marry Azad. Azad did likewise to win her.

This tale is told in 4000 large pages. Azad, a handsome youth, scholar, poet, wrestler and warrior, with modern reformist ideas, is fond of festivals, festivities, picnics, sight seeing, etc. He has his Sancho Panza in Khoji, a master-creation of Sarshar. This man is conservative, clownish but very faithful and devoted to Azad. Khoji has a grotesque personality but regards himself handsome and as one who can win the hearts of young girls. In him Sarshar has created an immortal character of Urdu fiction.

Fasana-e-Azad abounds in portrayals of various facets of old Lucknow. His descriptions of various situations overflow with humour and satire. He was indeed a master of Urdu prose which he wrote in an idiomatic, forceful and flowing style, displaying complete mastery over diction. His descriptions of the various Muslim and Hindu festivals, courtiers, poets, jesters, opium addicts, school teachers, inn keepers, etc. remain unparalleled. *Fasana-e-Azad* is an encyclopaedia of the culture of Lucknow, contemporary to Sarshar and is a novel abounding in the descriptions of real life.

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G.J.

FATEH MUHAMMAD SEVHANI, HAKIM (Sindhi; b. 1882, d. 1942), one of the well known Sindhi prose-writers during the first half of the present century, was born in Sevhan, Sindh. He lost his father at the age of eleven and was brought up by his near relatives. He got his education in Arabic and Persian through traditional maktabs (schools), but later, learnt Urdu, English and some other languages. He also studied medical science and started practice in Karachi. Fateh Muhammad acquired fame as a Hakim (doctor) also.

Fateh Muhammad had deeply studied Islamic religion and theology. He wrote a good number of books on these subjects in Sindhi, for instance, *Hayatun Nabi* (The life of Nabi Hazrat Muhammad, 1914), *Fateh Muhammadi* (Victory of Hazrat Muhammad) and *Tazkirah-al-Iman* (Notes on Islamic faith). Besides, he wrote about the history of Sindh and on some sufi saints of the region like *Ahivaal Lal Shahbaz* (An account of sufi saint Lal Shahbaz), *Mirani ji sahibi* (The rule of Mirs) and *Abdul Fazl ain Faizi* (Life of Abul Fazl and Faizi, two gems of the court of Akbar, 1936). His book on Abul Fazl and Faizi is regarded as an erudite account of these two lives and also is a model of Sindhi prose consistent with Persian-Arabic tradition.

Fateh Muhammad took active part in Khilafat movement in the twenties.

He started a monthly literary magazine in Sindhi entitled *Al-Jaama* in 1925, in which he continuously wrote on socio-political, religious and national subjects. He was a sufi who stood for Hindu-Muslim unity,

His work *Aftaab adab* (The sun of literature, 1956) is one of the fundamental books on the Sindhi language (its history, structure and vocabulary) and on figures of speech. While discussing important figures of speech in Sindhi, Hakim has quoted examples from his own poetry. It shows his poetic ability also. One of the main characteristics of Hakim's style is the simplicity of its diction.

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M.K.J

FATHER STEPHENS (Marathi; Krist-dasa Thomas Stephens, b. 1549, d. 1619) was a Jesuit missionary who came to Goa in 1579. He sent some letters to his parents, which are said to have inspired some Englishmen to establish the East India Company. He was the head of the Christian Mission at Sasashta (Goa). He first prepared *Dautrin Kristan* in the local Brahmin dialect, in the form of a pamphlet with questions and answers. He also composed a grammar. They were published posthumously in 1622 and 1640, in Roman scripts. But his major work was *Chrishchan purana*, an epic in ovi metre. Though they were forbidden to read old Hindu scriptures, yet the

Brahmin converts wanted epics on Christian themes and cast in the style of Hindu epics. So, he started writing it and completed it in 1614. It was printed in Roman script in 1616. This first edition was printed in his life time. The second and third editions were printed and published respectively in 1649 and 1654. Today none of these three editions are available. In 1907 Saldana published the fourth edition on the basis of some manuscripts. At the conclusion of his epic he records his name as 'Kristadasa'. Maybe, he thought of adopting this name in the line of Vishnu-dasa Nama or Krishnadasa Nama.

This *Chrishchan purana* is in elegant sanskritized Marathi. His verses 'In praise of Marathi language' are oft-quoted.

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P.M.

FAZAL SHAH SAYYAD(Punjabi, b. 1827, d. 1890) was the son of Sayyad Qutb Shah, as mentioned by him at the end of his poem 'Sohni'. He lived at Newan Kot, a suburb of Lahore, according to Maula Baksh Kushta in his *Punjabi Shaairan da Tazkara*. He worked as a daftari in a Government office. His *Qissa Sohni Mahiwal* (published in 1945) is famous like *Sassi* of Hashim and *Hir* of Waris. His works include *Tohfa Fazal Shah Siharfis*, *Sohni Mahiwal*, *Hir Ranjha*, *Laila Majnu*, *Yusaf Zulaikha*, *Sassi Punnu*, etc., but out of all his compositions, *Sohni Mahiwal* has been considered his best. In it he has successfully depicted the anguish and pangs of Sohni. His poetic diction is full of alliteration and Persian words.

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S.S.K.

FAZIL, GHULAM AHMAD (Kashmiri, b. 1916) is one of the most popular Kashmiri poets of the present times. Fazil was appointed a school teacher, but he developed interest in some other crafts like music, calligraphy and mirror-craft. After his retirement in 1971, he worked as editor of the weekly *Chaman* of the Field Survey Organisation. He has published several books of variegated nature. His collections of poetry are *Sarood* (Ecstasy, 1949), *Kalami Fazil* (Fazil's poetry, 5 volumes, 1958), *Sagari masti* (A cup of tranquility, 1959), *Taranai Bulbul* (Nightingale's song, 1959), *Lokichar* (Childhood, 1960), *Yaksan* (Harmony, 1961) and *Karavan* (Caravan, 1966). He liked conventional forms for his conventional themes, mostly romantic, reformative and religious. *Anvari Mohamadi* (Mohamad's light, 1979) is his collection of devotional poems. His poetry shows the simplicity, spontaneity and artlessness of folk verse. *Kahkashan* (The galaxy, 1972) is his collection of didactic poems for children, which won him a prize from the Ministry of Education. In his travelogue, *Tasviri Haj* (A picture of Haj) he narrates his experiences during his Haj pilgrimage. He also translated Guru Nanak's poems into Kashmiri verse and published them in his book *Japji Sahab* (1975). Fazil has a penchant for didacticism and moralizing in his poetry which he enlives with wit and humour.

Sh.S.

FAZLI, FAZL-E-ALI (Urdu). Little is known about Fazl-e-Ali Khan Fazli, the author of an important Urdu classic *Karbal Katha*. The main source of information about this author is his own work mentioned above. Most probably he was born around 1710-11. He came of a well-to-do family connected with the Mughal court. His father Nawab Sharaf Ali Khan, according to Fazli's own statement, was a noble, and learned man. He was highly placed in the Mughal court and was awarded the title of Khan Aminuddaulah.

Fazli was a Shia Muslim and his family had a deep devotion to the great Muslim martyr, Imam Husain. This devotion persuaded him to translate in the language of the people, the whole episode of the Imam's martyrdom from a Persian work. During Fazli's time, Mulla Husain Waiz Kashfi's Persian book on the subject, *Rauzat-ush-shohada* was read out in the Shiite meetings held in connection with the martyrdom, but it was not possible for the masses, specially the women folk, to follow the contents of the Persian book. Therefore, Fazli decided to render it into Urdu and started the work in 1732. He went on revising his text till 1758.

The manuscript of the above translation was discovered in a library in Germany from the collection of Sprenger. The text has been published with annotations and introduction by Mukhtar-ud-Din Ahmad and Malik Ram. From the linguistic point of view *Karbal Katha* is a work of fundamental importance, and throws light on the early stages of the development of Urdu.

Mu.A.

FERNANDES, JAQQUIM ANTONIO (Konkani; b.1889, d. 1975) was a professor of Konkani in the Seminary at Parel, Bombay. He composed two primers for his students. A freelance journalist, he contributed regularly to *Vavraddeanche ixtt* (Workers companion, Goa), *Goa Times*, *Goa Mail* and *Udentenchem nekhetra* (The star of the east). *Amcho Sodyondar* (Our Saviour, 1952) is a book of Christian gospels in Konkani based on J.M. Bover's *Jesus the Messiah*. The translation is almost flawless and a good model of modern prose. It has an appendix of a rich vocabulary of words in Konkani, English and Portuguese.

Konkani nad-xastr (Konkani phonetics, 1972) is his another painstaking effort to give his students a scientific and clear method of writing and reading the Roman script. *Goychem xetkamot* (Goan farming, 1976) was his last contribution published posthumously. The small book includes two beautiful poems, one on the Goan farmers and the other on his birthplace, Candolim.

A.P.S.I.

FICTION (Apabhramsha). Folk-stories of Indian literature have inherent in them specific motives. As they depend upon these, their form differs with motives. Some of the folk-stories devolve on purely religious motives. The folk-stories form the base of most of the fiction of Apabhramsha. In the same way, the fiction of Apabhramsha also has some specific motives. The most notable point regarding the fiction of Apabhramsha is that it is not only purely religious, but it has some bearing on the common life also. Only on account of this, the heroes of some of the works of fiction are not ideal personalities as was the vogue in olden times, but are businessmen, kings, princes, common men of the society and some were also the kshatriyas. Subject-matter, style and everything that constitutes the fiction, is a part of folk-culture and life. Generally a rising personality, or a character typifying virtues is seen in every book. In the fiction literature of Apabhramsha, we find the social reality, religious situation of the time and the tradition in the light of history.

Like the fiction in Prakrit literature, fiction of Apabhramsha is also very rich and illuminating. Many of the stories are composed to reveal the importance and the social relevance of the 'vratas' and many stories centre on 'vrata' itself. The *Apabhramshakathakosha* is a collection of such stories.

In the *Kathakosha*, there are many anonymous works. The *Kathakosha* of Shrichandra is a very popular work. Besides the *Akhyanakamanikosha* of Nemichandra Suri, in the commentary of *Sanjamamanjari* of Moheshwa Suri and in *Manoramacharitra* of Mana Suri, there are many stories written in a combination of Prakrit and Apabhramsha. So far, no complete or exhaustive list of fictions of Apabhramsha could come out or could be traced. If the different ancient collections are investigated or searched, many more works of fiction in Apabhramsha may be found. Thus, our ancient literature which forms the corner stone of the modern literature, will help us to trace a long chain of the literary tradition from the ancient time to this age. The names of the major works of fiction in Apabhramsha are as follows: *Bhavisayattakaha* (Dhanapala); *Jinadattakatha* (Lakhu); *Vitasavatikatha* (Siddasadhasava); *Sripalakatha* (Raidhu); *Siddhachakrakatha* (Narasena); *Saktavyasanavarjanakatha* (Manikyachandra); *Bharisayattakaha* (Vibudha Sridhara); *Sukumalacharitra* (Sridhara); *Sanatkumaracharita* (Haribhadra Suri); *Sripalacharitra* (Damodara).

V.J.

FICTION (Sanskrit). Certain specific legends form the backgroud of vedic hymns. These legends have been explained in the form of akhyanas in the *Brahmanas*. The *Brahmanas* have preserved a large number of akhyanas, forming the earliest examples of fiction in our literature. While the vedic hymns in themselves also expound some of the very charming narratives regarding some of their gods, like Indra; or, some of the seers like Vishvamitra, the *Brahmanas* elaborate the tales of Shunahshepa, of Pururavas and Urvashi, etc.

The story of Shunahshepa, elaboratead in the *Aitareyabrahmana* is the longest and most remarkable of vedic legends. The touching tale of the love and separation of Pururavas and Urvashi dimly shadowed in a hymn of the *Rigveda*, is fully related in the *Satapathabrahmana*, which, in fact, is a storehouse of old narratives. Of these, very important and interesting is the legend of Manu, saved from a devastating flood by a fish.

The two great epics, alongwith the puranas, preserve thousands of myths, legends and floating stories that must have been in vogue since prehistoric times. On the other hand, stories of moral and spiritual character are included in the *Upanishads*. In a subsequent age, the *Panchatantra* incorporated the moral tales and beast fables, proto-types of which are revealed in the epics and the *Upanishads* while several rich cycles of popular and romantic tales were generated as a result of the impact of the *Brihatkatha* in Sanskrit literature, which, besides the voluminous renderings of Budhasvamin, Kshemendra and Somadeva, also inspired the tradition of *Vetalapanchavimshatikatha*, *Shukasaptati* and *Simhasanadvatrimshika*.

With the introduction of ornate prose, fiction also assumed the form of prose-kavya in Sanskrit literature, as a result of which we find the prose-romances of Subandhu, Bana, Dandin, Dhanapala, Soddhala, etc.

Besides the katha (imaginary tale, told in third person) and the akhyayika (historical incidents told in first person), a number of other forms of fiction, mostly inspired by the oral tradition, came into vogue. Amongst the acharyas of Sanskrit poetics Anandavardhana has referred to khandakatha, sakalakatha and parikatha, the first two being in Prakrit. Later, Bhoja culls all the varieties, adding to their numbers the various forms of fiction that must have been current during his own or earlier times. Of these, a upakhyana is a minor akhyana, occurring in the midst of a big story, introduced to illustrate an idea or to enlighten some one. The stories of Nala-Damayanti and Savitri-Satyavan occurring in the *Mahabharata* are its instances. Bhoja defines akhyana as upakhyana told in a dramatised form. Nidarshana is a

didactic story and *Panchatantra*, *Dhurtavita*, *Kuttanimata* and *Mayuramarjarika* are cited as its examples. Manthulli is a humorous piece of story making fun of priests, ministers or hermits and it should be in Maharashtri Prakrit. *Gorochana* and *Anangavati* are cited as two of its examples. *Manikulya* is a story with a mystery unravelled at its end. Matsyahasita is its example. In parikatha numerous anecdotes are told by different persons to compete with each other, *Shudrakakatha* being its example. Khandakatha is a short episode from a big work. *Indumati* is an example of it. Upakatha is a sub-story coming up in the middle of a main story. *Chitralekha* is cited as an example.

Besides these diverse forms and instances of fiction, the Buddhists and Jaina traditions had their own cycles of stories. We find some of the Jataka stories beautifully rendered in Sanskrit by Aryashura in his *Jatakamala*. The Avadana literature of the Buddhists records numerous stories; and the *Shardulakarnavadana*, the *Ashokavadana*, the *Divyavadana* are valuable compendiums of Buddhist fiction. On the other hand, the Jaina tradition enormously contributed to fiction in Sanskrit, and various cycles of popular tales, historical records, anecdotes were combined in the collections prepared under this tradition. *Vasudevahindi*, *Prabandhachintamani*, *Prabandhakosha*, *Trishashtishalakapurushacharita* are a few examples of the prolific writings of the Jainas in this field.

Katha and Akhyayika: The origin of the peculiar type of prose narrative, a sub-division of Sanskrit kavya, categorized as katha and akhyayika, is fully shrouded in obscurity. The literature falling under this category makes its apperarance in a fully developed form in the works of Dandin, Subandhu and Bana. Nothing is known about the forerunners of these literary giants. The finished form of this branch of Sanskrit literature clearly indicates that there must have been a long tradition behind it of which we have, regrettably, no concrete record. The only presumption that can be made about the origin and development of this new literary form known as katha is that the framework for these compositions was taken from the popular tales of heroes and heroines including the fairy tales of magic and marvel, and were embellished by the heavily ornamented diction of the ornate metrical kavyas written prior to them.

It seems probable, therefore, that the prose-romance had a two-fold origin. It draws freely upon the narrative material of the folk-tale, rehandles some of its natural and supernatural incidents and motives, adopts its popular emboxing arrangement of tales and its contrivance of *Deux ex machina*, and, in fact, utilizes all that is the common stock-in-trade of the Indian story-teller. But its form and method of story-telling are different, and are derived essentially from kavyas.

There was, however, a well-known literary composition named *Brihatkatha* which by its very designation indicates that it was a katha work that can be posited as a forerunner of the refined and elaborate form of prose romance that is witnessed in the masterpieces of Dandin, Bana and Subandhu. The poet Dandin also makes an expressed mention of it as katha. Besides this, the individual tales of the *Panchatantra* are also called katha and one of its versions is known as *Tantrakhyayika*. As such it seems more probable that in the ancient Sanskrit literature the terms katha and akhyayika existed before Dandin and Bana and this inference is confirmed by many other references as well. The poet Kalidasa in his *Malavikagnimitra* mentions a famous poet Romila who had written a famous work named *Shudrakakatha*. The poet Dhanapala in his *Tilakamanjari* praises the work of Sripalita named *Tarangavati*. There lived a great prose writer, named Bhattara Harichandra, whom Bana acknowledges as an author of a prose composition of high merit. Thus the katha and akhyayika type of literature was being created, with or without distinction in their forms and contents, from the very inception of Sanskrit kavya literature as such and lately the distinction between the two also had come to the surface. Bana himself alludes to these two classes of prose composition in which his *Kadambari* represents a katha. This type of prose narration technically known as katha was very old in Sanskrit literature. Existence of folk-tales and folk narratives may be said to be as old as the human memory itself but the form of literary romances that these narratives assumed owed their origin and inspiration to the Sanskrit kavyas of ornate style.

Although the rigid distinction drawn between the prose narratives as katha and akhyayika first drawn by Bhamaha, was neither applicable to earlier narratives nor was adhered to by later writers, yet in literary circles these terms continued to be used by writers on literary criticism. The chief characteristics of katha prescribed by Bhamaha, for the first time, in his *Kavyalamkara* are that in a katha the subject-matter of the story is generally an invented one. The narrator of the story is someone other than the hero. The whole composition is neither divided into chapters nor are there any metrical pieces, as in akhyayika, indicative of future happenings. Moreover, there is no linguistic restriction either, i.e. unlike akhyayika it can be composed both in Sanskrit and Apabhramsha. The proto-type of katha that Bhamaha had in view is not available to us. However, Dandin's criticism of Bhamaha's division indicates that in practice there was no such rigid distinction between the two. He clearly declared that the two are the forms of the same prose composition. But in due course of time the older forms on which rested Bhamaha's definitions seem to have been modified on the lines of the model given by Bana in his two prose kavyas. Consequently, Rudrata in his *Kavyalamkara*, taking Bana's *Kadambari* for his model, adds to its contents 'kanyalabha' (winning of a maiden) as

one of the characteristics. Besides, in accordance with the prevalent model of the *Kadambari*, introductory verses containing brief introduction of the author and the motive of the composition also could find a place in katha. But the later rhetoricians exclude kanyalabha, which would give free scope for the depiction of the erotic sentiment. They do not make any essential distinction between the form and content of katha. According to Rudrata, the question of the narrator of the story, the metres to be employed, the headings of the chapters, the language to be employed should not be the basic criteria for differentiating these two forms of the prose literature.

However, the theoretical controversies about katha and akhyayika show that katha was essentially a fictitious narrative, which may sometime (as Dandin contends) be recounted in the first person but whose chief interest resides in its invention.

Though the tradition of prose narratives in Sanskrit is very old, yet the well-known works of this kind of literature have come to us in the beginning of the second half of the first millennium. A.D. The tradition, however, continued till the present century. Some of the noteworthy contributions are Dandin's *Dashakumaracharita*, Subandhu's *Vasavadatta* and Banabhatta's *Kadambari*.

Other important works belonging to this class are: *Tilakamanjari* of Dhanapala (1000A.D), *Gadyachintamani* of Vadibha Simha (1000 A.D), *Udayasundarikatha* of Soddhala (11th century), *Mahipalacharitra* by Charitra Sundara, *Vemabhupalacharita* of Vamanabhatta Bana (1500), *Mandaramanjari* of Vishveshvara Pandeya (18th century), *Shivarajavijaya* of Ambikadatta Vyasa (19th century), *Mrittikavrishabhakatha* of Narasimhacharya Punekar (20th century), *Pallichchhavi* of Upendranath Sen (20th century), *Sarala* of Haridasa Sidhantavagisha (20th century), *Kirtisena* of N. Narasimhachari (1948-49), *Sindhukanya* of Srinath S. Hasurkar (1983) and *Avinashi* of Vishwanarayan Shastri.

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R.T. and D.D.S

FIRAQ GORAKHPURI (Urdu, b. 1896, d. 1982), a noted Urdu poet and critic, who was born in a respectable Kayasth family, took his early lessons in Urdu, Persian and Sanskrit from his father Munshi Gorakh Prasad 'Ibrat', a well-known poet and a leading lawyer of Gorakhpur. His real name was Raghupati Sahay. He graduated in 1917 from Allahabad University and was nominated for Civil Service in 1919, but he decided to plunge whole-heartedly into the movement for national freedom led by Mahatma Gandhi. During the mass agitation against the visit of the then Prince of Wales in 1920, he was arrested and kept in Agra and later, in Lucknow jail along with leaders like Motilal Nehru and Jawaharlal Nehru. On his release in 1922, he was appointed Under Secretary to the Indian National Congress. He, however, left his job in 1927, completed his M.A. in English and taught for a couple of years at Sanatan Dharma College, Kanpur before joining the University of Allahabad in 1930 from where he retired in 1959.

In his personal life, he was an extremely lonely, rather unfortunate person as he was virtually separated from his wife within a few years of their marriage and his only son committed suicide at a very young age. He lived all alone for over forty years in the university campus. His unique life-style, highly ego-centric public behaviour, alcoholism, and the rejection of the accepted code of morality, had all created an aura of unconventional behaviour about him. In fact he had become a literary legend in his own life-time. In spite of all this, people from all walks of life loved to meet him as he was an extra-ordinary conversationalist and his opinions on religion, language, politics and his contemporary writers were always interesting, witty, provocative and controversial.

During his long and rich poetic career spread over sixty years, he wrote more than forty thousand couplets and was ranked as the most dominant figure in the poetry of the contemporary Urdu speaking world. The Government of India decorated him with Padma Bhushan in recognition of his valuable services to the life and literature of the country. His poetic collection *Gullenaghma* (The flowers of the lyric, 1959) earned him the prestigeous Sahitya Akademi Award in 1960 and Bharatiya Jnanpith Award in 1969. His other important collections are: *Ruh-e-Kayenaat* (The spirit of the universe, 1945), *Ramz-o-Kinayaat* (Mysteries and allusions, 1946), *Roop* (Collection of his quatrains, 1947) and *Pichli-raat* (The late-night, 1969).

Even though, he tried his hand at different genres of poetry, he found his individual and highly original voice in the forms of ghazal and rubai, which of course, are the most poignant expressions of his creative genius. Over the years, he had developed a reputation of being a vehement opponent of Hindi, but he was deeply inspired and influenced by the writings of great Hindi poets such as Kabir, Tulsi, Raskhan, Surdas, Bihari, etc. In fact, he is the first Urdu poet who has consciously tried to rid Urdu ghazal of the tonality of Persian influence and fill it with the sweet smell of Indian soil and its culture. Similarly, in the quatrains of *Roop* we come across various aspects of Indian mythology, culture and folklore alongwith a charming evocation of the Indian country-side. It should be noted that he did not do it because he was a Hindu but

because he was convinced that alien culture and social content increase aesthetic distance between a poet and his readers. It was this conviction that changed the tone and climate of Urdu poetry and introduced it to new horizons of thought and imagination. Love as we know has been the central motif and an inseparable part of Urdu ghazal ever since its origin. Firaq's chief contribution in this regard is that he has replaced its basically sensuous and impulsive character by rationality and intelligence. Unlike scores of ghazal writers, the protagonist in his poetry emerges as a practical lover. Since 'love' is to Firaq the highest activity which human beings are capable of, his main poetic theme is neither happy nor unhappy love but love as an experience—both ideal and physical. His deep and creative interest in man as an individual and as a part of the society helped him to bring not only new subjects into Urdu poetry but enabled him also to enrich it with a vast new vocabulary and sharply concrete metaphors and images. He has been criticised, often rightly, for committing grammatical errors and violating traditionally accepted patterns of expression but his poetry does achieve more solid meaning and firmer contact with life than rather fragile poetry of most of his contemporaries and predecessors who are otherwise perfect masters of the language. As a prose-writer too, he is perhaps the most discerning critic of his age. In his book, *Urdu ki ishqiya shairi* (The love-poetry of Urdû), he has redefined the nature, characteristics and scope of lyrical poetry in the wider socio-cultural context and has convincingly explained the difference between scientific truth and aesthetic experience. His collection of critical essays *Andazen* (Speculations), is the first attempt of its kind to re-revaluate the contributions of certain masters of Urdu ghazal belonging to the classical tradition. His articles on Mush-afi and Zauq have earned a sort of reputation that can be described as classic of Urdu criticism. Like Croce, he attaches great importance to intution as the chief source of all art. His critical system is based upon the communication of the poet's experience. Because of it, therefore, he is often described as an impressionist, but his criticism is mostly evaluative and objective. Besides, he is a firm believer in the autonomy of art and does not subordinate poetry to religion, morality or politics. His elaborate views in this regard are contained in the collection of his letters, *Man Anam* (Whatever I am), addressed to Mohd. Tufail.

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F.J.

FIRDAUSI (Telugu) is the Telugu version of the Persian poet Firdausi's life and work. Poet Gurram Joshua (1895-1971) spells the word as 'Piradausi'. His version of the Persian poet's biography also varies from that found in other sources like *Encyclopaedia Britannica*. However, in essentials the Telugu narrative poem does not differ much from the authenticated legend of Firdausi (935-1020).

The Telugu poet himself acknowledges in his preface that he has departed from the "two or three versions he happened to see." He was inspired by an article on Firdausi, which appeared in a monthly magazine (he does not specify the names of all these sources). He adds that, for the sake of poetic effect, he introduced a divine damsel who caressed Firdausi in his dream and inspired him when he was about to begin his masterwork. He also introduces a tribal chief who offers Firdausi and family his hospitality in the forest during their flight to Tus, and a terrifying scene of wild nature and wild animals, which does not really correspond to the geographical conditions of Persia.

The book is divided into four chapters. The first chapter describes sultan Muhammed's commission of the writing of *Shahnama* by Firdausi, the angelic visitor in the poet's dream, the death of the poet's son and the birth of a daughter after a couple of years, the completion of *Shahnama*, its presentation to the sultan who does not live up to his promise of offering the poet sixty thousand dinars (gold coins) but instead gives only silver coins, the poet's rejection of the offer, his abusive letter to the sultan which invokes the latter's wrath and the poet's preparation for a flight from Gazni on hearing that the sultan has ordered his killing.

The second chapter is a depiction of the heart-rending reaction of Firdausi to the frightening conditions of the forest, through which he and his family have to pass to reach his destination.

The third chapter portrays the encounter between Firdausi and the 'nishada' (the aborigine chief) who comforts him and guides him on his journey.

The last chapter shows the sultan changing his mind, as a result of the wise counsels of his subordinate potentates (samanta rajulu), and resolving to redeem his original promise. But the reward of sixty thousand gold dinars reaches Firdausi too late—as his bier is leaving for the burial ground through one town-gate, the messengers of the sultan arrive through the other. The proud daughter refuses to accept the gift, because of the sultan's former perfidy. On learning the sad news from his returning messengers, Muhammed repents his folly, and to make amends, builds a rest house at Tus in Firdausi's memory with the award money.

In developing the theme to suit his penchant for pathos, Joshua brought to the Telugu narrative poem a fresh approach. As one who was born into an underprivileged caste, he had to go through several trials and tribulations to find his place among Telugu poets. Therefore one could detect a touch of the autobiographical in his delineation of Firdausi's maltreatment at the hands of the sultan. The poem, describing the Persian poet's initial attempt at his masterpiece, begins with a strange but

suggestive reference to "Telugu poetry's brilliance" (Telugu kavitvapum jigi) which forms part of Firdausi's creative effort. In the completed work, which Firdausi recites at the court of the sultan, we once again come across a phrase that at once suggests the surname of the Telugu poet, 'gurram' (meaning 'horse') and the nature of his own verse: "the cadence of the poem resembling the trotting of a horse." In all his works we find sentiments similar to Firdausi's disappointment: "countless mountains melted in his heart; his tears turned into oceans; the wide world appeared to be a vacuum; clouds of distress and darkness rose up; ascending hopes fell frustrated; all around him were unfathomable waters."

This work of Joshua set the trend for the creation of a narrative poem shorter than the prabandhas of early Telugu literature. But his imitators have not yet achieved the success of Joshua. For nearly half a century, *Piradausi* has been part of university curriculum as well as the subject of appreciative appraisal in the mass media.

R.M.C.

FIRE ON THE MOUNTAIN (English), an extraordinary novel by Anita Desai, was originally published by William Heinemann, London, in 1977 and re-printed in the same year as an Indian edition by Allied Publishers. The novel won her the Sahitya Akademi Award of 1978. The plot revolves round an old lady, Nanda Kaul, who lives alone in the villa 'Carignano' in Kasauli in Simla hills. She is always haunted by nostalgic memories of her glittering past when she used to live and entertain in splendid style as the wife of a successful Vice-Chancellor. She carefully preserves the memories of being 'always a picture!' "No matter how simple the occasion, she was always in silk, always in pearls and emeralds." Her treasured solitude and musings are interrupted by the arrival of her great-grand-daughter, Raka, who comes to spend some time with her. Ironically, Raka, too, is intensely introvert, and both of them lead their separate lives, "to exist and yet appear not to exist". The brief visit by Ila Das, an old friend of Nanda Kaul's, provides some gentle humour, and also a situation which turns violent leading to the murder of Ila Das, and to Nanda's death from heart attack.

Anita Desai portrays the character with a unique sensitivity and with an observant eye that misses no detail of nature, and with an art to match the human moods. Scenes are conjured up before the reader's eye to convey the particular atmosphere and the ethos—the beautiful avenue leading to the Vice-Chancellor's house, all lined with eucalyptus trees, the summers with their heat and dust, and the enormous melons, the 'langurs' with "their whip tails and jewel eyes, their mask faces and spider arms, black and grey and silver" swinging from the branches of the pines to the apricots and from there to the roof.

Essentially depicting intense loneliness and the interior landscape, the novelist has made a successful attempt at exploration of the Indian sensibility in a voice that is gentle and yet articulate. The crisis of identity in an age when the values are changing is expressed best by Ila Das: "Isn't it absurd", she rattled on, "how helpless our upbringing made us, Nanda. We thought we were being equipped with the very best—French lessons, piano lessons, English governesses—my, all that only to find it left us positively handicapped."

C.M.K.

FOLK LITERATURE (Pan-Indian.). No country in the Eastern region of the world offers the student of folklore so excellent an opportunity to trace the links of unity amidst clusterized diversities as does India. 'Through-out the history of India', writes Munshi, 'the process of integration comprises two simultaneous movements: one owes its origin to Aryan culture and operates by virtue of the momentum which the values of that culture possess; the other works itself upward from the way of life of the early Dravidian and other non-Aryan cultures in the country into the frame-work of Aryan cultures, modifying its form and content, though not the fundamentals, weaving the two cultures into a harmonious pattern. The first movement provides vitality and synthesis; the second contributes vigour and variety. But it is the harmonious adjustment of both, that gives to India, age after age, her strength, tenacity and sense of mission.' (Foreword, *The History and Culture of the Indian People*) It is in the light of these and other deep-rooted realities of Indian culture and civilization that the much-discussed theories such as the 'Great Tradition' and 'Little Tradition' need to be viewed; both for their successes and failures. Another problem of equal importance which early ethnographers who worked in India seem to have ignored is the relations which might link 'microviews into a macroview of the prevailing and ongoing civilization.' Had the ethnographers' research targets been a little broad-based, these links would have become known and this in turn would have certainly cleared the conceptual undergrowth and provided an excellent opportunity to scholars to work out the relations which existed between the 'scriptural theories' of Indian society and the actual systems which operate in Indian village life. Moreover, in the final analysis, it would have perhaps helped to construct an overall structure of thought of Indian society and allowed scholars to depart from the 'wilderness of old misconceptions'.

Despite a continuous tradition of anthropological work on the Indian sub-continent, oral traditions, particularly the rich and fascinating folk narratives, unfortunately remained untouched and were not collected or subjected to the rigorous analytic tools anthropologists had developed

over the years. While studies on Indian caste system, social structure, village organization, etc. received the attention of both western and Indian scholars, resulting in the publication of valuable studies, oral traditions (even when these were fashionably labelled as 'literary anthropology') did not even provoke a similar response among the scholars. However, in the recent years, scholars have realized their past mistakes and the need to study oral traditions in order to understand the realities of Indian culture in a holistic manner is felt by both western and Indian scholars and accordingly many new approaches have been adopted.

India, as is well known, occupies a special place in the history of world folklore. The marvellous Indian tale has contributed in shaping the theoretical growth of folkloristics itself. For instance Max Mueller's works on Indian myths and Theodore Benfey's translation of the world-famous *Panchatantra* gave rise to the theory of Indian origin of the fairy tale. Whether these and similar theories were sustained later or not is not the issue here. The issue is that the richness and the variety of Indian folk-tales had the potential of inspiring such theories; and this also reminds us of the importance of narrative materials existing in this sub-continent.

India also has the unique fortune of possessing the oldest written narrative traditions in the world. Besides the *Rigveda*, the *Ramayana* and the *Mahabharata*, the *Puranas* and the *Upanishads*, rightly called an 'encyclopaedia of Indian religion and mythology,' Narayan Pandit's *Hitopadesha*, Gunadhya's *Brihatkatha*, Somadeva's *Kathasaritasagara*, Shivadas's *Vetalapanchavimshati*, and other works such as *Shukasaptati*, *Jataka*, are the best examples. These written traditions, because of strict regulations, have got frozen now and with them many folkloric genres too. Out of these frozen forms, in due course rose the sophisticated and non-sophisticated (oral) varieties of literature. Thus one finds, without surprise, a folk tale or a song in any of India's many modern languages and its other 'frozen' form in the vedic scriptures or similar ancient books. This dual tradition (some times erroneously thought as a synonym for 'Great Tradition' and 'Little Tradition') has not only continued, flourished and made its impact on the global folklore scholarship, but has also contributed to the theoretical and methodological issues concerning Indian folklore itself. For instance, Indian folklorists, unlike their western counterparts, while working on Indian folklore materials having such dual traditions, face complex problems of genre, function and even structure.

Any serious student of Indian folklore cannot afford to ignore the chequered historical phenomenon of this sub-continent. India has assimilated into its systems diverse cultural currents, often coming through its northern frontiers, during the growth of her civilization. This is evidenced by the multiplicity of languages one notices even at the present times. Languages belonging to four major language families (Indo-European, Dravidian, Tibeto-Burman and Austro-Asiatic) of the world are spoken in this sub-continent. That linguistic diversity is reflected in cultural diversity of equal magnitude is a fact which hardly needs explanation. History tells us how and when these layers of cultural incrustations were formed. Alexander (327 B.C.) opened the gateway to western influences. His invasion resulted in the establishment of the first Indian empire under great kings like Chandragupta Maurya and Ashoka. The latter gave impetus to Buddhist thought and India, along with becoming a great power in the East, became the fountain-head of one of the world's greatest religions. After Scythians or Shakas, emerged the great Guptas and their classical age of India. Then came the Hunas, the Turks, the Mughals, the Dutch, the Portuguese, the French and the British. Wars were fought, won and lost; empires established and destroyed and cultural patterns woven into the existing systems during this chequered historical past of the North.

Conditions in the South, populated by the Dravidians—the builders of the great Harrappan culture were not much different. History there was not less chequered than it was in the North. The strong kingdoms such as Rashtrakutas, Cholas, Pandyas, Cheras, Chalukyas and Hoyasalas flourished there and developed historically significant contacts with the North. Such contacts can be reasonably dated to the Mauryan period. Sangam literature, the epitome of Dravidian classical age, is a storehouse of indigenous Dravidian cultural tradition and at the same time holds the elements which intruded into it from the northern Aryan tradition. This proves the close historical links between the northern and the southern parts of India.

There is yet another dimension of Indian history which has not been explored. The tribal groups—of Dravidian, Austro-Asiatic and majority of them of Tibeto-Burman origin, driven into the dense tropical forests of the central and north-western India by historical compulsions have not been the subject of written histories of India. Most of these groups lack scripts and run their daily affairs by the oral word and action. They possess no written records and therefore do not, according to the popular traditions of history writing in this country, qualify for inclusion in history as it is erroneously believed that they do not possess any history. This attitude of the historian has continued for a long time and has limited his own area of inquiry. It is only recently, much later after the country gained freedom, that reconstruction of the historical past of such peoples has become the concern of the academic intelligentsia including the historian. Such reconstructions are now being made possible with the help of oral traditions and the role of folk-lorists, particularly of specialists in oral history, is becoming central in this endeavour.

With such complex historical past of the land, it is not surprising to find its reflection in the present Indian society and its complex forms of cultural diversities. This diversity is evident in the language, food, dress, oral traditions, literature and other aspects of Indian life. However, at the same time it needs to be rememebered that this diversity has never hampered the cultural unity of the people of this land. This cultural unity is like the centre in a circle, the circle being represented by regional diversities. And it is from the circle that the centre derives all its strength. At first instance this argument might sound unconvincing when viewed from the concept of historical changes that have occurred in the West. But it is true and very much there; and can be felt in both dimensions—diachronic and synchronic—of Indian thought. Oral traditions evidence this fact. The strength of Indian culture cannot be measured accurately by a non-Indian standard, it certainly has to be judged by its own standards.

Folklore studies, particularly folk narrative studies in modern India, began with the coming of the British. All kinds of cultural studies including Sanskritic and ethnographic studies formed then an important part of a discipline known as Indology. However, folklore did form a part of these studies. Such being the affiliations, it is no wonder to find folklore materials treated in volumes which, strictly speaking, belonged to history or Sanskrit literature. Some scholars have made some modest attempts to trace the growth of folklore studies in India. However, all such basic studies are academically highly useful and provide basic information to the historian. But the massiveness of the subject thwarts even a strong attempt and the missing links distort the coherence and the continuity which the attempts seek to discover. It has therefore been thought necessary to divide the entire history of Indian folkloristics into three main eras: The Missionary period, the Nationalistic period and the Academic period. Avoiding the pitfalls of controversy over labelling such eras, and without going into every detail one may confine oneself to major works of folkloristic importance that have contributed to the growth of folkloristic studies in the country. It must also be admitted that during the last two or three decades hundreds of collections of folklore materials have appeared in major regional and lesser known languages of India.

The Missionary period of folklore activities in India can be traced back to the heyday of the British Raj when the *Journal of the Royal Asiatic Society of Bengal* and the *Indian Antiquary* were founded in 1874 followed by the *Journal of the Anthropological Society of Bombay* in 1886. These and other journals, as is obvious from their names, catered to the needs of the indological studies depending heavily on Sanskritic texts. However, brief articles on oral narratives and other genres of folklore did appear sometimes in these journals. More than the journals, the bulk of folklore materials collected and studied in this period was the result of the efforts of tireless Christian missionaries and inquisitive British civil servants.

Christian missionaries, as is well known, landed in India with the single purpose of spreading the Christian faith among the caste-ridden non-elite natives of India. This religious mission naturally carried them to the remote villages providing them with excellent and sometimes frustrating opportunity of witnessing the rural Indian life in its cultural setting. These experiences of Indian rural life were new to these missionaries and sharing them naturally stimulated many good writings. These Anglo-Saxon Fathers recorded all kinds of information—habits, manners, customs, oral traditions, rituals, etc. about their subjects. They used some of this information in spreading the Christian faith and were successful in delivering their main message through the native symbol. Most of these writings were published and form now a part of the great treasures of folklore we possess about our own past. Looked from this viewpoint, these works of missionaries are of great historical value to a student of Indian folklore.

It would be wrong to claim that the data and the manner in which these are presented and studied in these missionary works maintain high academic standards. Missionary collectors suffered from their own obvious weaknesses and limitations. But many good aspects of their work such as attention to detail and accuracy of description, besides flawless printing despite the limitations of printing facilities can guide and are still guiding the serious folklorist in this country. Mary Frare's *Old Deccan Days* or *Hindoo Fairy Legends Current in Southern India Collected from Oral Tradition* (1868), Charles E. Gover's *The Folk Songs of Southern India* (1871); J. Hinton Knowle's *Dictionary of Kashmiri Proverbs and Sayings Explained and Illustrated form the Rich and Interesting Folklore of the Valley* (1885); and *Folk-Tales of Kashmir* (1893); John Lazaru's *A Dictionary of Tamil Proverbs* (1894); A.J. Duboi's *Hindu Manners, Customs and Ceremonies* (1897); Aurel Stein's *Hatim's Tales* are some of the best examples of the early folklore studies of the Missionary period.

Of equal importance are the contributions of British civil servants of the same period in the collection and study of Indian folklore materials meant 'primarily to aid in the colonial administration'. Whatever the motivation, like the missionaries, the civil servants too collected and studied folklore materials from all parts even those untouched by missionaries of the country. They also excelled in improving the quality of these studies and also involved native scholars in this task. It was with the work of these bureaucrat-scholars that the need to collect and study the folklore of their own country was felt for the first time by Indian scholars. A large body of data was collected in this later period which is still guiding the

scholars and the teachers of folklore in this country. Some of the major works which came out as a result of this big academic thrust by the British civil servants have shaped the destiny of folklore and even anthoropological studies in India.

Besides others, the following major works deserve mention: S. Mahalinga Natesa Shastri's *Folklore in Southern India* (1884), R.C. Temple's *The Legends of the Panjab* (1884-1900), Robinson Edward Jewitt's *Tales and Poems of South India* (1885), Flora Annie Steel's *Wide-awake Stories* (*Tales of the Punjab Told by the People*, 1894), William C. Crooke's *Introduction to the Popular Religion and Folklore of Northern India* (1894), S. Mahalinga Natesa Shastri's *Indian Folk-tales* (1900) and George A. Grierson's voluminous *The Linguistic Survey of India* (1903-1907). William C. Crooke's *Natives of Northern India* (1907) carried a variety of oral narratives besides many relevant data on languages. John F.A. McNair and Thomas Lambert Barlow jointly produced *Oral Traditions from Indus: Comprised in Tales to Which Are Added Explanatory Notes* (1908). In the same year was published E.M. Gordon's collection *Indian Folk-Tales Being Side-Light on the Village Life in Bilaspur, Central Provinces* (1908), followed by Cecil Henry Bompa's *Folklore of the Santhal Parganas* (1909) and James Todd's *Annals and Antiquities of Rajasthan* (1920). The works of Verrier Elwin deserve a special word here. Despite the fact that a good number of British civil servants had been actively collecting the folklore materials, very few had ventured into the uncomfortable, and often hostile tribal areas, particularly in the northest and central provinces. Verrier Elwin's works on the tribals of North-East Frontier Agency (now consisting of the states of Nagaland, Assam, Meghalaya, Arunachal Pradesh, etc.) did not only bring into light the hitherto undiscovered treasures of tribal folklore, but also attracted the attention of British policy makers towards the welfare of these neglected people. Elwin published a good number of books on the tribal people of India. His personal contacts and travels among the tribals made him a very popular field worker. He is remembered as a tireless ethnographer and folklorist even to this day, more dearly by those whom he studied and worked with.

The works of the missionaries and the civil servants, besides the primary purposes for which these were carried on, had a very strong side effect: these made Indian intellectuals aware of their own cultural heritage and fanned the decades-old spark of freedom in them. Struggle to achieve freedom from the British had begun in 1857, but until the first decade of the present century it had not taken the form of a mass movement. Therefore the more Indian scholars became aware of their cultural roots (be it through the writings of the very people whom they wanted to seek freedom from), the more they became impatient to be free and to feel free. 'India was suddenly awakening from centuries of slumber. She had to sweep away the incrustations of English culture to find her own roots and identity and folklore was to a great extent instrumental in stimulating the spirit of nationalism, both before and after the independence was achieved.' A word of caution is necessary here. The naming of this period as Nationalistic period, does not imply that folklore works which represented this period carried or studied folklore materials of nationalistic fervour or pleaded only for the collection and study of such materials. Some examples which represent such feelings are there; but that is not enough to justify the title of this period. Folklore works of this period, on the contrary, are in no manner entirely different from those of the earlier period. But then many crucial differences are discernible. In the first place, native scholars, inspired by the nationalistic movement, for the first time valued their oral traditions and began collecting and studying them. Folklore no longer remained the exclusive domain of the long robed Christian missionary or the white collared foreign bureaucrat. Indian scholars felt that 'nationalism in India could not be made recognizable only by the collective emotions hidden in the hearts of deprived masses; on the other hand it had to be made manifest in the national languages, national epics, food, dress, ancient thought and wisdom, value system, folklore and literature. Folklore was pregnant with such emotion and was watching for an opportunity.

Another important difference, which keeps these two periods apart, lies in the treatment given to the collected materials in this period. Folklore began to be studied from the Indian point of view. Collectors and analysts began identifying themselves with the native lore and the cultural context which is very accurately represented. This identification. a departure from the Sanskrit text-orientedness of Indian scholarship—was hastened by the timely realization, by national leaders including Mahatma Gandhi, of this important fact that nationalist movement cannot succeed unless its primarily middle class character was changed to that of a mass nature. This shift in politics was more profitably realized in the literature of oral traditions. Moreover it also helped in making it very clear to the mixed middle class intelligentsia of the cities, hitherto the main crusader of nationalist movement, that in a predominantly rural based country like India, 'folklore served as a vehicle for the transmission of ideas and news', and was in fact the only powerful medium of the masses. That nationalist movement helped folklore studies grow and in return it revitalized the movement by bringing it closer to the rural masses are facts which no serious historian of India and her oral traditions can afford to ignore. Among others, the major works on folklore which resulted in response to such feeling of this period are: Dineshchandra Sen's *Sati* (1917) and *The Folk Literature of Bengal* (1920); Zaverchand Meghani's *Halardan* (1928), *Dadajini vato* (1933), *Lok sahitya* (1939),

Suryakaran Parikh and Narottam Swamy's *Dhola-Maru ra duha* (1940); Ramnaresh Tripathi's *Hamara gram sahitya* (1940), Zaverchand Meghani's *Kankavati* (1947); Devendra Satyarthi's *Bela phule adhi rat* (1948), *Dharati gati hai* (1948), *Dhire baho Ganga* (1948) and dozens of similar works.

The academic period of Indian folkore studies began soon after the country gained independence. However, the germs of those academic aspirations of scientific investigation which became dominant and earned this name for this period, can be seen scattered in the nationalistic period itself. The strong urge of the academics for scientific precision and accuracy and authenticity seems to guide the folklore collector and the researcher alike in this period. One does not find the missionary-bureaucratic spirit or the strong nationalistic feelings as dominant motivating forces behind the folkloristic work of this period. On the other hand, this period is rather more analytical and truth-finding in nature. Unlike the past two phases this phase has the support of the academic intelligentsia of the universities for scholarly persuits. It is in this era of development that folklore gained respectability as an academic discipline both in and outside the university campus. The protest and struggle against foreign rule and the crisis of identification seem to have been replaced now by the inner struggle of a new nation and its search for truth and reality.

One of the major achievements of free India has been to preserve the cultural diversity of the sub-continent. This has enhanced the prestige of folklore in the country and naturally collection and study of such folklore has gained tremendous momentum. This is rather a new trend and has helped the growth of folklore studies in various regions. Another important development in folklore studies of the current period has been that its central position in the cultural milieu of the country has been recognized by other equally important sciences. This has underlined the importance of interdisciplinary research in folkloristics and related areas with the result that many universities, besides teaching regional folklore as a subject in their regional literature department, have now independent programmes on folklore leading to M.A. and Ph.D.

Many regional bodies, either established by the government or voluntary in nature, have also helped collection and analytical work on regional folklore. The amount of this work has greatly multiplied during the past decade and it is hard to list all such works. However, scholars who have been actively working in various regions of the country are: Satyendra, K.D. Upadhaya, Shyam Parmar, Trilochan Pande, L.P. Vidyarthi, Komal Kothari, Ved Vatuk and Susan Wadlay in Hindi; Jawharlal Handoo, Lalita Handoo, Karan Singh and Somanath Dhar in Kashmiri-Dogri; Durga Bhagwat, Sarojini Babar and P.B. Mande in Marathi; Pushkar Chanderwaker in Gujarati; B. Rama Raju, Narayan Rao, N. Krishna Kumari and Joga Rao in Telugu; K.B. Das and Bhabhagrahi Mishra in Oriya; P.D. Goswami, Birendranath Datta and Irom Babu Singh in Assamese, Maitei and surrounding languages; N. Vanamamalai, Sanmugam Pillai, Sarasvati Venugopal, Brenda E.F. Beck and Stuart Blackburn in Tamil; Choomar Choondal and Raghavan Payyanad in Malayalam; H.M. Nayak, J.S. Paramashivaiah, A.K. Ramanujan and Peter J. Claus in Kannada; Dulal Chaudhuri, Asutosh Bhattacharya and Sankar Sengupta in Bengali; K.S. Thind and H.S. Gill in Panjabi and surrounding languages.

Despite the fact that the academic period of folklore studies has so far been very productive, folkloristics in India in comparison with its counterpart in any developed country in the West seems far behind both in scientific collection and analysis. The scientific approach to oral traditions, which this period is committed to, has not yet made its full impact on the general academic, and the folklore scholars are pursuing it. Indian folklore due to reasons of its ancient past, diversity, structural complexity and functional importance seems to have great potential both for a fuller understanding of Indian culture and civilization and for theoretical and methodological reform in folkloristics proper. This potential remains to be exploited. These and other issues of academic nature prompted a national level dialogue among leading folklorists of India (1977) and its *Journal of Indian Folkloristics* (1978) was born. The aim of this organization has been to raise the academic standards of folklore studies in the country.

J.H.

FOLK LITERATURE (Assamese). Nestling in the north-eastern corner of India, Assam has traditionally been the meeting ground of Aryan and non-Aryan modes of life and thought. Side by side with the Assamese-speaking Hindus and Muslims there live the various tribal or 'adivasi' groups with their Mongoloid affiliations fairly clear. Though washed by the tidal waves of broad Indian civilization, they cherish their languages, rites and ceremonies even now. Thus Assam's culture is a compound of diverse elements in which the adivasi contributions are not to be easily set aside. This peculiarity of the State's culture is fully reflected in the bewildering variety of songs, tales and dances that we have in this part of India.

Assam's folk-literature is fairly rich. A considerable amount of it has been recorded. Though the primitive character of an agricultural society has been modified by Brahmanism as well as modern changes and though the original significance of certain pre-Aryan ceremonials has been lost, many of the old songs and tales have survived, while Hinduism itself has inspired new compositions. Of course, the language of this oral literature has changed along with the times, as in other lands.

There are various types of songs: songs of marriage, songs associated with religious ceremonies, the elegy, the lullabies, the 'bihunam', the ballads, and so on. Various types of tales are also there: wonder tales, humorous and moral tales, also maxims, proverbs and riddles.

The 'nichukani' or lullaby is often meaningless, but it reveals a tenderness of feeling and imagination which transforms the ordinary jingle into something incantatory and poetic. Some of the lullabies are addressed to the moon and birds. The one below is addressed to Jonbai or Sister Moon:

Jonbai dear, let me have a needle.
Why a needle? — To sew a wallet.
Why a wallet?—To fill with coins.
Why coins? — To buy an elephant.
Why an elephant? — To ride about.
Why to ride about ? — Thus I become a big man.
What does the big man do? — he beats upon the drum in the evening dudum-dum.

The large drum referred to is kept in the 'nam-ghar' or public prayer-hall. There is a long rhyme which has the character of a formula. It has also an Oriya parallel and goes somewhat like this:

O Flower, O Flower,
Why don't you blossom?
The cow nips my shoots.
Why should I blossom?
O Cow, O Cow,
Why do you nip the shoots?
The cowboy does not feed me.
Why should I not nip?...

The tenderness which characterizes nichukani is also seen in 'biyanam' or marriage songs. The marriage is, as it were, a musical affair. At every stage of the celebration—from the early negotiations to the final leave-taking of the bride—women sing appropriate songs. There is usually a 'namati' or leader of the chorus who sets the melody while the others follow her. The language of the songs is so homely and racy that it is truly difficult to translate them. They have also been influenced by the Vaishnavite scriptures of medieval times. When the bride is bathed ceremonially, womenfolk sing such a song:

After her bath the maid asked her mother:

"What clothes am I to put on?"
"Such that dry in the shade and hide in the clasp
You are to put on."
After her bath the maid asked her mother:

"What flowers am I to put on?"
"Not the seuti, not the malati either,
She does not put on the kharikajai,
In the midst of the seas is the parijat,
That you are to put on."
The loving brother put out on his boat,
He went in search of the parijat:
The banana sprout reaches the sky,
To the waist reaches her hair...

One aspect of the marriage is seen in the teasing songs with which women from the groom's house or from the bride's house try to make fun of the women of the other party. These are known as 'khija-git' in lower Assam and 'jora-nam' in upper Assam. They are satirical in intent and very amusing. That a considerable part of the oral literature of the world is women's contribution is evidenced in the facility with which womenfolk add to the traditional stock of marriage-songs and compose fresh types of teasing songs.

Womenfolk sing a large variety of songs on the occasion of popular religious ceremonies connected with Goddess Sitala, Lakhimi or Apeswari The small-pox goddess is commonly known as Ai or mother, Lakhimi symbolizes paddy and welfare and Apeswari is a sort of fairy invoked in times of children's illness. Songs associated with these goddesses are steeped in the sentiment of reverence and are also highly imaginative. Ai is said to have seven sisters and often she is one of these seven, as is seen in the following song:

They are coming: Ai's seven sisters,
across the seven mountains,
All bow their heads—the grass and creepers and
trees, for Ai is coming:
The golden butterfly—round it circles on its two
silver wings:
The Ais have come to visit the places; we beg our life
of them:
Unconsciously did we trespass into Ai's garden, unawares
did we pick the buds;
Forgive our crime this once, O Bhavani, we fall at
your feet;.....

The 'deh-bichar' song, or song on the different aspects of the body, is a philosophical type and has its roots in a tantric cult though now overlaid with Vaishnavite influence. Wandering mendicants (bhakat) belonging to certain esoteric sects are seen to sing deh-bichar songs to the hypnotic melody of the 'tokari', a string instrument. They teach that "with the guidance of the guru does one find the essence of the body", and in their cryptic songs refer to the arteries and doors of the body, thus indicating their tantric affiliations. There are some Muslims who also echo these sentiments, though their songs (known as 'jikir') are traced to the teaching of one Ajan Phakir, a Sufi 'pir' who had come to Assam about three centuries ago. Some of these songs refer to incidents in the life of the pir and may be termed baliads.

Perhaps the most distinctive type of folksongs of Assam, from the point of view of literary form and content as well as musical mode, is the 'bihunam' or bihu song associated with the springtime bihu, the most widely

observed festival of the rigion. Bihu or bohag bihu (from Sanskrit 'vishuvan') has both seasonal and agricultural bearings. It ushers in the new year; it also marks the advent of seed time as also the season of mating. In fact, the festival had its roots in some earlier fertility cult. This preoccupation with fertility, both vegetal and human, is reflected in the songs and dances with their erotic overtone expressive of the joys of springs and youth. It is bihu time which occasions an opportunity for marriage-able young men and women to meet and exchange their feelings and even to choose their life partners.

Another important type of folksongs is the 'malita' or ballad. Two of the longest ballads have magical incidents as their central theme. The ballad 'Phulkowar' is made up of a ride on a magic horse and the hero's securing of a princess. At the touch of the prince a withered garden revives and he enters the princess's chamber in the form of a bumble-bee. 'Jana-gabharu' similarly describes such incidents as the hero's throwing his adversary into the sky and the latter's body turning into trees and swamps. Such magical incidents, found also in the 'marchen' or wonder tales, indicate that these ballads must have been composed in a fairly early period, though their language has changed along with the time. A shorter ballad—'Pagala pagalir git'—has a contest theme, having parallels in India, Indonesia and Europe. It is a beautiful fancy woven round an imagined quarrel between a husband and a wife. At a lower level of poetic fancy, there is a satirical ballad like 'Paruwar Juna' which holds up to ridicule a housewife who does not know how to spin and weave.

The wife says to herself: "I am stretching the warp of my loom, but I've forgotten to bring the brush (with which to smooth the warp). Only for this would Pagala thrash me. Let me run away to my mother's." Pagala retorts, "You are running away to your mother's. I would lie in ambush and catch you, Pagali." "You would lie in ambush and catch me, Pagala. I would run off into the forest". "You would run off into the forest, Pagali. I would set fire to the forest and catch you." "You would set fire to the forest and catch me, Pagala. I would go up with the smoke." "You would go up with the smoke, Pagali. I would catch you with a hooked pole"....

There are also historical ballads; the most important of these is the ballad of the Barphukan or Viceroy, 'Barphukanar git' which describes the Burmese invasions of the land in the early part of the last century. It gives interesting information on the confused political situation of the time: rivalry among the nobles, the Barphukan's invitation to the Burmese, the ravages perpetrated by the invaders, and the helplessness of the people. There are inaccuracies in the details of history, but on the whole, the ballad treats the subject in a realistic manner and, to judge from some of the details recorded, it must have been composed within living memory of the Burmese invasions. Fragments of this long ballad were recorded by S.K. Bhuyan in *Barphukanar git* as early as 1910 and the whole was edited by him in 1924. The ballad reveals the fact that at one time there were minstrels who used to eke out their living by reciting ballads:

> Let my lord give me a quarter-rupee,
> I sing of the Barphukan,
> it is my foutune—
> my lord I've met here.

Another historical ballad describes the hanging of Maniram Dewan who had tried to organize a revolt to oust the British from Assam, during the Sepoy Mutiny of 1857.

Modern political movements have sometimes inspired the rural poet to compose songs and ballads, but these do not seem to have the wide currency which comparatively early specimens had. However, it rendered considerable service to the national movement in the early twenties of this century. The huge bonfire of foreign-made clothes in the yard of T.R. Phookan must have inspired a song like this:

> Pat and muga and such foreign clothes
> do not keep them in your box,
> hand them on to Phookan, hand them on to Nabin.

Story-telling has dwindled along with the advance of school education, but there is a large body of tales (sadhukatha) that still circulates in the rural areas. Without denying the influence of works like the *Mahabharata* and the *Kathasaritsagara*, we may say that there is a fair number of tales showing considerable imaginative flight and sense of fun and humour. The popularity of the trickster, either animal or human, perhaps indicates a sturdy outlook on life. Of wonder tales, 'Tejimala' about a girl oppressed and murdered by her stepmother and continuing to live in plant transformations, has an old-world charm and evocativeness. A second tale 'Teja and Teji' belongs to that group of fairy-tales with a universal appeal, of which the most well-known is that of Cinderella. A humorous tale 'Sarabjan' (The all-knowing) has its European analogue and can be traced to 'Harisarman' of the *Kathasaritsagara*.

Some of these tales have pan-Indian affiliations. For instance, 'Teacher Fox', in which a fox sets up a school to which are sent the little ones of the crocodile. Teacher fox eats up the young crocodiles one after another and ultimately outwits the vengeful crocodile. This has parallels spreading from Assam to West Punjab. In the tale 'Satimati bai' (Sister Satimati), a brother gathers fuel from the forest with the promise to a tiger that he will be given a cake which the sister Satimati is going to make. The brother and the sister eat up the cakes and remain hidden in a rice-bin. The tiger, out of vexation, carries off the rice-bin and, when they let out wind, the beast drops the bin and runs off in fright. In the Santali parallel 'Tipi and Tepa', it is the bear who is scared off in the same manner.

There has been give and take among the Assamese-speaking population (which is semi-tribal) and the so-called tribals. Even myths from the Sanskrit shastras are not unavailable. To give an example, Brahma set his eyes on his daughter and wanted to enjoy her. At this Dharma Raja found her guilty and drove her out of heaven. When spring came, all the world was happy, but this girl pined away in loneliness and misery. The gods took pity on her and took her to Mahadeva (the Kachari term is Bathou Brai), who taught her dancing and music. The girl began to dance in joy and the gods accompanied on their instruments. Her bewitching dance softened the heart of Dharma and she was recalled to her divine home, but the dance and music remained on earth, to be performed by the Kacharis every spring, when the annual bihu comes and the trees change their leaves. This myth is just a modification of the old Hindu myth of Prajapati and his incestuous love for his daughter.

Another kind of folk literature may be found in 'bilapi-git' or songs of weeping. These songs are sorrowful in spirit and borrow their motifs from the puranas. Passages in the *Mahabharata* or the *Bhagavata* where a wife pines for her husband or child or where the gopis miss Krishna or where a person is in a difficult situation and rues his fate suggest to the folk poet a song of sorrow. For example, Kaushalya grieves for her son Rama who is banished, Abhimanyu sorrows when he is about to die entrapped as he is by his Kaurava enemies, Yashoda sorrows when Krishna does not return after tending cattle, a wife wails because her husband has gone away as a sanyasi, and a doe cries out because she has been caught in a trap and has to die without feeding her young one. Even Krishna sorrows because he has been tied up by his mother for his mischievousness. Most of these songs are coloured by a religious pre-occupation: at the end of the songs is emphasized the necessity of singing or praying to God.

It has to be recorded here that Assam's folk-literature seems to be rather the expression of a life which is hard and full of struggle. If the wonder tales of tricksters and simpletons regale us, we perhaps seek in them an escape from the hard realities of life and perform by proxy what we dare not do in actual life. The necessity of such tales is thus psychological.

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Pr.G.

FOLK LITERATURE (Bengali). Bengal, regarded by many scholars as the birth place of a number of typical folk-tales, occupies indeed a pioneering position in the realm of folk-literature. Bengali folk-literature may be generally divided into the following categories—a. Prose narratives; b. Verse-narratives; c. Folk-songs; d. Rhymes and Doggerel verses; e. Proverbs and Folk-sayings and f. Riddles. Each of these categories may again be subdivided as well.

Prose narratives: These usually include myths, legends and tales. This form of classification is of course universal. The myths are usually regarded by the folklorists as a kind of scientific way of explaining things before the emergence of proper scientific knowledge. Generally they seek to find out imaginary reasons behind hundreds of natural phenomena.

Next of myths, come legends, which are of two types: general and local. The legends are supposed to be based upon historical events, though in reality, their supposed authenticities are quite questionable. At the outset, the Mangal-narratives were legends of general types. The totemic beliefs, and other primitive ideas are prevalent in the legends of Dharma and Manasa also. Local legends are innumerable. In each village, for instance, there is at least one indigenous deity, who is worshipped by the local folk and based on this deity, one or two or more stories become prevalent spontaneously.

Tale is the third major section of Bengali prose narratives. which may again be sub-divided into the following genres: rupakatha, bratakatha and upakatha. Rupakathas, though often equated with the fairy-tales, have certain distinct elemental differences. For instance, the fairies have very little or no roles to play in them. Rupakathas tell about an anonymous king of an unnamed land. The other place-names are equally obscure. Excepting the hero and the heroine, the other characters are usually referred to in accordance with their social standings or professions. "Ek je chhilo raja" (Once upon a time there was a king) happens to be the normal beginning for a rupakatha. Some of the finest rupakathas have so far been collected. Lalbihari Dey was one of their earliest collectors. His *Folk-tales of Bengal* was published some hundred years back. Dakshinaranjan Mitra Majumdar was another pioneer in this field. His *Thakurmar jhuli* (The grandma's bag) and *Thakurdadar jhuli* (The grandpa's bag) were published in the early decades of this century. From these, and some other rich collections published afterwards, one can easily get a fairly good idea about those beautiful rupakathas.

The most striking among the Bengali folk-tales are the 'mala' tales which stand unparalleled. The novella-like approach and the dramatic sequences of the 'mala' tales are their indigenous characteristics. Though many of the universal folk-motifs, as analysed and classified by the American scholar S.Thompson, are present in them, still they have certain uniqueness in form not to be found anywhere else. Tales like 'Kanchanmala', 'Madhumala', 'Pushpamala' and 'Malanchamala' might be mentioned as prominent examples of this type.

For the interested readers, names of a few other

important rupakathas may be mentioned here: 'Svet basanta', 'Dalimkumar', 'Nilkamal-Lalkamal', 'Sat bhai champa', 'Sukhu-dukh', 'Fakirchand', and 'Rajkanya Kalabati'. The main themes of these Bengali marchens are love and adventure. The strain of fatalism is also an important common factor in them and the ultimate triumph of virtue over vice happens to be their usual conclusion. Often in these tales, animals behave and talk like human beings and at times, they are born of human parents as well (example, 'Banar rajputra' i.e. the monkey-prince). Heinz Mode, in the preface to *Bengalische Marchen*, has seen this feature of Bengali rupakathas as the outcome of the ideas of more advanced societies, in contrast to the primitive or tribal social systems.

Bratakathas, the second important genre of Bengali folk-tales, though basically ritualistic in nature, also in the broad sense, fall in line with the rupakathas as well. These ritual-tales are connected mostly with the indigenous deities of non-vedic and non-classical Hindu Pantheon such as Shashthi (goddess of child-birth), Sankata (goddess who rescues from all sorts of troubles), Itu (originally connected with sun-cult; afterwards has taken an indigenous form of Lakshmi; primarily worshipped by certain non-aryanised people), etc. Even the classical deities, such as, Lakshmi (goddess of wealth) or Yama (god who presides over death) have been transformed into some localised forms, which do not conform to the traditional ideas about them.

Brata-tales, inspite of their being rupakathas basically in form, have a lot of things through which one or the other phase of Bengal's socio-cultural history may possibly be reconstructed by an ardent student of social sciences.

The third category called upakatha is an assortment of tales of various kinds. Though some eminent scholars like Asutosh Bhattacharya are of the opinion that in the main, upakathas are animal tales, other scholars use this term with a much wider connotation, implying folk-tales in general.

However, animal-tales along with sabhakathas or rasakathas constitute a major part of upakathas. Of all the types in this genre, animal-tales (pashukathas) are the most popular.

The first and the best collection of Bengali animal-tales is Upendrakishore Raichoudhuri's *Tuntunir bai* (The book of tuntuni), which was published in the second decade of this century. The famous story of "Nakkata raja" (The king whose nose had been chopped off) is included in this volume. In this interesting story, we find how a little tuntuni (a small-sized bird, usually seen in eastern India) managed to escape with a rupee-coin from the royal exchequer and how the king lost his nose in his pursuit to catch and punish the naughty bird. Rasakathas or humorous tales occupy important positions among the other categories of Bengali folk-tales. Sometimes the animal-tales perform the functions of humorous stories as well.

Tales that centre round certain Gopal Bhad (jester) constitute a formidable portion of Bengali rasakathas. It is widely believed that Gopal was a jester in the court of Maharaja Krishnachandra of Nadia during the middle of the 18th century. But all the stories that go with the association of Gopal's name are probably not genuine. The 'Gopal' stories are also the best examples of sabhakathas, i.e. court-tales in Bengali folk-literature.

Another peculiar type of tales, that belong to the upakatha genre, is that of 'tyaton' tales, which were very much current in certain eastern districts of united Bengal, much of which is now Bangladesh. Like the mala-tales, these tyaton-tales too, do not have any parallel in any other culture.

Verse narratives: These are called 'gitikas' and are generally equated with European ballads, though in tone and temperament they do not always conform to the latter type.

Bengali ballads are of two distinct types: religious and secular. The domain of the former is the northern districts of Bengal and the latter's is the eastern part of present-day Bangladesh. Both the types originated in the different phases of medieval Bengal. Religious ballads are usually known as 'nath gitika' or 'yugi yatra'. The Naths were a particular religious sect within the broad spectrum of Hindustan, who used to worship Lord Shiva with certain typical modes of yoga meditations. The two main stories, that are common is these gitikas, are not as religious as they are philosophical. Both the stories describe the ultimate victory of spiritual morality and personal restraint over natural phenomena of passion and lust. These stories were collected in the seventies of the last century by the famous Indologist Sir George A.Grierson.

The other form of gitikas found in the eastern districts depicts the elements of a social structure. The basic element of these secular ballads is love. In this aspect, these are in contrast with the religious ones. These gitikas have very strong personal approaches and their story-elements are more colourful. Chandrakumar Dey, their first collector, and Dineshchandra Sen, the editor of their first published version *Mymensingh gitika* (Mymensingh ballads) were quite particular in this regard, though they were not that much careful about the purity of their languages, which was the root of all doubts about their authenticity.

One should notice the typical characteristics of these ballads. Almost two thirds of these gitikas were collected from the eastern-most parts of Mymensingh, which had a mixed population of Bengali as well as different Mongoloid races. Many of those Mongoloid tribes had quite different social systems from that of their Bengali neighbours. The influence of such neighbouring societies are visible in the secular and somewhat rebellious approaches of these stories.

Some of these ballads are the finest specimens of lyrical poetry. Mahua rebukes Naderchand in mock

anger for his passionate advances: "Lajja nai re nirlajja thakur, lajja nai re tor/Galay kalasi bandhya jale duibya mar" (Shameless brahmin, better you tie a pitcher to your neck and drown yourself in the stream). The boy replies to this: "Kothay paibam kalasi kanya, kothay paibam dadi/O tumi haon gahin gang, ami duibya mari" (Where may I get a pitcher, O belle. Where may I get a chord? Better you become my deep river, where I might drown and die). Such music, metaphors and imageries are abundant in these ballads.

Folk-songs: Although in the sophisticated analysis, songs, folk or otherwise, should not generally come into the purview of the discussions concerning literary genres, yet, Bengali folk-songs are so rich in their poetic qualities that one can hardly ignore them. There are work-songs, ritual-songs, seasonal or calenderic songs, functional-songs and spiritual-songs.

In fact, there are innumerable types and forms of Bengali folk-songs. However, only the names of the most popular forms may be mentioned here: alkap, bolan, gambhira, marifati, mursidi, jari, sari, khan, ghatu, panchali, jag, pir, jhumur, pamkhi, batali, etc. Some of these songs are to be regarded as perfect dramas or rural operas at times. For instance, alkap of Mursidabad and Maldah districts, or corchurni of Jalpaiguri may be mentioned. Bolan of Radha area or ghatu of Mymensingh, Tripura and Sylhet may be referred to as types of folk-songs, with which dances are performed.

Rhymes: The rich treasury of Bengali chhadas (rhymes) has taken hundreds of years to form. They are of different kinds—ghumpadani (lullaby), chhelebhulano (nursery rhymes), meyeli (women's rhymes), agricultural and magical. Rabindranath Tagore himself was the pioneer in the field of collecting and preserving Bengali chhadas. In his *Loksahitya* (folk literature) he collected scores of them and thoroughly discussed their socio-literary aspects more than seventy years back. Yogindranath Sarkar was the next notable collector. His *Khukumanir chhada* (rhymes of the little child) appeared a few years after Tagore's book.

The world of children's rhymes is full of apparently unconnected ideas, but they contain visionary images expressed through the rhythms. Occasionally, tiny fragmentary references to socio-historical incidents may occur here and there, such as: "Chhele ghumalo pada judalo/ Bargi elo deshe/ Bhhulbulite dhan kheyechhe/ khajna debo kise?" (The baby has slept, the locality has quietened; the Bargis have attacked; how will the taxes be paid? For, bulbuli (bird) has eaten up the stock of paddy). This outwardly nonsense lullaby reminds us of the Bargi terror that prevailed in Bengal in the mid-18th century.

Proverbs: A proverb in Bengali is called prabad; such proverbs are manifold in nature. Often they are uttered in typically rhymed accents. Usually satirical, the proverbs have been defined in many ways. Perhaps the best definition of a proverb is this: "Wit of one, wisdom of many". The real characteristics of the proverbs have been shown in this statement perfectly, that a proverb is the expression by one of the experience of many.

Most of the Bengali proverbs deal with a good many aspects of family and social lives. Prabads concerning castes, locality, relatives, social institutions like marriage etc., nature and others constitute the major bulk. Agricultural proverbs and those regarding several superstitions are also there.

Riddles: The last category among Bengali folk-sayings is dhandha i.e. riddles. These are also known as 'siluk' in the rural eastern Bengal. These riddles are expositions of wisdom of the common folk, as well as their intelligence. The dhandhas were often created by them as pastime. But the creation of these riddles is sometimes mysterious in that their approaches to certain ritual practices concerning marriage are ambivalent.

Like prabads, dhandhas are also generally formed in chhada-like structures. Usually built in couplets, often it is found that the first line has got no specific or distinct purpose to be associated with the second line.

Dhandhas may be on nature, household life, rites and behaviours, arithmetical calculations, family relationships, rhetorical expressions, mythology and religion. Sometimes, they are designed to test the general intelligence of people. Some typical Bengali riddles are cited below:

i) "Samudrete janma tar, samudrete bas/ Jal chuinle tar hay sarbanash" (He was born in the sea, he lives also in the sea/ He is destroyed whenever he touches water. Ans: "salt"). ii) "Gharer madhye ghar/ Tar madhye bar" (Room within room/ Inside lives the groom. Ans: "mosquito net"). iii) "Bagh nay se bhaluk nay/ Gota manushgile khay" (Not a tiger, nor a bear/ He swallows up the whole man. Ans: "shirt"). iv) "Allar ki kudrat/ Lathir maidhye sarbat" (Oh, the grace of Allah/ Syrup inside the sticks. Ans: "sugar-cane"). v) "Ban thikya barail tiya/ Nal gamcha sharile diya" (The parrot has come out of the wood, with a red napkin on its body. Ans: "onion"). vi) "Hat nai pao nai deshe deshe chare/ Tahre na hate pele anahare mare" (He has neither hands, nor feet, yet he travels from place to place / Without him people starve to death. Ans: "money".)

In summing up it may be noted that folk-literature has not only enriched the cultural heritage of the Bengali people, but it has, as a whole, portrayed their life-histories also. Rupakatha plays a very important role in the making of a great tradition. Though, in the main, lives and activities of the urbanised nobles have been drawn in the rupakathas and common men played only the side-roles in them, yet the influence of these tales is immense. Even gitikas, where smiles and tears of the commoners are the basic compositional elements, sometimes have drawn their subject-matters from the rupakathas like *Kajalrekha*. When a boatman sings a 'bhatiali' while he floats on the

waves of the Padma, a reference to 'Madhumala' in his song is not unlikely. Even in the writings of the masters of modern Bengali literature, such as Tagore himself or Trailokyanath Mukhopadhyay or Jibanananda Das, similar references may sometimes be found.

One may wonder why even in this industrialised urban age rupakatha-like fantasies have not lost their charms? The answer may be that in these rupakathas, the basic conceptions of struggle and hardships of human life have been honoured; the toiling mass has found an outlet of their sorrows and sufferings in the ultimate victory of virtue over vice. The same thing is true of the upakathas too. But in the gitikas, the tragic note of the stories perhaps signifies the pathos the common man experienced in their defeat by someone more powerful, a case which is not at all unlikely in a class-oriented society. The smiles and tears, humour and wit, fights and submissions or victories, aspirations and desires of the common man have been displayed in the mirrors of these songs, narratives, proverbs, sayings and riddles that constitute the bulk of Bengali folk-literature. And on this basis the edifices of classical and modern Bengali literature have been built. Herein lies its greatest recognition.

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P.S.

FOLK LITERATURE (Dogri). Dogri folk literature has a very long and rich tradition and a variegated repertoire. It appears throughout the length and breadth of Duggar in different forms of verse and prose. Its main verse forms are folk ballads and folk-songs and its prose form is the folk-tale. For centuries, this folk literature has been serving the purpose of entertainment and instruction and preservation of the history and values of life of the Dogra community, as the written literature in Dogri is a very recent phenomenon.

A considerable body of Dogri folk literature is available in print, although what is available forms a very small part of the whole that is still to be tapped. It started with the publication of some odd folk-songs in the Jammu College magazine *Tawi* and some other journals. Then in 1955, the first collection of nine folk-tales entitled *Ik ha raja* was published by Dogri Sanstha, Jammu.

Simultaneously, Dogri Mandal, Jammu, brought out a collection of four folk-tales in a thin volume, entitled *Paungar*. In 1956, two books of folk-songs came out, one from Jammu and the other from Kangra in Himachal Pradesh. 1957 saw the publication of a third collection of folk-tales, selected and edited by Bansilal Gupta. A book about Kangri folk-songs published in 1958 and another collection of folk-songs of Himachal Pradesh published in 1960 were followed in 1962 by Karan Singh's *Shadow and Sunlight* which contained 31 Dogri folksongs with their Hindi and English renderings. In 1962, the J&K Academy of Art, Culture and Languages launched its project of collecting and publishing Dogri folk literature with *Dogri kahawat kosha* and it went on to publish in subsequent years, fourteen collections of folk-songs, eleven of folk-tales, one volume of Dogri idioms and a second volume of *kahawat kosha*. Gautam 'Vyathit' has published a collection of Kangri folk-songs and another of Kangri folk-tales entitled *Paharan de atthrun*. Another half a dozen books of Dogri folk-songs and the same number of books of Dogri folk-tales have been published by private individuals and organisations. Dogri folk-tales deal with a wide range of subjects—religion and mysticism, social problems, political upheavels and intrigues, role of Nature, actions of men, gods, birds, animals and insects on earth and in heaven, etc. These tales serve to entertain and instruct, inform and lighten the burdens of day-to-day life. The world of these tales has for its denizens, not only human beings, but also deities and birds and animals, ghosts and fairies, wizards and invisible powers, the sun and the moon, trees and sadhus and rakshasas. Destiny plays a prominent part in them and the general spirit behind them is one of optimism, human welfare and victory of good over evil and the inevitablility of fate. Some tales are totally indigenous, while quite a few appear to have come from other states and countries and assumed the local garb. Some of the folk-tales are full of wit and humour and some are purely didactic, some are funny and some serious while a few are without any cohesion whatsoever. Here is a folk-tale about some naive farmers of a village in Kishtwar in Jammu and Kashmir state. They had to go across the river over a rope bridge to deposit land revenue at the headquarters of the local raja at Kishtwar. The total amount of land revenue was just one rupee, and a rupee those days was lot of money. The party consisting of the 'lambardar' and three or four other villagers reached the bank of the river with the rupee safely and carefully carried all the way from the village. But now they were worried as to how to take it across without losing it. They thought that if it was tied in the hem of the garment, the knot might get untied and the rupee would fall into the river and be lost. If it was kept in

a pocket, the pocket might get overturned, dropping the rupee in the river. After a great deal of consultations and thinking, it was decided that the lambardar should keep the coin in his mouth while going over the bridge and that he should open his mouth only after reaching the other bank. When the lambardar was halfway on the bridge, one of his companions asked, "You have the coin in your mouth?" The lambardar opened his mouth to say "Yes" and the coin went down into the river. What was to be done now? Anxious and downcast, they reached the Raja's court and narrated the whole story. The Raja was not satisfied and wanted an enquiry to be made. His minister locked them up in a room pending completion of enquiry. They had their rations and fuel with them and there was a wick lamp provided in the room. They wanted to cook their evening meal and wanted to get fire to light the fire in the hearth. One of them went out to get fire but under orders of the Raja no one would give them fire. They slept without eating. The next morning, the Raja's minister came for enquiry. They told him that they had slept without food because they could not cook because they did not get fire. The minister smiled and said "This lamp was burning all night. Why did you not light the fire with the help of this lamp?" They replied that it did not occur to them that they could light the fire with the help of the lamp. The minister did not make any enquiries. He went to the Raja and told him that they were honest folks and what they had stated was true and the rupee of land revenue had really dropped down into the river.

There are three types of verse compositions in Dogri folk literature with elements of story, viz. (a) bar, (b) karak and (c) gitaru-katthan. The first two are formal types of compositions, sung at fixed places by designated singers called yogis and garadis to the accompaniment of certain instruments on fixed occasions. The last mentioned is an informal composition, short and light and can be sung by anybody, anytime, anywhere. Bars are stirring narratives on heroism, valour and self-sacrifice. Among the better known bars are those of Gugga Chauhan, Ramsingh Pathania and Miyan Dido. Karaks are stories of great men and women who by their self-sacrifice or deeds have attained godhood and are deified in their land and have shrines raised to commemorate them. They are sung on the occasions of fairs and pilgrimages at these shrines. In Duggar, karaks of Bawa Jitto, Data Ranu, Raj Rani Rull are very popular. Gitaru-katthan are like English ballads with episodes of love, family feud and battle as their subjects. Kunjuchainchalo, Paharan-kunj, Gilmu-bhagan are examples of this type of folk ballad. Some scholars put them under folk-songs.

Dogri folk literature has many types of folk-songs; there is a folk-song for almost every event in an individual's life from the foetus stage to obsequies. These songs show a wide variety of subjects, a certain directness of expression and sweetness of melody. Bhakhan is a group folk-song sung without the aid of an instrument with the singers keeping their hands over their ears and carrying the pitch to a crescendo and then bringing it down, and then raising it, thus creating a symphony of sounds.

Dogri folk-songs may be broadly classified into the following eight categories:

(1) Sanskara-git: These are songs sung on occasions like birth, marriage and death. Bihayis are folk-songs sung by women on the birth of a son, on the occasion of ritan, a ceremony performed when the would-be mother is in an advanced stage of pregnancy, on the occasion of tonsure and even on that of marriage. The folk-songs sung on marriage are called suhags, ghoris, chhands, sitthaniyan, badhawe, boliyan and arati-bardhana, the designation of the particular type depending on whether it is at the bride's place or the bridegroom's or on the contents and the mood, etc. Lohanis, palla and bain are sung as part of obsequies.

(2) Ritu git: These are folk-songs connected with seasons and changes in seasons and are termed variously as baran-mah, rittariyan, marua and dholaru.

(3) Tyohar-git: These are folk-songs sung on festive days and days of religious observances or parvas. Some of these are called thal, rade, naratte lohri, holi, bachh-doah, drabbadi, bhugga and tulsi-puja.

(4) Bhagati-git: Devotional songs like bisanpate, bhetan, gujariyan, aaratis, ainjalis, and songs accompanying exercises connected with exorcism which again have sub-types like masan, lehran and muharan.

(5) Songs of recreation and entertainment: These include such types as tappas, mahiyachann, saddan accompanying bhakhra dance, chhinjan, khinnoo, panjikara, thikari and some other dance songs like kuad, pheri, tilakani and dhamachad.

(6) Folk-songs sung while performing certain laborious tasks like loading, grinding, etc. are called differently for different tasks like garloddi, laddi, swadi, charkha and chakki.

(7) Songs of love and family life: These songs are the most numerous. Some of them are full of erotic sentiments, some contain tender sentiments, while others bring out different aspects of relationships in the family, like mother-in-law and daughter-in-law relationship, brother-in-law and sister-in-law (bhabi-devar) relationship and so on.

(8) And finally the miscellaneous folk-songs which cannot be classified under the above mentioned categories like songs on family planning, on the evils of smoking, on the arrival of the first train in the hills, on the benefits of investing in Post Office certificates, on famine, on war and so on.

Here are a few lines from three Dogri folk-songs of love, which speak of the poignancy, pain and yearning of love.

Tarry for tonight, O 'gaddi,'
Stay for tonight!
Leopards prowl in my fields in the night
And alone, I feel scared, O 'gaddi'
Stay for tonight!
If the husband dies, I can make do,
But how is one to live if the lover dies?
If the robe is torn, one can stitch it,
But how is one to patch the tear in the skies?
The moment of dusk when day and night meet
Dew of the morning,
Wave of the Ganga,
Kumbha-mela.....
My meeting with you is like these,
A thing pre-ordained

Besides these recognised types, proverbs riddles and maxims and aphorisms also form an important part of the folk literature in Dogri.

Sha. S.

FOLK LITERATURE (Gujarati). The tradition of Gujarati folk literature can be traced back to a period as early as 11th century. The dohas cited by Acharya Hemachandra in his *Siddha Hema-shabdanushasana* illustrating the characteristics of Apabhramsha exhibit the traits of the then spoken language, i.e. the emerging post-Apabhramsha language. We find in the folk literature of today a few dohas which are clearly the descendant forms of the dohas cited by Hemachandra.

One cannot exactly assign a particular date or delineate the historical development of most of the Gujarati folk literature, because it was mostly anonymous, having been preserved only in the oral tradition. Nevertheless, one may find a few traces left by historical facts on Gujarati folk literature. For instance, the festival of Ghogha Bapaji and the songs sung on that occasion are believed to reveal a connection with the Naga tribe of India in the ancient times. Stories of inter-caste love-marriages and new castes or lineages emerging therefrom such as Kathi, Khasiya, etc., cover a long period of settlement of many foreign tribes in Gujarat after the 7th century. The ballad of Menam Gurjari and similar compositions bear evidence of Muslim invasion and early rule of the Sultans in Gujarat. Songs such as those of a sailor woman raped by a Topiwala (i.e. a European) bring us to the early 19th century, the period of European settlemens in Gujarat, while stories of outlaws mostly refer to the period of the 19th and 20th centuries. The Freedom Movement of the present century has also contributed to folk literature. Even local events of particular times happen to be described in folk literature. But even so, much of the folk literature cannot be said to have such historical reference.

The society reflected in Gujarati folk literature exhibits features which cannot be ascribed to a single period, but it is difficult to date a particular piece or class of literature on sociological ground because in folk literature a subject continues to be treated in the same manner even after the social conventions have changed. On the contrary, compositions passed on traditionally undergo such changes with changing times that we find social features of different periods in the same work. We may take, for instance, the nuptials of Gujarat. The bridegroom courting the bride, the bride writing letters to the bridegroom, the bride suggesting her choice of a husband to her father, the bride and the bridegroom selecting each other by their own choice—all these things described in the marriage songs are not allowed in the traditional Hindu society in which the songs are sung. They are also not known to have been allowed even in the near past. They, other explanations apart, may be a legacy of some particular tribe that allowed such freedom in marriage. We cannot, however, place the songs in the distant past.

As folk literature is rooted in society, sociological analysis, therefore, is no less relevant than its literary study.

Some salient features of society widely reflected in the Gujarati folk literature are easily discernible. It is, for the most part, a society based on agriculture and cattle breeding. The importance given in folk literature to monsoon as compared with other seasons, is an indication of that fact. It is a pre-industrial society where people live a collective life. All the communities, and even animals, plants and trees are part and parcel of that collective life, as is seen in the practices laid down for many folk vows. Breach of social duty is punishable. A brahmin who does not read and expound scriptures to the people is doomed. Individual happiness is to be sacrificed for the sake of social welfare. We have a very pathetic song describing the sacrifice of a young son and his wife to secure the flow of water in a newly dug well.

The society depicted in folk literature is rigidly based on caste system. There are many tales of inter-caste love but some of them, such as that of Meha and Ujali, have a tragic end, while some other stories in which love results in marriage show that such inter-caste marriages are not accepted by the society, for a new caste or sub-caste is seen to be emerging from them. Menam has to sacrifice herself as sati and Halaji has to be converted to Islam for the only fault of dwelling among Muslims. These are instances of extreme intolerance of the society in this matter.

It being a society comprising mostly small states and based on rural economy, we do not find so wide a gap between its upper and lower classes—even between the ruler and the ruled in the conditions of day-to-day living. The mother of Sun-god depicted as cooking food herself is symbolic of this fact. Inter-dependence of the various sections of society in a collective life demands recognition of and respect for each section in some way or the other.

For example, the queen is shown participating in the celebration of a vow taken by a potter-woman. But still we cannot, perhaps, say that the society is not at all status conscious. We have stories of Analade and Sheni in which love, even in the same caste, is frustrated solely by the consideration of economic status.

The family structure, as depicted in the folk literature, is the microcosm of the social structure. It is a joint family system dominated by the elders of the family. The diverse relationships in the family are a common theme in folk-songs so much so that family life seems to be the most vital component of folk life. While the folk songs abound in the sentiments of mutual love and affection and self-sacrifice by the members of the family as required by the system to sustain itself, they also depict selfishness, malice and ill-treatment of one another by the family members. Even cases of exploitation and oppression have found expression in several folk-songs. The daughter-in-law in a family is the most oppressed member. The subject frequently dealt with in the khayanam verses of south Gujarat is the sufferings of a married woman. A narrative songs prevalent in Saurashtra and south Gujarat refers to the sacrifice of the life of a young, married woman at the hands of her mother-in-law, while the husband of the young woman remains helpless. Sometimes even her parents are unwilling to give refuge to the woman, because a married daughter returning to her parents leads to social disgrace.

Such oppression of the woman is, perhaps, more characteristic of the upper castes of society. In communities such as Charana, Ahira, etc., women seem to be comparatively free and bold.

It is remarkable that a great deal of Gujarati folk literature is meant to be sung or narrated by women. This fact suggests the prominent role of women in the family life, rituals, celebrations and in the spheres of domestic work as also in professional manual labour. There are some types of songs which are sung by women (belonging to some particular communities) while participating in professional manual labour. The sad tunes of separation in the songs of women are also noteworthy, as they point to the fact that in many communities like Rajput, Bania, Kharava, Ahira, etc., the men are required to leave their native place for a pretty long time to serve elsewhere or to go abroad for trade, or as sailors, or in search of new pastures.

The political picture as presented by folk literature is that of a feudal system. Rulers of small states are constantly engaged in fighting for their petty interests and ego. The desire for revenge is a common sentiment among the ruling and other castes. Sentiments of unflinching heroism and benevolent self-sacrifice are also very notable.

There are, of course, characteristic features peculiar to different communities in Gujarati folk literature. But we also find processes of assimilation among these different communities. Marriage songs of different castes illustrate this point. In such cases, the tradition of a socially backward community often tends to be influenced by that of an upper class community. For instance, the folk-songs of Dublas of south Gujarat reveal the impact of songs current in the upper class urban communities.

Like all folk literatures, Gujarati folk literature is not conceived as pure literature; it is intended to be a kind of verbal accompaniment to festivals and rituals, and even to work and play. For this purpose, a theme suitable for the occasion and sometimes merely a particular rhythm, word-structure and sound-pattern may suffice. The 'hebelas' and similar songs are instances of this.

As a form of literary art, folk literature is characterised by qualities of simplicity and succintncess. Daybreak is described in a single line, "The sun has risen over the Kevada leaves. The sun is shining like the petals of a Kevada flower....." A woman is portrayed with one or two strokes, "The Kuthi woman has a slim waist and is hastening with a pair of water-pots on her head." "A little woman with a pearl in the nose-ring.....". A woman's austere living during the period of separation from her husband is suggested through reference to the unused 'bandhani' (a kind of sari) and 'tiladi' (a small round piece of metal affixed on the forehead) in her bag. Folk-tales concentrate on the narration of the episode directly and swiftly without wasting words. The imagery of folk literature is peculiar, drawn from the familiar world of the people's common life. It is simple, homely and easily comprehensible by the masses but mostly appropriate and often highly expressive. A girl in her father's house is said to be a sparrow from the forest who will fly away when the time comes. Lovers are described as the stream and the embankment which are in constant touch with each other. An ill-fated woman expresses her helplessness through pointed questions and effective images: "Father, if it is a field, it can be ploughed; how can a mountain be ploughed? Father, if it is a well, its depth can be fathomed; how can the depth of an ocean be fathomed? Father, if it is a letter, it can be read; how can the writings of the fate be read?" In folk literature we find a novel idea of seeing beauty in a woman's belly and comparing it with the full moon. As instances of exquisite form, we can cite many dohas, some ballads such as those of Tejamal Thakore or of the Paramara woman put to death by her mother-in-law, and many other compositions including rasas and even some marriage songs. Extensive use of the verse medium in folk literature is natural because it is to be preserved orally and most of it is meant to be presented through a group of people involved in some group activity or play or labour or ritual often accompanied by dance and music.

The shortest and most popular verse form of folk literature is doha, often named Kathiyawadi doha because

of its close connection with Kathiwada i.e. Saurashtra. The doha of Saurashtra and the tale of Marawad are said to be beautiful like a woman in the bloom of life and the star-lit night. The doha is a couplet of a particular metrical composition, having its origin in Apabhramsha literature and widely used in classical medieval literature also. It is probable that a considerable part of doha literature in folk tradition is the contribution of the Charana community. In fact, we find names such as Sorathiyo, Kisaniyo, Samalo, Ananda, Bhimauta (the son of Bhima), even female names such as Sameri, Amiyala, Chuda Vijogana, etc., inserted in many dohas, though it is not always clear whether the names are the authors' or even of some real persons. Sometimes the names occur in the form of address by the poet, either to himself or to some other person, real or imaginary.

The doha is remarkable for its pointedness of statement and for this reason it is said to be the tenth Veda, shocking with pleasant surprise those who understand it. How can a barren woman know the pain of child-birth! Subjects treated in the doha literature show a great variety—sentiments of love and renunciation, heroism and humour, the beauty of seasons, characteristics of a community and of a country, the critical look at the state of society, enunciation of worldly wisdom, the eulogy of notable persons and personalities, knowledge of herbs and medicines, varieties of food grains, counting lessons, etc., and riddles and their answers. A considerable section of the doha literature is the lyrical part of folk-tales, mostly, tales of love and heroism, told by the Charana community. *Kathiyawadi sahitya* cites dohas connected with as many as 50 episodes, and yet this may not be an exhaustive list.

There are public performances of doha recitation. The competition of doha recitation carried on continuously for three days and nights by Miyam (Lukamana Vora) and Merani in the fair at Giranara on the occasion of Shivaratri has been a memorable event. Dohas are also sung with sitara or sundari in a pathetic and gentle style. Sakhis sung as devotional songs (mostly praising Ganapati) are also in the verse-form of doha.

Another short-verse-form resembling the doha is lavani, prevalent among the shepherds of south Gujarat. The lavani is a couplet with a slightly lengthened rhythm than the doha and descriptive in nature. Having subjects mainly from pastoral life, the lavanis are sung by a single group or in the form of competition between two rival groups. On occasions of marriage, etc., they are sung in accompaniment with dancing. Sometimes lavanis are hurled by quarrelling parties at each other and occasionally they also enliven conversation.

The khayanum is a peculiar verse-form of three short lines with the rhythm of a swing. It used to be sung in competition by girls of the Brahmakshatriya caste of Surat and Ahmedabad while rocking on a swing. The khayanum is also believed to have originated for singing while pounding the grain. Narrating the domestic miseries more than the happiness of the woman's life, the khayanums sometimes turn out to be bare statement, yet we come across many interesting examples of a thought or an emotion or a social picture presented fancifully or humorously as if in a flash, e.g., "Father, uncle, get the mango trees planted in a good soil and give the daughter in marriage in a good house so that there may be no reason for worry," or "The parrot in the cage brings water on its wings. Maganbhai's queen washes her face with it after brushing the teeth."

Cradle songs and nursery rhymes are not always short verse-forms, but they are in a sense primary verse-forms, being connected with the earliest stage of human life. Cradle songs are of two types. First, there are lullabies, i.e., songs that are prominently sound-structured and sung in monotone to soothe the child into sleep. In this type, the lines are very short and the theme is quite simple, mostly simple things of child life. Another type is that of songs expressing mother's love touched with emotion and imaginative sentiment. In this type, the lines are slightly long, musicality complex and the language a little more refined, e.g., "You are a gift to me from God. I have begged for you of God. Having come, live long like an immortal. You are my treasure of cash. You are my fragrant flower." There are no cradle songs dealing with such subjects as historical events of national pride or sentiments of heroism, etc.

In Gujarati folk literature, rhyming verse structures are used for various purposes. First, there are nursery rhymes to accompany the various learning activities of the child. Then, there are rhyming structures for child games and for girls' religious observances. We have also riddles solved through the rhyming structure itself, and stories using rhyming structures partially. Besides having short lines, these rhyming structures often have a little meaning or loosely connected meaning. Their charm lies in their progress through rhymes and word connection, e.g., "Kahani kahym kaiya, sambhal mara chaiya. Chaiye mamdyum hat; hatmamthi nikalyo bhat." (I tell you a story, listen my child. The child started a shop. From the shop came out a bard.)

We may here take note of the garabas specially meant for little girls, which mostly express domestic affections in simple language and direct manner.

The cradle songs, besides being sung by women, are also related to the life of woman inasmuch as they are to the life of the child. This is so in another variety of folk songs also, e.g., songs sung before the image of Rannade, wife of the Sun-god, at the time of the religious ceremony marking a woman's first pregnancy. The subjects of these songs are the grief of childlessness and woman's yearning for a child. In one of these songs, the yearning is poignantly expressed by describing a series of pictures of a

child in various actions: "The front of my house is swept and cleaned. Rannade, give me one who will soil it with his footprints. My sari is washed and cleaned. Rannade, give me one who will play in my lap and soil it."

A major stream of folk-songs is that of marriage songs which, too, are sung by women. Marriages are very ceremoniously celebrated in all castes and communities including the most westernized Parsi community, and each stage of the ceremony, beginning with the writing of the letter of invitation to the groom's father requesting him to come for the wedding on the appointed date with the groom and the party to the reception of the married couple in the groom's house, has its song or a set of songs. Besides the religious ceremonies and customary social practices, the household preparations for the wedding are also accompanied with appropriate songs. Thus, everything pertaining to the wedding is made an occasion of joy.

The subjects treated in the marriage songs are bride's choice of the groom, her yearning for him, the courting of the bride by the bridegroom, the bride and bridegroom being offended with and pacifying each other, the role of the other family members in their lives, the sad farewells of the bride's relations at the time of her leaving with the groom, advice given to the bride going to her father-in-law's house, riddles and other games played by the couple on arrival at the groom's house, etc. The songs make some sharp observation on the family life; its grim realities are also pointed out and they try to initiate the couple in a new and complex life-situation. Many songs are emotionally and imaginatively charged, and aim at awakening love in the hearts of the couple for each other. The realistic and modest attitude in depicting the hopes and expectations of the young boy and girl make the picture true to folk-life. There are occasional touches of humour, too. For example, the girl requests her father: "Father, don't look for a husband who is too tall; such a one will all the time be breaking the eaves of the roof. Father, don't look for a husband who is too short; such a one will be daily stumbled over by people. Father, don't look for a husband who is black; such a one will be a shame to the family. Father, don't look for a husband who is fair, such a one will be praising himself all the time. One with a slim waist and a dark blue face is praised by my friends."

In one particular form of marriage songs, the fatanas, the bride's and the bridegroom's parties indulge in ridiculing each other with crude and sometimes even obscene humour.

Marriage songs are mostly sung in prolonged, slow, monotonous rhythmic styles. They are sung in group, the women sitting or standing, and without any accompaniments. Fatanas and songs of some other occasions are, however, sung in fast rhythmic styles.

Women are expected by custom to express not only joy on occasions of birth and marriage, but also grief at death. The compositions named rajiya or chhajiya or marsiya or sometimes eulogistic rhythmic prose recitations accompanied with beating of breast are sung, sometimes they are versions of popular dohas to fit the occasions, sometimes they are songs in several stanzas lamenting over the event of death and the character of the dead person. Rajiyas have traditional expressions of grief for the death of a father, a mother, a husband, a son, a young woman, etc. For example, the death of a woman with small children is mourned in these words: "Ah, Ah, the pea-hen delivered in a well. Ah, Ah, the pea-hen has four little young ones. Ah, Ah, who will suckle the young ones?" The matam sung during the Moharram processions and the deda-songs are also in essence rajiyas in the memory of particular persons.

There is a very important type of song which is sung by women in a group while circling rhythmically and keeping time by striking small rods or clapping their hands. The song is known as rasa or rasado or garabo, though each of the terms has sometimes a special connotation. For example, rasa is considered, in a restricted sense, to be a dance-song sung by men only; garabo is understood to be a circular dance with a garabo (i.e. an earthen pot with holes on all sides and a lamp inside) placed at the centre expressing devotion to the Mother; Goddess the term 'rasado' is used to denote a long narrative poem. Such songs with circular dance by women are named jheriyams in South Gujarat.

Rasas are played at night to celebrate occasions like weddings as well as for relaxation at the end of the day's work. The rasas, as literary compositions, have a wide range of subjects covering all aspects of social life. All the situations and sentiments of family life, whether pleasant or unpleasant, are depicted with frankness as if to lighten the burden of similar experiences of the day. The joy and the strain of household chores and outdoor labour undertaken by women, love for animate and inanimate objects of the familiar surroundings, experiences of nature and the seasons and adoration of gods are also expressed and sometimes mythical, historical and contemporary events narrated. The descriptions of seasons in the rasas are marked by a few selective details of simple imagery depicted in a framework of human emotions, e.g., "In the month of Sravana there are frequent showers of rain. It rains slowly and gently. Still, my dear, I die with thirst. O dear Hari, please come and play the rasa."

Being associated with group dance, literary compositions of rasa show a great variety of rhythmic styles appropriate to dancing. They are lyrical in nature, depicting in a few lines a single situation with a definite emotional tone. Even if a rasa narrates an episode, a single mood, may be of joy or sorrow or humour or satire, pervades the whole composition. Thus, we have the song of the slim Paramar woman with heart-rending tragic effect; the song of 'Mamdi ranga lagyo' (caught by the

myrtle red of love) in which the subject is wittily treated and the song of 'Nanadal paronala' (the husband's sister as a guest) with a vein of satire implied in the style of narration. It may be noted that rasas make frequent use of the form of personal utterance which creates dramatic effect combined with an impression of subjective feeling. The women taking part in a garabo is suggestively described by her husband while permitting her to go and join it: "My beauty! Will please wear a sari of fine texture and tighten it in front and at the back so that you will look slim." Here we can see the picture of a slim woman with a fine sari attractively draped and also the husband's playful interest in her. Rasas, with such pictures of broad but captivating outlines and exquisite expressions, and sometimes artistic suggestion of emotions, are perhaps the most poetic in Gujarati folk literature.

Women have also songs sung while pounding the grain, reaping the harvest and ramming down the concrete on a surface for flooring. The activity of ramming down the concrete is, however, undertaken in a typical rhythmic style of group dance.

Women seem to be the main contributors to folk literature. Perhaps, having opportunities of being educated, men have access to the tradition of written literature also. On one side, men are found to be the chief contributors to the standard literature, and on the other some of the works of standard literature have passed into the oral tradition of folk-songs sung by men. For example, krishnavalas depicting the story of Rama which are sung by farmers, were composed by a medieval poet Haradas, the tailor. Garabis sung by men are also mostly from the medieval classical literature.

Bhajans, i.e., devotional songs, are also mostly sung by men. Bhajans have rich oral tradition, but they are required by custom to bear the stamp of the names of their authors. Much of the available bhajan literature has been composed by renowned saints such as Ravidas, etc. and compositions which are probably anonymous, also bear names which may be of some real or fictitious persons. Having different thematic varieties such as pyalo, agama, etc. and employing rhythms capable of stirring the soul, the bhajans many a time succeed in expressing mystical experiences and deep philosophical insights through peculiar but simple diction and symbolism.

Charani literature is a typical case of standard tradition which has passed into popular tradition.

On the whole, songs sung by man do not show such a great variety of types and do not cover such a wide span of life as is done by songs sung by women. Poetically also they suffer from the masculine lack of emotional warmth and softness. There are many types of songs connected with men's professional activities and behaviour. For example, there is a type of folk-song known as bhamani, abavani, halamani, hobela or lothar git in different regions of Gujarat and sung by sailors; it is a short composition with rhythm and word-structure appropriate to activities of manual labour on the ship. Songs in praise of kings and outlaws sung by charanas, Nath Bavas, Fakirs, etc., are mostly compositions motivated by hopes of gain. These eulogistic songs are in different forms such as doha, kafi and other song types. Nath Bavas sing to accompaniment of a stringed instrument called Ravanahattho and their compositions tend to be narrative. The heroes of these songs are praised in exaggerated terms. The kafis about Mulu and Jodha Manek, the brave warriors of Okhamandal are particularly popular. Though in the form of direct narration of events in simple and unpolished diction having a mixture of Kachchhi and Hindi, they are impressive with their rapid rhythm of a war-song.

There are, of course, several types of songs sung by men which have social function, e.g. the hadilas of north Gujarat, the salla git of the Bhils of Panchmahal and the gheriya git of the tribals of south Gujarat. All these are sung during the Diwali festival. The methods and occasions of singing, however, differ. Salla git is sung at night while collecting contributions of grain, while gheriya git is sung with rapid rhythmic movement as literary counterpart of gheriya rasa. Hadilas are sung with a long, lengthened tune unlike a song. The gheriya git takes its subject from contemporary life, while hadilas mostly deal with some past deed of heroism.

There is a special type of song connected with the worship of Mother Goddess and prevalent among shepherds and some communities. It is called aval (generaly used in the plural form 'avalyum') in Saurashtra and redi in north Gujarat. It is not actually a composition in verse, for it employs structured prose, but is sung in a lengthened tune. Redi being in the form of dialogue with Mother Goddess, it has the charm of coversational prose. Aval is a kind of invocation to Mother Goddess narrating her miracles and myths such as about the origin of the world etc., while redi describes domestic joys and miseries of the community also. Aval has musical accompaniment of jhamjha and daka.

There is a nomadic community named Lavariya or Gadaliya which needs special mention here. In that community, men sing songs in group, even on the occasion of marriage festivals. The language of the songs, however, seems originally to have been Marwari.

In some other communities like the Khojas also there is a poetic literature meant for men.

Songs sung by men and women jointly need not detain us. There are a few varieties of such songs especially among tribals and some other communites. Tribals have such songs to be sung as accompaniment to dance and they are narrative in form.

It is impossible to list all types of songs available in folk tradition, as there are so many occasions in so many communities of Gujarat on which songs are customary.

In the course of the preceding review of folk

literature in verse, we have occasionally referred to various forms which tend to be narrative in nature, e.g., rasadas sung by women, eulogistic compositions sung by charanas and Nath Bavas, etc. We have also mentioned the folk-tales structured with the help of dohas. Here we may add some other types of narrative song such as tales of saints sung on the tambur, the pavadas of South Gujarat, the salokhas of the eastern border, the tradition of popular *Mahabharata* prevalent in north Gujarat, etc. Most of these types of narrative song deal with historical and legendary events, even events from recent and contemporary history. For example, there is a pavado about Gopi Nayak and a rasado about Chunilal Moajaviwala. The rasadas sung by women, however, deal with social and imaginary stories. too. For example, there is a story of a woman speaking out her unhappy condition among her in-laws and as a result, she was forced to take poison and die. There is also the story of Tejabai who was harassed by her brother's wife. She was helped in her suffering by various elements of nature. Tales structured with dohas mostly depict passionate, frustrated love, in most cases inter-caste love.

These narrative songs i.e. folk ballads are characterized by direct plunge into the main stream of the story, breathless and concrete imagery. No time is wasted in description or even in mentioning each detail of the event clearly and explicitly, as is done in the classical narrative type. The rasado about Tejamal Thakor starts with just one suggestive line: "Father, there is a blank letter (i.e., intimation of an invasion) from the eastern land." The story of Meha and Ujali starts with a doha stating the central fact of the story in a nutshell: "Ujali, the daughter of Amara Kaja, and Meha, the son of Bhan Jethawa, fell in love from the day they were required to lie down on a single bed." These ballads achieve a remarkable dramatic effect by presenting successive scenes as in the rasado about Sonal Garasani, or by resorting to the use of dialogue for the development of the story as in the rasadas about Tejamal Thakor and about a couple sacrificed for securing flow of water in a newly dug well. Lyrical styles such as incremental repetition are also employed to the benefit of the narrative.

The tales structured with dohas require separate mention. They are mostly told by charanas and have a major portion in prose which allows for description and detailed narration. The dohas are placed at the dramatic points of the story. They also express the emotional phases of the story.

Folk literature, being oral, naturally resorts to prose compositions in very few situations. Moreover, it develops a type of prose that comes near to verse and can, therefore, be easily retained in memory. Sometimes, the prose medium is resorted to optionally. For example, riddles (called samasya, ukhanam, ghav, varat, hiyali, etc. in vernacular) and Bhadalivakyas (the sayings, sometimes attributed to some unidentified author called Bhadali) are found both in prose and verse. Sometimes, prose compositions are sung in a typical manner, e.g. aval and redi, referred to earlier. There remain only two forms which are composed in prose spoken as prose—the kahevat i.e. the proverb and the folk-tale. However, prose tales do make use of verse occasionally, and in some cases as a regular feature. For example, in the stories told by the lavariya there is always a verse part which is sung in group.

Prose tales have a very large place in folk life. They can be conveniently classified in four groups: tales meant for children, tales meant for boys, tales meant for elders and tales of vows practised by women (vratakatha). Tales meant for children and usually told by elders in the family, though employing fantasy at times, remain within the range of everyday experience of the child. These tales are brief and generally based on a single event such as that of an old lady escaping from being eaten up by a tiger with her cleverness. They are mostly in a light vein and are, therefore, both entertaining and instructive.

The tales for boys centre around the theme of love, heroism, adventure and ingenuity. These tales, though based on normal experiences, are classified as fairy tales because of the presence of supernatural elements in them. Vir Vikrama is the most popular hero of these tales. Being told by professionals like charanas, etc., they are enjoyed by elderly people also.

The tales for elders are mostly historical, legendary and mythological. They narrate the lives of outlaws, saints and other heroic persons, historical events of battles, vendetta and noble deeds and incidents relating to horses and other animals. Some tales of domestic affairs and sentiments such as those of Analde-Devro, Olipo (coating the wall with clay in ripple like patterns), etc., deserve special attention as they come very near to the modern short story form.

The tales connected with folk-vows have a curious admixture of mythology and folk life, and natural and supernatural elements play an important part in them. These tales, however, aim at promoting individual and social happiness by illustrating simple values of everyday life such as duty towards neighbours, duties of a Brahmin or a well-to-do person towards society, etc.

It is difficult to list all the varieties of folk-tales. For example, there are tales of wit and humour and there are 'tukas' i.e. cleverly told short episodes revealing some penetrating observation. Many of the folk-tales, especially the imaginative stories of adventure, etc., can be traced to the literary tradition of Prakrit, and world-wide motifs can also be found in them.

Unlike compositions in verse, these folk-tales in prose naturally do not have a fixed form. Moreover, story-telling being a performing art, the text of the story varies with the story-teller and the occasion. Nevertheless,

the tales for children and, even more, the tales of folk-vows have relatively fixed texts.

Folk-tales in prose just as in verse are characterized by simple and direct narration of event, but permit descriptions in a few suggestive lines. Prose tales are also distinguished by use of exclamations and utterances of the characters, which contribute to the development of the story. Tales for children and of folk-vows, particularly, are in a plain, unadorned form of story-telling. In these tales, the prose is structured with patterned sentences and is in a more conversational and colloquial style, employing sentences without verb and, sometimes, features like the particle 'ne' (suggesting affirmative emphasis). Other tales being told by professionals, give scope to sophistication in stylistic adornment, description and story-telling as a whole.

There are several types of folk-dramas in Gujarat, e.g., bhavai, rasalila, dhadhilika and ramalila (the last being an importation from northern India) among which the bhavai is the most popular one. The bhavai is performed at night by professionals and players of some castes as a ritual to propitiate the Mother Goddess. Always accompanied with music and dance and sometimes with even acrobatics and tricks of magic, it has a literary text, though in some instances very thin. Each piece performed is called a vesha (i.e. costume or cast), such as the vesha of Juthan, the vesha of a eunuch, etc. The bhavai, incorporating many elements of Muslim life and culture, is supposed to have originated not much later than the period of Muslim invasion and early rule in the 14th century. The hundred and sixty bhavai-veshas are traditionally attributed to one Asait (1361), though available veshas do not exceed sixty and very few of them bear the name of Asait. In spite of some names found in the verse part of some veshas, they mostly seem to be the product of folk tradition and, therefore, require to be judged as folk literature.

The bhavai-vesha mostly deal with social subjects and aim at presenting typical situations of social life and characteristics of various castes and classes of society. They also hint at and criticize social evils. For example, there are veshas of an ill-matched couple, a hypocritical sadhu, Miyan-Bibi, etc. The simple plots of veshas are permitted in the performance to be interrupted by story-telling, poetry-recitation (for which the standard literary tradition is generously utilized), descriptions of geographical and social features, play of riddles, quotations of wise sayings and relevant or irrelevant jokes. Direct narration of incidents is freely resorted to, and when dialogues are employed, they are often in the form of witty question-answer. In this way, the literary text of the veshas provides for very poor action, indicating that it is only one of the constituents of the composite art of bhavai.

Though there is scope for every variety of interest in the bhavai-vesha, the humour is predominant, and even cheap and crude humour bordering on the obscene is not a taboo. Entertaining the masses sometimes seems to be the only motive of the bhavai preformances.

The bhavai-veshas are remarkable for the introduction of a great number of Muslim characters which make it necessary to employ Hindustani. Occasional use of Marawari, perhaps, suggests some initial connection of this dramatic form with Rajasthan. Regional and class dialects are also used to give the picture a special colour. Some post-Apabhramsha forms are found preserved in the veshas, a sure indication of the early origin of this folk-drama.

It is interesting to note that, besides ordinary spoken prose, the bhavai-veshas also employ rhyming and rhythmic prose to suit the typical dance movements of this folk-drama.

Ja.K.

FOLK LITERATURE (Hindi). The Hindi belt comprises the states of Bihar, Uttar Pradesh, Himachal Pradesh, Madhya Prades, Haryana, Rajasthan, Delhi and partly Punjab (excluding Punjabi-speaking areas). This vast region has a number of dialects, such as Khariboli, Bangaedu, Braja-bhasha, Kanauji, Bundeli, Avadhi, Bagheli, Chhattisgarhi, Bhojpuri, Maithili, Magahi, etc. All these dialects are very rich in folk literature and some of these also possess valuable tradition of classical literature of high quality.

The various forms of folk literature in Hindi are, songs (lok gita), ballads (lok gatha), myths (dharmik gatha), tales (lok kahani), drama (lok natya), proverbs (kahavaten, lokokti), riddles (paheli) and incantation (mantra).

Folk-song (lok gita) is a very important form of folk literature. One of the categories of folk-songs is the ceremonial or sanskar songs. These songs form an essential part of rituals of various ceremonies relating to child-birth, initiation (yagyopavita or janeu), marriage and in some areas with rituals of death as well. Child-birth, initiation and marriage, and other ceremonies are occasions of great happiness and joy. But on such occasions great care is taken to avoid any misfortune; hence the ceremonial songs and rituals are believed to have a magical potency.

The songs sung on child-birth have got a variety of forms. These songs are sung for about ten days on the occasions which could be reckoned as steps towards the well-being of the child and its mother. One class of songs relates to the presiding deity of birth, Sobhar or Sohar or Sohile; they are sung while the mother remains confined to the room of child-birth. Another class of songs called 'chhatti ke git' is sung when the ceremony of chhatti (sixth day after birth) is celebrated. This category

has got three broad divisions; first is called 'nauto' (invitations), second is 'chhatti git' (songs sung on the sixth day of child-birth) and third one is called 'jachchi'. There are several variations of songs relating to child-birth. These ceremonial songs depict the finer sentiments of the mother, different relationships of the family, the place of a married woman (bahu) in the family and give glimpses of family rivalries.

The marriage ceremony holds an important place among the ceremonies prescribed by both shastras and folklore. This ceremony lasting for several days is equally important for folk-songs. For example, some songs are called nehchu songs, sung on the nail-cutting ceremony of the bridegroom. Jyonar is also a form of folk-song which is sung when the bride and the wedding party enjoy a feast. These jyonar songs enumerate the things which are being served in the feast. Marriage songs can be said to be of three categories. The first one is ritualistic and has an air of magical charm about it. Various spirits are invoked by a song and imagining that the spirits are coming in they are shut up in the cup, which is pasted on the wall of a room, and which during these marriage days is called 'kohbar'. There are other songs imploring the presence and protection of various divinites and spirits.

The second category of ritual songs sung on the occasion of marriage describes the various functions which have to be performed as well as the people who perform them. They indicate the manner and methods of performances of certain rituals.

The third category of songs are those in which women are free to sing according to their own choice and pleasure, expressing feelings and emotions for different occasions. As this is a very important occasion in the family life, there are many glimpses of delicate family relationships and finer sentiments.

Among these marriage songs, some are long and balladic in nature, as the song which is sung on the occasion of bhat (brother's marriage-gift), while others are short ones.

Festival songs mark another important category of folk-song. The festivals are celebrated on certain dates (or tithis) according to the Indian calendar. Some gods or goddesses or local deities always form the focus of the observations. These festivals prompt people to perform pious acts and to give donations to the poor. Accordingly, festival songs do reflect all these traits. Some festivals are very much song-ridden. Holi is one such festival. The season of Holi songs begins with Vasant panchami (sometime in February) and runs for over a month. Special types of songs are sung. These are called phag or holi. Rasia is another type of song (rag) which is very popular in this festival. The songs of this festival give prominence to the theme of love between Krishna and Radha with amorous touches. The next in importance is the theme of jokes and witty repartees between devar-bhabhi (husband's younger brother and the elder's wife).

In this region it is believed that even the gods installed in various vaishnava temples celebrate this festival. They come out of the temples and throw abir and gulal (red powder) on their devotees. Special programmes of songs with religious and devotional touches are sung about the divine sports (lila) of Radha and Krishna. These temple-songs form a class by themselves.

Navaratra is religious and ritualistic to the core. People, especially women-folk, worship goddess Devi for nine days with proper rituals and observe fast. The songs of the occasion depict the gracefulness and valour of the Devi and her lion. Devi songs include a special class of songs which are called 'langura'. In langura songs, langura is praised reverentially with ambiguous amorous touches. Then, we have another class of songs which are known as jagaran songs, to worship the goddess and invite her to appear there through the medium of a bhopa or awaji or pashwa. When the goddess Devi is pleased, she is believed to communicate through a bhopa, and advise the devotees about their problems. The themes of these songs are the grandeur of the temple of the Devi, her grace and beauty. The valour of Devi and her companion is also a recurring theme. There are also songs about Devi's help to her devotees during the time of troubles and tribulations. Such songs sometimes assume a legendary form and we call them ballads (lok-gatha). These are really myths in the folk style. One famous ballad is that of the panvada of Jagdeva Panvada. Panvada is an equivalent term for ballad.

Navaratra is celebrated twice a year, first in the month of Chaitra, fifteen days after Holi. The beginning of Navaratra in the month of Chaitra ushers in the nav samvat (India's new calendar). The second Navaratra is celebrated just before the Dussera festival, i.e. in the month of Kvar or Ashvin. On the occasion of this Navaratra, 'nyortas' are made on which gaurs (small earthen idol symbol of Devi) are placed and songs relating to nyorta and Devi are sung every morning for nine days. On the 9th day of the ceremony a feast is given to kanya (girls) and langura (boys). Kanya represents the Devi.

Kartik-snan: After Dussera, we step into the month of Kartik during which most of the ladies take bath in sacred rivers everyday before sunrise as part of their religious practice. They sing religious songs after bath. Thus, the month of Kartik resounds with prayerful folk-songs sung by women everyday. These songs are devoted to various gods and also to the divinity of that day.

Purely seasonal songs are those which are sung during rainy season, specially in the month of Savan and Bhadon. A class of these songs is called malhar. These songs express the pleasure of ladies when they enjoy 'rimjhim' or light showers. They insist on swinging (jhula) while singing with their friends and relatives. The rainy season

gets full expression in these songs from 'rimjhim' to 'musaladhar' rains that is from light rains to heavy rains and other features of the season. These songs ventilate the woes and pangs of separation of wives from their husbands. This feature has resulted in introducing the barahamasa which depicts the miserable plights of the separated ones in the face of the season's stimulants, month by month, through the year which aggravate the unbearable agony of separation (virah).

Really speaking, these months of rainy season are the months of songs and swings; it appears as if the whole nature is singing and dancing.

Jagar or jagaran songs (songs of night vigil) are those devoted to local deity or the gods and goddesses. Apart from the vigil songs for Goddess Devi which are mostly sung during Navaratra, there are other gods also who are propitiated and invoked by the teams of bhopas and the like, who sing songs in praise of that god. As a result of this ritualistic singing, the god or goddess, when pleased, is supposed to come down to his/her devotees and through an appropriate medium, communicates with them. These vigil songs describe the various feats of the gods concerned.

This takes the form of a folk ballad (lok gatha or myth). There is another type of songs which is sung to please the god. It is called sohila. Many sohilas are sung during the vigil. Jaharpir or guru Goga is a snake god but was essentially a hero. He fought bravely to rescue cows from invaders. He became a disciple of guru Gorakhnath and he himself came to be known as guru Goga.

Bhairav is also propitiated through jagaran songs. Bhairav is a member of the team of Shiva.

In hilly regions of Garhwal and Kumayun there are many gods and goddesses who are worshipped and are objects of various jagaran songs through the nights. Towards the close of the jagaran songs, the last phase is that of asking boons from the god. The lilas (sportive deeds), part of these vigil songs i.e. jagar or jagaran songs, in many cases take the shape of long ballad portraying the life of the god or goddess and his or her various deeds of miracle.

In vigil songs addressed to Parvati, one long ballad of Jagdev is sung. Another great ballad forming part of vigil songs is that of Jaharpir or Gogaji. The ballad of Jagdev forms a part of jagar songs of Devi. Loriki is a ballad of Lorikchand and Maina (Manjari), a very popular ballad in eastern Hindi region. Lorik is also worshipped and invoked by the people of the region. The first Hindi premgatha (love ballad), *Chandayan*, was written between 1377 and 1380 by Mulla Daud. It is based on this folk ballad of the eastern part of the country and it influenced later poets including Jayasi who wrote *Padmavat*.

Of the ballads of the region, *Alha* is perhaps the most popular. It is full of heroic deeds of Alha-Udal and other Banafars of Chandela kings. We get a lot of magical and supernatural touches in this ballad.

Another important and prominent ballad is the *Dhola*. Dhola is said to be the son of Nala of Narvar. This ballad is apparently made up of two parts; first part is based on the theme of Nala and Damayanti from the *Mahabharata* with folk elements interwoven in it and the second part is from the Dhola-Maru's legend. The supernatural, magical and divine elements are interwoven with great skill in the ballad with main events of an old tale from mythology and from the legends of Rajasthan.

In the northern mountainous Garhwal and Kumayun there are some different ballads which are very popular. *Malu-Shahi* is one of them. It is a love-story of Malu Shahi and Rajula. Rajula was already married like Chanda in *Loriki*. Yet she loved Malu Shahi and at last she succeeded in marrying him. The adventures of Rajula are attractive, in so far as she in her efforts to meet Malu Shahi travels and during this journey from her city to the far off city of Malu Shahi faces many troubles from which she escapes cleverly by dint of sheer determination.

Another very popular ballad is called *Ramola*. This can be said to belong to Krishna cycle. In this folk ballad some of those brothers of Krishna are in the centre of the ballad, who were born before Krishna and put to death by the oppressive Kamsa. The ballad shows them as alive and very much active in helping Krishna in obtaining Motimala and Patharmala; Krishna rubs his body and with his body creates bhramars (black bees) and through these sends his message to his elder brother Biram Kaval (Brahma Kaval).

Bagadavat is also a great ballad of Rajasthan which is based on the exploits of Devanarayana, who is raised to the status of God and is also worshipped. In its short form this ballad is available in Braj language also. Dance songs are a class by themselves. These are a common feature in the Himalayan regions of Garhwal and Kumayun in Himachal Pradesh.

The folk-tales in Hindi region are very rich in variety and number. These can be classified as tales of festivals and religious fasts. Ritualistically they are an essential part of the whole performance of festival and fasts. The ladies break their fast after hearing the tale on that auspicious occasion. These are strictly calendric and are repeated on particular dates and days.

Prominent among the tales which are listened to and repeated as part of the ritual of certain vows are: (a) The tale of Nag Panchmi, (b) The tale of Ahoyiathen, (c) The tale of Karva Chauth, (d) The tale of Shiv Chaudas, (e) The tale of Anant Chaturdasi, (f) The tale of Bhaiyaduj, (g) The tale of Dipawali and (h) of Sakat Chauth.

The second great class of folk-tales is a collection of general tales. These are entertaining tales. These can be classified into the following groups: (1) Fairy tales; these are tales not only of fairies, but also of divinities and

demons, and ghosts too. (2) Tales of magic and magician and magical deeds and magical objects. (3) Tales of thieves and thugs. (4) Fables and tales of animals and birds. (5) Tales of Vir Vikramaditya cycle and of adventures. (6) Tales of castes etc. (7) Tales of family relatives. (8) Tales showing cause of creation or other phenomena. (9) Tales of sants (saints). (10) Children's songs.

All the tales relating to gods and deities/divinities are also fairy tales. In many tales Shiv and Parvati appear and on the insistence of Parvati Shiv takes kindly to some afflicted person and blesses him with boons and miraculous objects and power.

Fairy tale of Pururava-Urvashi, which is older even than that of the Veda in which it is incorporated, has its descendants in the parent fairy tales, as the tale of Pururava and Urvashi is in itself a folk-tale prevalent even before it was taken notice of by vedic sages. Hindi region has several recensions of this tale, as it has got several forms throughout the world.

In fairy tales fairies, gods and demons possess supernatural powers. The fairy in possession of a demon, turns her lover into a fly and keeps him safe in her hair. Fairies give magical objects to persons. Fairies can transform themselves into deer or bird etc. The gods also bless people with objects which can create marvels on asking. In these tales the hero, when engaged in performing some task, faces difficulties, finds a sage or sadhu or an extremely old lady, who shows him the way out of the difficulties. But in tales of magic and magic-objects, there are magic fights, too.

The tale of sacrifice of human beings for obtaining water in a tank or a pond which remains without water even when its construction is completed, is also found in many regions. This tank overflows with water when the sacrifice is made.

There are innumerable fables and tales of birds and animals in the Hindi region. These do teach some lessons without making it obvious, and also give some rough ideas about the nature of birds and animals involved in these tales.

Folk-drama in the Hindi region is a prominent form of folk literature. There is the famous folk-drama, Ramlila, which is staged in a vast open field. Rama, Lakshmana, Sita, Bharata and Shatrughna are looked upon with religious faith and they are offered respect as to a real divinity. In the beginning and in the end their 'arati' is performed with kindled lamps.

There is another style of ramlila which is staged on a dramatic stage sometimes. These ramlilas are performed by professional mandalis (groups).

Raslila centres round Krishna and Radha. It has a long tradition. It is performed on an open platform. Dance is an essential part of it and it is accompanied by songs. Ras has got its religious ritual. Ramlila and raslila are Vaishnav folk-dramas.

Bhagat is another folk-drama. This drama is staged by persons who establish an akhara or a club where participants practise the rehearsals of the drama they intend to perform for the public. The complete bhagat drama is in songs only. The songs are called chaubolas and the main and essential instrument of music is nagada (a huge drum). These bhagat dramas are written by gurus of the akharas. These gurus receive great respect from the participants who behave like pupils to the guru. Some bhagat dramas are on traditional topics or themes like Laila-Majnu, Shirin-Farhad, Pooranmal, Gopichand Bharathari, etc. The professional folk-drama, however, is called 'nautanki'.

Another form of folk-drama in Hindi is totally an affair of women. When a bridegroom and his party go to bride's place for the marriage, women in bridegroom's house present certain dramatic items which are called khoiya or khoria or dom kach. They repeat the whole rituals of marriage by being dressed as bride and bridegroom. This is one part of it. The second part of this includes wits, jokes, humours and improvisation in a dramatic manner by women.

Similarly, a part of folk literature can be found in the proverbs and riddles in the language which usually originate from tales or anecdotes connected with life's various experiences.

S.

FOLK LITERATURE (Kannada) has generally been described as the literature of the illiterate. It represents the uninhibited response of the uneducated and unsophisticated sections of the population to life's experiences in a variety of forms. The desire to communicate one's experience of joy or sorrow and share it with others being universal, its motivation as such is the same as that of literature proper. But though the motivation is common, folk literature finds expression not in the form of writing but in the form of the spoken word or song which is transmitted and perpetuated by oral tradition. Another distinguishing characteristic is that whatever the themes or the experience, its expression is simple, direct and vivid, unembellished by artifice or ornament, and if occasionally figures of speech make their appearance, they appear with the sparkle and freshness of live speech that directly but picturesquely express whatever is felt or thought. Folk literature reflects the life of the common people as it is lived from day to day. These are common features of all folk literature whatever be the region or the language. Folk literature in Kannada shares these characteristics with similar expressions elsewhere.

The forms of folk literature in Kannada can be broadly classified and noted under three main heads: (1) stories in prose; (2) poetry intended to celebrate the greatness of chosen deities or ballads dramatising the

heroism or sacrifice of chosen heroes, historical or legendary; and (3) songs expressive of the common joys and sorrows of the common people. All these divisions are capable of being sub-divided according to their subject matters or occasion or purpose the different forms are intended to serve.

Stories, short and long, in a variety of forms and dealing with diverse themes have been found and collected in Kannada. Though the purpose of the narrative is both entertainment and enlightenment, the former usually gains emphasis. In folk literature, questions of probability or realism do not arise at all. The natural and the supernatural easily coalesce, and traffic between earth, heaven and hell is easy and common. When a human being marries a celestial maid or a celestial damsel is enamoured of a mortal, all kinds of difficulties arise, jealousies are roused, impediments are created by men and demons alike and the hero and the heroine after perilous fights and strange escapades get finally united and everything ends happily. Folk-tales do not have unhappy endings.

Like the supernatural, the magical element too makes frequent appearance in Kannada folk-tales. The story of the gem in the serpent's hood or that of the young acrobat appears with slight variations all over Karnataka and have drawn the attention of scholars and researchers as being typical. These and similar stories could be described as complex narratives but there are a large number that are straightforward in their manner and intent. There are the stories of the clever and the stupid, stories of birds and animals, all of which reveal a moralist bias but the narration is always vivid and attractive. In the former category, the clever and the stupid find themselves in opposite roles in the peculiar circumstances of the story. Such situations make for humour as in those other stories which are intended to be humorous, like the story of the wandering minstrel who in the course of the single night cheated four women; or the story of the night-blind son-in-law who makes a fool of himself when he went to his wife's parental home. Animal stories are pretty common and the intention is mainly moral. What provides interest is the free intercourse between the animal and the human world and even the occasional metamorphosis into all kinds of beings, common, strange or celestial. The story of the crow and the sparrow is well-known. Almost all the animals of the forest figure in one or another of the stories. Equally common are the stories of cruel kings and childless queens and of the strange happenings inside royal palaces. Nothing limits the folk imagination in the invention of stories and the teller always displays his art in making his narrative absorbing and in the end instructive.

There are certain lengthy poetical compositions, religious or semi-religious in character and related either to certain local deities or legendary characters that had achieved miracles or had rendered one or another kind of service to the community. These are similar to but distinct from ballads which celebrate the heroism or sacrifice or similar action of historical or legendary heroes. The former, relating to deities, are attached to particular temples or religious institutions like 'mutts' and the compositions are sung by particular classes of professional minstrels to the accompaniment of musical instruments. These compositions are so extensive that it takes several nights to sing them. Usually, selected portions dealing with episodes favourite with the listeners are sung on particular occasions. Such, for example, are the songs pertaining to Maleya Madeswara or Yellamma, the female deity of Saundatti. The worship of Zunjappa, the deity of the Golla community has its own song-sequence which is built up within the framework of the Krishna story. The Gorava community has its own sacred places like Mylara whose legends provide the theme for celebrating the importance of the place. All over Karnataka, traditions of such folk poetry abound and are numerous.

Diverse in theme and treatment are the folk-songs which form the most voluminous and popular body of folk literature. Their chief characteristics are that they are invariably anonymous compositions handed down by oral tradition. They have their own kind of musical style of recitation. Their prosodic forms and variety can be the subject of a detailed study. Invariably these songs deal with some kind of activity or another at home or in the fields. They pertain to all aspects and contexts of life and are, therefore, too numerous to classify under particular headings. They are sung either to relieve the tedium and monotony of work or purely for entertainment. There are separate songs for men and women differing again with the age groups of the singers and their audiences. Parents' love for their children, the mother-in-law's harassment, the sorrows of the childless woman, the everstrong attraction of the parental home for the young bride, pure love-songs and songs of separation—the variety is endless.

Ballads as such form a separate category. They are actually narrative poems, but all narrative poems are not ballads. The principal characteristics of ballads are that they tell the story of some hero or heroine in verse forms that keep pace with the quick moving tempo of the action. They celebrate their heroism or sacrifice or some other breath-taking adventure or action. Such, for example, are the ballads about Sangolli Rayanna or Kittur Chennamma or Hyder Ali or the adventures during the battle of Periyapatna. Folk literature is thus a purely social product rooted in the life of the community and expressive of its likes and dislikes, its deepest faiths and loyalties expressive of everything that determines the quality and content of its daily living.

V.M.I.

FOLK LITERATURE (Kashmiri). The Kashmiri lan-

guage and its dialects are spoken in an area of approximately 10,000 square miles. Kashmir has primarily one language called Kashur by the native speakers, and Kashmiri or Kaashmiri by the others. In fact some call the valley by the name 'Kashmira Mandala' which indicates a geographical zone and in liturgical terms a 'circle'.

Kashmir has been in olden days an important link between the Indian subcontinent and Central Asia. This geographical position of Kashmir has been naturally responsible for moulding its historical and cultural aspects. Kashmir in its historical past came in contact with the people of great civilizations of the world. Achaemenids and Greeks invaded Kashmir, Kushans and Huns conquered it, the imperial Karkotas established the great rule of prosperity, and with the death of Kota Rani, came to end the 'golden age' of Kashmir. Muslim rule was founded in medieval period and continued from the sultanate to the Chaks, the mighty Mughals and the Afghans. In the modern period, as a result of this constant contact, Kashmir's cultural patterns went on changing. These patterns absorbed many new traits from the other cultures and ungrudgingly moulded them into its basic design thereby formulating the basic characteristics of Kashmir's culture.

This cultural pluralism is naturally reflected in the oral and literary tradition of Kashmir, its material culture, social folk customs and the performing folk arts. Folklore of Kashmir can be discussed from two distinct points of view. On the one hand, Kashmiri folklore may be seen as a part of overall folkloric traditions of the Indian subcontinent. In this approach one is attempting to see the real characteristics of what may be termed as 'Indianness' in Kashmiri folklore. This approach entails setting up a scheme of area-restricted thematic and formalistic features of Kashmiri folklore and discussing characteristics shared with the folklore of other regions of India. On the other hand, one might study Kashmiri folklore from a non-comparative point of view, as a unique body of cultural artifacts with focus on the 'Kashmiriness' of its formalisitc, thematic and functional aspects. If we adopt the second approach, then the growth of Kashmiri (Kashur) folklore should be related to the socio-cultural, historical and literary contexts of the Kashmir valley.

Folk literature called verbal art or expressive literature includes 'spoken, sung, and voiced forms of traditional utterances'. Oral narrative is one big subdivision of this group which in turn has its own manifold distinctions. For examples, myths, fairy tale, romantic tale, anecdote, jokes, numskull tale, etc. are the major forms of oral narrative genre. Each of these forms will have many sub-forms depending on the culture in which the form or forms are available. For example myths have many forms in Kashmir, and so have religious tales. Many of these ancient myths and religious tales, as is well-known, have been recorded in ancient works. Thus, in the area of rich oral narrative, Kashmir can be proud of having established two vital traditions: the written or 'frozen' variety of narrative tradition and the tradition which continues to be oral. The written tradition of Indian narrative materials, which was established in Kashmir is very ancient and has become now an inseparable part of Kashmiri metafolklore (as for example a variety of stories are told about the loss of certain important folk-tale collection due to the cheating of the cruel or stupid king; a kind of motif one encounters in the stories about the loss of Gunadhya's *Brihatkatha* and frequently in middle-Eastern and particularly Persian folkloric and literary traditions: Firdousi's *Shahnama*, for example). This tradition has also proved to be very vital for the theoretical study of folklore. Some of the important works of this tradition are Gunadhya's legendary *Brihatkatha* which is no longer extant, Somadeva's *Kathasaritsagara* written for queen Suryamati, the wife of king Ananta (1028-1063) and supposed to be based primarily upon the fragmentary remnants of the *Brihatkatha*. Somadeva's work is undoubtedly the largest collection of stories in the world and is twice as big as *Iliad* and *Odyssey* put together. *Panchatantra* is another example of this great tradition. Most of the modern research favours Kashmir as the original home of this work. Although Kshemendra wrote *Brihatkathamanjari* earlier than Somadeva, it does not equal Somadeva's work and, therefore, logically and not chronologically, takes the fourth place in the tradition.

Apart from this written tradition, the other tradition of oral narrative is equally significant in Kashmir. Myths of the origin of the valley and surrounding places are simply fascinating. For example, according to the myth of the origin of the valley recorded also in *Rajatarangini* and *Nilamatapurana*, the valley which was a vast mountain lake (Satisar) occupied by a demon, was drained by Kashyap Rishi who imported the Brahmans and sages from Kashimir to live there. The myth is told and retold even today and has in fact generated many more etymological myths, similar in form and content, about the origin of certain lakes and mountains in the valley. The best example is that of the Wular Lake, which according to the myth, was once a flourishing, rich but sinful city; therefore it was destroyed in a great deluge leaving only one survivor, the virtuous potter, who had been warned by God in his dream about the coming disaster.

Flood-myths, as this kind of myth is called in folkloristic jargon, are by and large a world-wide phenomenon found almost in all parts of the world, particularly in the Indo-European cultures. Therefore, it is not surprising to find this example sharing the thematic format and the motif with other similar myths found in many parts of the world. For example, the myth referred to above and the myth of the origin of the valley share many features with those of the famous biblical myth of Noah and the pan-Indian Sanskritic myth of Manu. A psycholo-

gical interpretation of these and similar myths might reveal the basic characteristics of the Kashmiri folk mind, and its contributions to the creation of such mythology. Moreover, it might also throw enough light on the aspects of the world-view of the Kashmiris. One of the interesting benefits of such a study would be the assistance it would render in comparing various kinds of motifs and reconstructing the 'proto' or 'ur' forms of such myths including their various stages of diffusion and dissemination across cultures. Kashmir has a rich tradition of fairy tales, legends and jokes. The diffusion of tale-motifs in the form of characters, episodes, objects, etc. from the Islamic or Perso-Arabic sources and from the Sanskritic tradition has, in due course, synthesized these motifs into a variety of new blends and motif combinations. Thus one notices, besides others, motifs like Gul-Bulbul, Kohi-Kaf, Faqir, Gin, Lal, Sangi-Faras and Pari placed side by side with Bombur-Yambarzal, Harmokh, Sadhu, Yogi, Dev, Sonaposh, Viginy and Sodabror-Bodabror in folk tales and other kind of narratives, so much so that it is hard to disconnect these motif-streams, owing origin to diverse sources, in the plot structure of folk-tales. Many collections of Kashmiri folk-tales have appeared; however, a serious study of Kashmiri folk-tales is yet to take place.

Of equal importance is the area of Kashmiri oral poetry. Again like the genre of narrative, the oral poetry also seems to derive from two strong cultural sources—Perso-Arabic and Sanskritic both in form and content. However, the intermixture or blending of these has not been so intense as one would notice in the area of oral narrative. Since most of the oral poetry was associated with rituals and religious festivals, its form and content could not be easily penetrated. Therefore, one finds a clear division, particularly between the folk-songs connected with rituals, ceremonies and 'sanskaras' and the other kind of folk poetry which is non-ceremonial and more or less secular. The former entirely depends on Sanskritic-Hindu metaphor and the latter on both the Perso-Arabic and Sanskritic-Hindu traditions. Thus, one finds the songs connected with birth, 'mundan', 'yajnopavita', marriage, death and other ceremonies quite different from the songs connected with 'khitan', 'niqah' and related rites and ceremonies of the Muslims. This division is maintained in the poetry connected with festivals as well. So songs associated with Sonth (spring festivals), Herath (Shivaratri), Navreh (Hindu new year), Zarmasatam (Janamashtami), Dashahar (Vijayadashami) and other religious festivals are thematically and in terms of form different from the songs of Id and other festivals of the Muslims. Despite these differences which are primarily religious and ritual-based, one does notice a few examples where the form of the folk-songs is shared by both the communities. In such examples the religion-based thematic differences are created by lexical replacement. In any case such examples are scanty.

The secular or non-ceremonial oral poetry which forms an important part of the total repertoire of Kashmiri oral poetry, is quite sizeable and shared by both the communities on festivities of secular nature or on occasions of entertainment. Love, romance, joys and sorrows of life, poverty, floods, famine and the breathtaking picturesque beauty of Kashmir are the predominant themes of such poetry.

If translations of pure Perso-Arabic epics are not considered, Kashmiri has a very limited number of folk epics. *Akanandun*, a tragic religious folk-tale, has been versified in epic form, and it still remains the most popular short epic in Kashmiri. *Gul-snober*, *Hatim-Tai* and similar folk epics are more or less translations of the Perso-Arabic forms. However, such epics are very popular among the Muslims.

Proverbs and riddles and folk idioms are the most neglected areas of Kashmiri folklore. Some work has appeared on proverbs, but riddles and folk idioms have remained untouched.

In contrast to verbal art or oral folklores, is the physical folklore generally called material culture. It responds to techniques, skills and formulas transmitted across the generations and is subjected to same forces of conservative traditions and individual variation as verbal art. This aspect of folklore and folk life is visual rather than the aural.

Kashmir, right from the beginning, has been associated with tourist culture, and therefore, some aspects of its material culture have been, from time to time, associated with its tourist image. This kind of tourist culture was begun by the Christian missionaries and the British civil servants, and continues even today. This tourist culture advertisement has enhanced the tourist image of the beautiful valley, but it has not inspired serious research on various aspects of material culture of the most ancient and fascinating ethnic groups of the hills. How Kashmiris prepare their food, weave, knit, design, embroider, make their boats, dwellings, farm and fish—things for which they are well-known, is waht really is desired of a good study of Kashmiri material culture. Such a study will portray more clearly the richness of Kashmiri life and culture than does the oral literature. In fact the oral literature will become meaningful only in the light of the material culture. Besides, it is only through a good study of material culture that one will be able to understand some of the unique aspects of Kashmiri culture, such as the analytical categories, the world-view, the concepts of high and low, sacred and profane, the social structure, etc. The study of Kashmiri material culture will tell us that the Kashmiris were among the earliest bridge-builders of the world, that Kashmiri language has a unique three-tier demonstrative pronoun-system, that Kashmiris live in floating houses (bahats, dunga, houseboat), that in Kashmir there are floating lands (rad) that can be stolen, that

Kashmiris used shoes made out of grass (pulahor), that they bake breads of milk (mashikray) and grow tulips on rooftops, that they express the degrees of intensity of the winter by human metaphor of child, youth and old (chilabachi, khord and kalan). Lawrance's (1894) is the only work on the subject with encyclopaedic detail. Madan's (1965) work deals with kinship and related aspects of Kashmiri Pandits. Handoo's (1971) work on folk-songs provides some insights into the culture of both the communities.

Another important area of Kashmiri folklore and folk life, very close to material culture, is the field of social folk custom. Here the emphasis is on group interaction rather than on individual skill. Of special significance are the rituals such as initiation, marriage, death and similar rites. These rites have special significance in the life of a Kashmiri Pandit (also called Bata). This cycle of rites seems to be identical with the pan-Indian Brahmanical ritualistic system as recorded in ancient texts and also as noticed in other parts of the country as a living phenomenon. However, in Kashmir due to historical and other reasons, many rites on the one hand seem to have slowly and gradually lost their importance and many on the other hand seem to have gained more prominence than they have in other parts of the country. Yajnopavita, Mekhaa or Yoni in Kashmiri is one such rite. It has, due to strong Brahmanical traditions, retained much of its ancient glory over other rites in Kashmir. Even today a Pandit youth may remain unmarried and thus escape the rite of marriage, but he has necessarily to have the sacred thread and thus, get baptized to enter the community of adults, and shoulder social responsibility. Muslims perform such rites according to Islamic traditions with a little local variation. Folk-songs of unique characteristics connected with these important rituals, form a big part of the total body of oral poetry of Kashmir. For example, the musical patterns and the lexical order of such oral poetry speak of its antiquity; and such factors are of special importance for enthno-musicological investigations. Here is an example. Cotton seeds were sown by the grace of Krishnaji. Seeds were sown in the fields of king Vasudeva. Peasant women watered and weeded them. Flowers were collected overnight by the grace of Krishnaji. And the ripe ones of Vasudeva's field were selected for the sacred thread.

Kashmir has been proud of its own variety of Shaivism for centuries. Shaivism still remains the most powerful form of religion among the Pandits of the valley. However, Vaishnavism has also penetrated the mountainous barriers of the valley and influenced the mode of worship of its inhabitants. So one finds on the one hand Shivaratri (Herath) as the most important religious festival representing the ancient and powerful current of Shaivism, and on the other Janamashtami (Zarmasatam) representing the later yet strong Vaishnavite influence. While Shivaratri also signifies the ancient non-vegetarianism of Kashmiri Hindus, Janamashtami highlights the emergence of vegetarianism. Both religious currents run side by side, without any conflict, and have been accepted by the Kashmiris. This is further evidenced by the fact that temples and places of worship are also accordingly marked, i.e., temples where non-vegetarian offerings form an essential part of the worship (Tsakarishwar, Zaladivi Zithyyar), and temples where only vegetarian offerings are permitted by tradition (Tulamul, Ganpathyar). This dichotomy, being the result of the synthesis of Shaivite and Vaishnavite thought currents, has gone much deeper into the cultural content of the Kashmiris, and has been determinant in shaping the religious thought and the mode of worship of the Kashmiris.

Performing folk arts primarily refer to traditional music, dance and drama. Kashmiri folk music, just like the other genres of folklore, has been infuenced by the traditional musical forms of other cultures that, in the historical past, settled in the valley. The very fact that some of the most popular musical forms, recognized as such by the instruments they are associated with, shows that a variety of outside influences has been absorbed by the traditional musical forms of the valley. Sarangi, rabab, santur, yaktar are some such folk musical instruments which denote outside influence. For example, sufiyana kalam, now a sophisticated form of music, seems to have spread with Sufism in the form of religious folk music. Despite these influences, some of the native forms of folk music remained in currency, probably changed a little, but did not die out. For instance, the traditional folk music, primarily ritualistic in character and associated with religious ceremonies and known as vatsan and vanavun, retains its basic characteristics and functionality. Such forms have acquired generic qualities and generated many poetic norms, the most important being vakh which, besides being oral poetry, has a respectable place in written poetry as well. A serious ethno-musicological investigation will show that, despite superficial influences the traditional structure of this kind of folk music has remained unchanged. On the contrary, lol (love) poetry, although enjoying similar antiquity as vanavun, does not seem to have maintained its traditional structure, either in theme or form. Ladisah, chakar, lolo and lila are some other popular forms of Kashmiri folk music. Musical instruments such as tumbakhnar, math, gagar and thalij are very commonly used with these forms.

Kashmir cannot boast of that kind of variety and colourfulness in its dance and drama forms as can many folk regions of the country. Compared to the other genres, the number of folk-dances and dramas seem very less, which proves beyond doubt that Kashmiris have been traditionally good story-tellers but not great performers. No handy explanation is available to explain the poverty

of this particular genre. The intensity of the cold weather curbing freedom of outdoor activity, generally responsible for the growth of dance and drama, or the historical compulsions which force cultural changes particularly in smaller, less agressive cultures, could be the only possible, yet highly speculative, explanations of the phenomenon one can make at the moment. However, whatever the case may be, some dance forms of Kashmir are very popular. Watal damaly is an ancient folk-dance, fast in action and music. Only Muslim menfolk take part in this dance. Hikath is another form and resembles rasa of middle India. Men and women of both the communities take part in this form of dance patronized by Muslim women, although Hindu womenfolk can also participate in this dance. It is a kind of step-swinging dance in which two groups of women take part by arranging themselves in horse-shoes facing each other. Bacha nagama is another popular folk-dance in which a male plays female roles, and therefore, makes the dance more erotic, humorous and entertaining. Banda pathar is a kind of dance-drama form in which the main dancer-actor usually is a eunuch (Sidalantsh). Among the less known but most ancient forms of folk dance associated with the rituals of Kashmiri Pandits is arni roth.

Folk-drama and dance go together as a single genre in many parts of our country. Such forms have been called dance-drama.

Forms known as pathar (acting, drama), and banda jeshn are very popular in rural Kashmir. Love, poverty, the stupidity of the village-headman, and the plight of the peasantry form the main themes of these dance-dramas. Modern experimental theatre, which has largely drawn on folklore, has in its form rejuvenated the the folk-drama and restored it now to its prestigious position.

Folklore and folk life have remained, and still remains, the most neglected area of Kashmiri studies. Efforts made by the State's Cultural Academy have led to some collections only. Serious work, whatever has appeared so far, is the rusult of individual efforts.

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J.H.

FOLK LITERATURE (Konkani) has a long history and tradition. It finds expression in various forms such as drama, song, dance, fiction, etc. 'Ovayo' and 'zoti' are the songs sung before and after nuptials at the bride's or the groom's house. Among the Hindus they are known as ovayo, while among Christians they are called zoti. Ovayos are also sung often while grinding the cereals on the datem (home mill) mostly on some special occasions. 'Banvad' are songs in honour of the dead, sung after the completion of one year. They are sung usually in the month of Ashwin or full moon nights in Kartik. The main song describes Dharmaraja's (the eldest of the Pandavas) entry into Yamaloka and thereafter how he releases his brothers from imprisonment. 'Dhavale' songs are sung in praise of pregnant women. There is a great variety of folk-songs associated with various trades and professions such as fishing, toddy-tapping, and activities like weeding, harvesting, manifesting through odes, charms, lullabies, etc. Among dance-poems 'dhalo' is very popular among Hindu women. These are group dances to the accompaniment of songs performed on full moon night in the month of Paush at the village square called 'mand'. The performance continues for three to seven nights. 'Mando' is a song-cum-dance, popular among the Christians in Goa. It is a love-song having a blend of oriental and occidental tunes. Played in groups, the singing is accompanied by a 'ghumat' (earthern pot drum) and violin or guitar. 'Dulpad' are short snappy verses sung at the end of mando in quick succession. 'Dekhni' concerns the kolvont or the temple dancer. Girls dressed in gorgeous costumes participate in the dances, providing a romantic atmosphere. 'Kunbi' dances are popular among aboriginals called the Kunbis. Men usually squat in a semicircle on the ground beating ghumat or 'mahadlem' (earthern pot drums) singing songs. Women then join them dancing with slight shrug of shoulders, hopping on each foot alternately, twisting their bodies to right and then to left. 'Mussolam khell' is popular among folk population in Chander, Goa. This is performed every year on second and third nights during Carnival days. Mention may also be made of 'ranamalem' prevalent in Sattari, and 'ghoddemodni' in Bicholim, Goa, respectively. In the medium of drama, 'teatr', though originally a folk form, is now much sophisticated. 'Shigmo' is celebrated during Holi season around February-March. Dressed in multi-coloured costumes, armed with flags and banners, decorative umbrellas, drums, claroinets, trumpets, etc., the dancers called khelle move from village to village giving drama performances to the accompaniment of songs. 'Zagor' is popular among fisher-folks and toddy tappers. Current events and local scandals provide thematic material to give the songs some topical interest. 'Khell' (sometimes called 'fell') is performed during Christmas, Easter and Carnival by the Christian folks. 'Kalo' among Hindus is performed during jatras and other festivals around temples. The dance-dramas enact scenes from the ten incarnations of Lord Vishnu and also the teenage pranks and tricks of Krishna in Gokul. The fictional literature consists of folk-tales,

ballads and legends. Ballads based on Hindu mythology are sung at weddings and harvesting time. Legends woven around gods, heroes, etc. abound in rural areas. There is a great assortment of fables showing their connection to *Panchatantra*, *Hitopadesha*, etc. Typical local folk-tales such as those of Kundekuskur (counterpart of English Cinderella), Sonsavllem and many others are quite popular among masses. Most of these tales are interspersed with folk-songs.

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S.V

FOLK LITERATURE (Maithili). Folk literature of Maithili has been studied by many writers, but a detailed and scientific approach has yet to be made. It has a wide variety and richness about it. Since Maithili speaking areas are still largely rural, their folk literature reflects the life of the common people.

The songs which form an integral part of Maithili folk literature are broadly divided into deva-paksha (divine) and rasa-paksha (secular). Among the sub-divisions of divine songs may be included bhajans (hymns) made up of prati, bhairavi, jajamanti, vihaga, vishnupadas, maheshwari, nachari and gosaunika gita. Of these a unique place is given to maheshwari and nachari sung in their own particular melodies in praise of Shiva. The songs sung in honour of Shakti or family deity are gosaunika gita which are held in the highest esteem and include a large number of other songs sung in honour of village deities and called brahunaka gita. There are a large number of vrata songs associated with special fasts and festivals. Among them a special mention may be made of madhushravanika gita and chhathika gita.

Of the large number of secular songs one might study them as sohara (birth songs) and samskara gita including marriage songs, which include all kinds of love-songs, season songs and laganis. More poetic are ballads and tales in verse. They are perhaps as inspiring and high-spirited as full of sentiments and poetic touches. The nursery rhymes, lullabies, riddles and aphorisms are plentiful and full of variety.

Perhaps the sweetest of these songs are the dramatic ones such as jata-jatina and the vatahvana, the first meant to be an invocation to the rains and the second to the breeze to make it blow.

The love-songs are best represented in tirhuti songs which are meant to be the greatest gifts of the land of Trihut where Maithili is spoken. Of course, other varieties of them such as batagamani, joga and uchiti are of immense interest. At the time of marriage the love sports of the bride and the bride groom are particularly heightened by the singing of kobara. On the occasion of the departure of the bride and the bridegroom, the peculiar Maithila tunes of udasi and samadamni are sung.

The prose forms range from simple and witty proverbs and aphorisms and pseudo-tantrik charms to highly imaginative and sophisticated vratakathas and secular folk-tales. Among the folk heroes outside the world of the ballads the most interesting is Gonu Jha and Bhava Jha, the clown and the jester, who represent manifold aspects of interests in the life of a common Maithili speaking person. Both Gonu and Bhava were real figures: Gonu of the 13th century and Bhava of the 19th. Mithila being described as the land of Tantra, there are many legends and tales of local origin. There are also a large number of devotees of the Vishahara and Tantrika sects.

In recent years folk poetry has been dominated by vaishnava kirtan. Rama vivaha kirtan and Kishori sankirtan are very popular. In particular the Sakhi sampradya has produced writers of eminence like Modalata and Snehalata.

Proper scientific collection of folk literature in Maithili has not yet been made but there are a few good collections. Anima Singh's *Maithili lokagit* and Vibhuti Anand's *Gita nad* may be cited as examples.

The folk literature of Mithila is full of beauty and grace. Whereas sophisticated literature is limited to a few, folk literature is widespread among all classes and all levels of population, particularly among the womenfolk and the unlettered villagers and the labourers in the cities. There is full freedom to use dialectal variants as these forms vary from place to place but their broad structure, general format and some of the peculiar turns of expression remain more or less fixed. They are the sources of imagination and recreation, wisdom and patience and above all, solace and comfort in moments of stress and pain. There are sometimes, as in the variety of songs called nirjun of Kabirdasi, such philosophical wisdom and sophisticated Vedantic symbolism which only the initiated could follow. Similarly the vratakathas often look like mini-Puranas written in Sanskrit verse. All the education and some of the deepest values of life used to be provided through this literature in Maithili to the common man, but unfortunately the inroads of urban culture and civilization coming through modern films have entered into their lives and today the good, noble and true borders of rural culture and wisdom stand threatened with extinction.

Folk literature in Mithila has often inspired the literature proper and in recent times experiments also are constantly being made to explore avenues for development and growth through folk rhythms and folk motifs. This interfusing and intermingling of the two has been the greatest boon in Maithili speaking areas. That is why past nachari, tirhuti, barahamasa and logaris proved to be

great literary forms of inimitable beauty and unsophisticated simplicity.

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J.M.

FOLK LITERATURE (Malayalam) can in one sense claim to be the oldest surviving genre of literature in the language, but it has until very recent times existed only as oral tradition. Its historical importance is that (1) it links present day written literature to the Dravidian roots of the language and literature of Kerala, thereby providing an unbroken tradition of over one thousand years or more; (2) it preserves the form of the language in its earliest and most primitive manifestations, and (3) it has the broadest basis of contact with the social realities of the life of the people of all castes and ranks. Every group of people that inhabited the land of Kerala has left its indelible stamp on Malayalam folk literature: the tribals, the untouchables, the upper caste Hindus, the Christians, the Muslims and the Jews. Another distinctive feature of Malayalam folk literature is that it has a very strong dose of secularism in it. While a large section of folk poems is connected with religious rituals, there is an equally large collection of songs, ballads and folk-tales which deals with the secular aspects of everyday life.

The oral tradition has been preserved for centuries through various devices. The songs and hymns of anonymous folk origin are recited in the morning and evening by devotees either in the temple or at home. There are religious rituals and festivals which provide the occasion for the recitation of long narrative or dramatic pieces with or without action on improvised stages. Songs are also sung to the accompaniment of instrumental music, especially the beating of special kinds of drums, either as ritual performances or as entertainment.

Teyyam, tira, padayani, tiyyattu, mudiyettu, kakarissi, velakali, tiruvatira, kolam tullal, etc. are forms of protodramatic or dance performances which supply the framework for the elaborate use of folk literature. Work songs are recited by agricultural labourers while at work: examples are the sowing songs, water-pumping songs and harvest songs. Each region has its own repertories of song, dance and drama. Sometimes the same song appears in different regions with slight variations in theme or structure or expression. Battle songs, boat songs, game songs, marriage songs, etc. appear alongside heroic, romantic, puranic or historical narratives.

The two major collections of ballads are (1) the ballads of north Malabar, popularly known as vadakkan pattukal, (2) the ballads of south Travancore, known as tekkan pattukal. A third group known as edanadan pattukal, ballads of the middle country, is now in the process of being collected.

Among the songs associated with rituals are the tottam pattukal recited when ritualistic dances are performed to the accompaniment of drums at certain temples. There are scores of teyyam in northern Kerala, for each of which we have a different religious recitative. They are written in a highly formalized and formulaic verse which has an archaic ring to it. Their function is mainly to invoke the blessings of the deity in whose honour the performance is given. In southern Kerala Bhadrakali is invoked in ritual performances of the story of Kali's fight with Darikasura. Kaliyuttu is a festival that attracts large crowds of people of all castes and communities and the killing of Darika by Kali is enacted in the open air with passages recited aloud at times. The worship of the Mother Goddess is the main focus here. In patayani, invocation songs about yakshi, pakshi, Ganapati, Bhairavi are sung while actors wearing appropriate headgear will dance in rhythm or in frenzy. The story of Markandeya ending with Shiva's killing of the very god of death is performed by Kalan kolam who takes the role of Yama or the god of death.

Among the songs of entertainment, kaikottikali or tiruvatira is an exclusive affair of women. This is a typical traditional dance for Hindu women where they sing songs while dancing in circles. Margam kali is a Christian religious dance where the song about conversion to Christianity are sung. Kolkali is a vigorous dance of men where the performers sing while moving in intricate circular formations. Oppana is a form of entertainment mainly popular with Muslim women. Vatil tura pattu (open the chamber door) is a song of social custom where in the old days the bride or bridegroom was teased by near relatives with various offerings to come out of the bridal chamber. This is found among both Hindus and Christians.

In Kerala serpent worship is very common. There are songs to propitiate serpents and the Pulluvan caste was originally devoted to the worship of serpents. The serpent dance is accompanied by the recitation of songs. Among the songs and narratives about deities perhaps the largest number are about Lord Ayyappa of Sabarimalai temple. This temple on the top of Sabari hill attracts large crowds of pilgrims, chiefly Hindus, from all over South India. Ayyappan pattu is sung in chorus by the pilgrims not only at the location of the temple, but in their houses before they start their pilgrimage and then on the way to the hilltop. The adventurous story of Lord Ayyappa when he was brought up as a prince at the royal household of Pantalam and when he went to Tamilnadu, etc. is the subject of the narratives, while the prayer songs invoke the deity's blessings and his help in all human efforts.

Most of the folk-songs have a functional value. The songs of exorcism were, for instance, used to cure mysterious physical and mental maladies.

There were also songs meant to be sung by practitioners of witchcraft and black magic. The witch-doctor would resort to the use of various traditional formulae to make the illiterate masses of people stay put in their inherited superstitions with remarkable tenacity. Pseudo-cults were widely prevalent and their songs preserve the characteristic features of folk poetry, such as incremental repetition, use of formula-like expressions, linkings through verbal repetition, conventional patterns of narration, group singing, etc.

Among the songs associated with sports and games are boat songs. Kerala is full of rivers, canals, and backwaters. There is a large variety of boats, apart from those used for water transport, which are meant only for sports and festivals. Oarsmen and their friends who participate in boat races or ceremonial boat processions sing songs to keep the rhythm as well as to lighten the physical strain of rowing. Boat race or vallamkali is a major sports event in Kerala, especially during the rainy seasons.

Work songs are, as in other places and languages, closely connected with the occupation of the people engaged in manual labour which not only admits of, but unlike intellectual labour, requires the aid of songs and rhythm. The most numerous of these work songs relate to sowing, transplanting and reaping of paddy which is the staple crop. Whenever there is group activity, the folk-song invariably makes its appearance. Women working in the rice fields swing to the rhythm of their songs as indicated by formulaic refrains like

tittinam teytanam teytanam tara.

The labourers' sufferings also are echoed in their folk-songs. In fact in the past it was the only medium of expression for the worker. His communal agony found an outlet in such poems.

Several of the well-known folk-songs have a plain lyrical structure with a very slender thread of story or situation but using memorable images and musical arrangement of words. The songs of love are especially significant in this regard. One of the famous love-songs of folk origin presents the lady longing for the hero now gone on some errand. She says:

When the waves roll and dance
In the Vaikom lake waters
I remember my beloved
My beloved, my hero
My dear and handsome beloved.

Sometimes these songs are mere snatches consisting of just one situation or a passing wood.

There are a large number of songs connected with the Onam festival and the folk belief behind it. Mahabali or Maveli was a ruler of Kerala in the legendary past. There is an anonymous but well-known song about Onam celebrating the primitive socialism of a distant past or expressing the hope for a better society in future:

When Maveli rules over the land
All people form an equal band.
And as they live in joy and charm
Everyone is free from harm;
There is no theft and deceit
And no one speaks an untruth yet
Weights and measures are all correct
No one tries to cheat or corrupt.

Festival songs breathe the air of freedom and joy. The quality of the open air Kerala countryside is felt in them. The oonjal pattu (songs of the swings), ammana pattu (songs accompanying the game of juggling with balls in hand), tumpi urayal (songs sung while girls sit around and get worked up into a frenzy, being supposedly possessed by spirits), etc. are integral to Kerala culture; they defy translation.

No branch of literature reflects the temperament of the Malayalis better than this folk poetry. Malayali humour is best preserved in nonsense verses and folk-tales. Many of these still circulate orally and have not been reduced to writing. A sensitive use of dramatic irony is present in most of these. The song attributed to the girl who complains of headache to her mother because her earrings have been given away to somebody else is a good example. The connection between earrings and headache defies the medical science. Another instance is the encounter between the barmaid and the drunkard. Thinking that the customer was too drunk to notice it, the barmaid dilutes the toddy with water. But he outwits her by giving her fake money.

Nonsense verses occasionally employ surrealistic images:

The river-mouth at Cochin caught fire
And the Calicut market burned down.
Two flies were crushed to death by the tower gate
A woman in Cochin got a mustache.

Riddles and jokes may also be included in folk literature. There are some riddles which are highly imaginative poetry cast in the form of conundrums and tongue-twisters. Here is the description of a star-lit sky:

Don't climb,
On the hill which goats do not climb,
A thousand green chillies descended in full bloom.

"All children of the same mother wear caps" is meant to describe the arecanut bunch. "It will jingle and clink but lie dead on the rafter beam" refers to the bunch of keys. Two examples of tongue-twisters are here: they

don't make any sense in translation, but one can perceive the point in the transliteration:

"Kilirur uruli val uruli"
"Cherukara valavinorila yutalathel
Pattirupattanchilayutalanga."

To read these very fast without any slip is not an easy exercise.

The riddle element may be seen in religious poetry also. The symbolic or allegorical presentation of mystical or metaphysical truth is found in some folk poems:

The root of the source has three creepers
The creepers are spread over the source
The root of knowledge has four creepers.
The creepers are spread over knowledge.

Even in poems of nature description may be seen this element of the riddle. It shows the sophisticated imagination of this non-literate poetry:

O dark girl, dark-haired one,
Someone has risen in the east for you.
The jungle is cleared and seeds are sown
The sparrow has come to eat up the corn
The girl has come to drive off the bird
She drove it off, the bangles jingled
The bangles jingled and the bird flew away
The bird has flown and crossed over the hills.

The dark girl is the night and when the moon rose and cleared the forest of darkness to sow the seeds of stars, the cloud came like a bird but the breeze drove it off across the hills. Some peasant poet has combined three things here: a scene from nature, a scene from his life as a peasant, and the tender image of a girl wearing bangles seen against the moon's wooing of the night.

In the old days certain castes were associated with certain traditional occupations and ceremonial rituals. The Panas were entrusted with the recitation of songs in praise of Shiva and Parvati. The story is told of Tiruvarangan Pananar who was specially commissioned to go to the houses of the rich in the early hours of the morning and wake up the people by singing songs about the death of the old and birth of the new or the cleansing of evil and the installation of wealth and beauty. This tuyil unarttu pattu (songs of waking up) is sung by the Panan and his wife usually in the last month of the year so that the song stresses the need for annual rejuvenation or rebirth.

The dramatic tone is most effectively used in poems where the husband becomes suspicious of his wife when he returns home, but she by her inventiveness on the spot and sense of humour manages to explain everything away:

How did your well-kept hair, O Kurathi,
Fall loose and dishevelled?
When I went to the woods for bamboo, O Kurava, it fell loose and dishevelled.

The, moon-coloured mark on your forehead,
O Kurathi, How did it fade and disappear?
When I walked for long in bright sun,
O Kurava, the sweat made it fade and disappear.

The dialogue goes on in the same strain until the husband confesses:

I don't understand these tricks,
O Kurathi, O bird of different hues!

Less numerous but even more native in character are the folk plays, the unwritten texts of which constitute an important branch of Malayalam folk literature. Kerala folk theatre has been quite alive from very ancient times. It has continued to influence the classical Sanskrit or Sanskrit Malayalam stage. The classical stage of kudiyattam owes much to the principles discussed in Bharata's *Natyashastra*, but reveals the subtle influence of local stage practices. Kathakali is even more susceptible to folk elements. The traditional Kerala theatre of dance and drama has deviated in important details from the orthodox style of stage presentation expounded by Bharata under the influence of the folk tradition of dance and drama. One of the most characteristic forms of folk theatre in Kerala is preserved in kakarissi. Tirayattu, mudiyettu, patayani, kolam tullal, etc. are genuine theatrical forms. Kakarissi plays have for their central theme the kind of life attributed to these wandering gipsy-like groups of people. The central role is that of Sundaran Kakkan who is highly imaginative and versatile in his talents, and has the gift of the gab. His sense of humour is his greatest asset. Only a good actor who knows various dance steps and has a quick wit can take the role of Sundaran Kakkan. The singer (musician), who keeps himself behind the scenes, puts all kinds of questions to him when he appears on the stage. His very entry will have prepared the audience for his exuberant display of vitality and versatility. He sings, dances, improvises all kinds of physical movements including exercise items and somersaults. He has several scenes with his wife or wives. The domestic life of the Kakkan and his Kakkathis is the most hilarious item of performance in kakarissi. The women have their own slow-motion dance as against the quick and vigorous movements in the dance of the male figure, the Kakkan. There are many connected sequences enacted on the stage with improvised dialogues. With diverting alternation of song, dance and dialogue, the Kakkan and his wives entertain the audience.

Tiyyattu, mudiyettu, padayani and kolam tullal are protodramatic forms which have influenced in a large measure the birth and growth of the regular theatre and drama in Kerala. Improvisation comes most natural to the folk imagination since the rural and tribal people have an innate capacity for dramatisation of their speech. There is also greater intimacy between the actors and the audience than there is in urban theatre. Audience response is as

informal and spontaneous as the acting of the actors here. The participants and the spectators are deeply involved in the presentation. In teyyam, performed in northern Kerala, the audience is not rooted to a particular spot. In patayani, kaliyuttu and teyyam we get the total theatre since the audience is both mentally and physically moved from one level to another, as well as from one place to another.

One of the remarkable pieces of dramatic composition of anonymous origin is the *Kalinatakam* (published in 1960 by the Oriental Manuscripts Library of Kerala University) which uses prose, verse narrative and song to dramatize the story of Kali's fight with Darika.

Folk-tales in Malayalam have not yet been properly collected or edited and published. Unlike folk poetry, this involves the writing down of whatever story one hears in the hearer's own words (not in the teller's). Stories thus collected and retold may be found in the seven volumes of *Aitihyamala* recorded by Kottarathil Sankunni. These do not always preserve the folk style of narration or the language of the folk of the place. Every time a tale is retold, its language changes even faster than the language of folk-songs. Thus it is most difficult to record the actual language of the people who tell them. But linguistics apart, these tales are interesting from the point of view of folk aesthetics and anthropology. These oral tales were regularly used in the performances of sastrakali, alias, sanghakali. Sanghakali is a folk play in which the Nambudiris took part. Interspersed among the songs and verse passages in chattirankam used for sanghakali there are a number of tales to be narrated by comic characters such as Ittikandappan and Marathenkodan. Several such tales or mock tales may be heard in the kakarissi play also.

There is the relatively slow progress so far made in the collection, editing and publication of folk literature in Kerala. One of the earliest persons to bring to public attention these works without any named individual author was perhaps C.P. Govinda Pillai. Since then Chelanat Achyutha Menon, Kanjiramkulam Kochu Krishnan Nadar, and Chirakal Balakrishnan Nair have done considerable work in the field. G. Shankara Pillai, Kilimanur Viswambharan, G. Bhargavan Pillai, Thamattat Govinda Kutty, Vettiyar Premnath, S.K. Nayar, Chummar Choondal and V. Anandakuttan Nair have gone ahead with the collection of folk-songs from various sources. The collection of tribal songs and folk-tales has yet to be undertaken on a scientific and systematic basis.

Folk literature in Kerala is a living tradition. Experiments in modern poetry have received a lot of inspiration from folk imagery, folk metres and folk myths. The poetry of the earth, it is, and if it dies, with it goes our contact with the earth too.

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K.A.P.

FOLK LITERATURE (Manipuri). Manipuri is rich in folk literature. Oral tradition which is an important characteristic of folklore is very strong and rich in Manipuri from the earliest period of its history. If the oral tradition and anonymity of the writer are considered as chief characteristics of folk literature, then most of the literature of Manipur from the early time down to the middle of the 19th century may well pass off as folk literature.

Manipuri folk literature is varied in theme and content. It may be considered under the following headings: (i) Tales, (ii) Songs, (iii) Dance, (iv) Play, (v) Rituals, Proverbs, Riddles and (vi) Ballads.

Folk-tales: Folk-tale is a very strong element of Manipuri folklore. The major 29 tribes inhabiting the hills of Manipur as well as the Meiteis who inhabit the valley of Manipur have a rich collection of folk-tales. The folk-tales are thematically mythical and legendary. T.C. Hodson's book *The Meitheis* (published in 1908) contains six folk-tales of Manipur along with a version of *Numit kappa* (Shooting the sun). G.A. Grierson's *Linguistic Survey of India*, Vol III, Part III, published in 1904, includes a sample of a folk-tale of the Manipuris. G.H. Damant published a few folk-tales of Manipur in *Indian Antiquary*, Vol. IV, 1875 and 'The story of Khamba and Thoibi: A Manipur Tale' in *Indian Antiquary*, Vol. VI, 1877. A.C. Mitra published 'On a Meitei Apologue and its Bengali Variant' in *Man in India*, Vol. V, 1925. Really academic and serious study of folk-tales of Manipur started recently. From 1950 onwards, regular publication of Manipuri folk-tales in book form or in journals started. Rajkumar Snahal Singh published in 1956 *Phunga wari* (Folk-tales) containing five folk-tales which are not entirely in Manipuri. In 1959 W.Tomchou Singh published *Ibenbokki wari* (Folk-tales of grandmother) containing 20 folk-tales and in the same year E. Rajnikanta Singh also published *Thainagi manimukta* (Ancient treasure) containing 20 folk-tales of Manipur. Saranghem Bormani Singh's *Meitei phunga wari* (Meitei folk-tales, 1959) and *Ching tamgi phunga wari* (Folk-tales of the hills and the plains, 1973) contain many precious folk-tales of the people of the hills and the plains of Manipur. Narengbam Ibobi Singh's *Heiru pareng* (Garland of Heiru, 1962) and *Leinungi tampha* (Jewel beneath the earth, 1967), H. Angouba Singh's *Phunga wari* (Folk-tales, 1969), Rajkumari Tamphasana Devi's *Manipuri lok sahitya* (Manipuri folk literature, 1974) and Ph. Gopal Singh's *Puyagi wari khara*

(Tales from Puya) are some of the important publications containing folk-tales of the Manipuris. Y.K. Shimray's *Tangkhulgi wari singbul* (Folk-tales of the Tangkhuls, 1976) contains folk-tales and folk-songs of the Tangkhuls, a tribe in the east district of Manipur. Marunlung Remmei's *Rongmei Nagagi phunga wari* (1981) is a book containing folk-tales of the Rongmeis otherwise known as the Kabuis, and R. Thoma's *Chingtam tinna wari* (Story of hill and plain integration, 1952) also contains folk-tales with similar theme and motif prevalent among the tribes and the Meiteis of the plains.

Besides the above titles folk-tales in Manipuri and their English translation appear regularly in journals and weeklies.

Folk-songs: The Meiteis and the tribals of Manipur have enchanting folk-songs which they sing very often. A few scholars of the classical songs, particularly in sankirtana music in Manipuri, would even go to the extent of identifying many classical tunes with folk tunes and music. The Meiteis as well as the tribals have different musical instrument which they use while singing the folk-songs. Mention here may be made of pena, a stringed musical instrument and a style of folk-song in Manipuri is known as pena ishei (song with pena) because of the invariable use of the instruments. Folksongs in Manipuri are varied in theme and mood. There are mourning songs, songs used by peasants at the time of planting and harvesting, songs used by lovers while courting, ritualistic songs, songs by children while at play and numerous other folk-songs to suit the occasion and the mood.

Two great and important traditions of folk-songs of Manipur are the pena and the khongjom parba styles. Pena style is sung to the accompaniment of the stringed instruments at evenings in villages and sometimes in early mornings as hymn to sylvan deities and during the time of 'laiharaoba', a local festival. Many of the ballads, historical anecdotes, etc. are put to this style of singing. In the Khongjom parba style the story of the song is sung to the accompaniment of a dholok instead of a pena and this style started after the defeat of the Manipuris at the hands of the British in the war of 1891 at a place called Khongjom. These are some of the most important and significant vehicles of communication through which the Manipuris have learnt many things about Manipur which they could not have got through any formal education.

Folk-dance: Dance is a part of the Manipuri way of life. Along with the classical forms of dancing in the Manipuri style, there are many folk-dances accompanied by folk-songs. Each season of the year and each month of the season are associated with the performance of one or the other kind of dance. Yaoshang (doljatra) is an appropriate season for folk-dances in Manipur during which the Manipuris perform at night for days together a dance form known as 'thabal chongba' which means literally dancing at moonlit-night. Boys and girls dance in a circle during the nights for many days in gay abandon for hours together. In the old days folk-songs and anecdotes were used as accompanying songs in such dances but nowadays, they are not in frequent use. One of the most important folk-dances is laiharaoba performed in honour of the local gods and goddesses. The festival is ritualistic and elaborate. Scholars have tried to trace the origin of folk drama in Manipuri to this tradition. Many songs are sung in the festival and rich dialogues form an important part of the whole ceremony. Every village in Manipur has a wide variety of dances—in fact, each community in the state has several forms of folk-dances. The dances of the tribals of Manipur are spirited and vigorous in keeping with their way of life.

Folk play: The tradition of folk play in Manipur is rich and varied. The majority of the themes and content in Manipuri plays are folk in origin and style. It has been briefly pointed out how laiharaoba could be looked upon as the fountain-head of Manipuri drama. The mythical stories of Manipur, the legends connected with various personalities and incidents, the history of Manipur and the folk-tales of the people have been the source-materials of the drama of Manipur from the beginning of the century till this day. The theatre-houses in Imphal and elsewhere in the mofussil would put up plays with folk themes and content, and the audience would show great interest in and enthusiasm for these plays. Two streams of folk play in Manipuri could be traced. The first is the tradition of 'shumang lila' (courtyard play) which has some similarities with the 'yatra' performances. In shumang lila folk medium and style are freely and skilfully exploited by the performers. It is a constant source of entertainment to the people. As in the yatra tradition, importance is given to the performer's skill, wit and common sense. The actor keeps the audience spellbound by his performance for hours together. There is no need of a stage; an open space is enough for this performance. The dialogues, the songs and the jokes used in such performances are impromptu expressions of the artists, and are in keeping with the mood and atmosphere of the audience and the situation. The second is the tradition of using folk themes on the stage and theatre houses. The main thrust of Manipuri theatre in the last decades has been the use of folk themes and folk style. Rupmahal Theatre, Manipur Dramatic Union, Aryan Theatre, etc., to name a few theatre houses at Imphal of the proscenium style, would invariably put up shows of folk origin. *Haorang Leishang Saphabi*, *Moirang Thoibi*, *Henjunaha*, *Shanthalembi*, *Khongjomba*, etc. are some of the folk dramas which have been successfully staged for several nights. In these plays, folk idiom, language, style, costume and mannerisms are utilised successfully.

Folk rituals, proverbs and riddles: The Manipuris observe and perform many rituals and they use proverbs and riddles day in and day out for expression of their

feelings and emotions. Ritual is a part of the way of life of a community, which knowingly or unknowingly the people would perform. In Manipuri society ritualistic observance starts with the birth of a child and continues till death. There are several rituals to propitiate evil spirits, to ward off ill luck, to bring good luck, to cure somebody from being possessed, etc. These rituals are always accompanied by hymns, expressions and prayer. Sometimes they indulge in gibberish which the people would consider potent. Folk proverbs and riddles are also rich in Manipuri and these are utilised by the people to suit the occasion and the time. The proverbs and the riddles are sometimes used by elders to educate their children in different walks of life and sometimes they are used simply for the sake of amusement and pleasure. Other examples of folk literature can be found in many popular ballads in the language.

I.R.B.S

FOLK LITERATURE (Marathi). The folk literature of Maharashtra is rich in variety of forms and expressions. Despite the fact that it has not been chronologically streamlined, it displays a very close relationship to myths and archetypes offering vivid, colourful and panoramic depiction of life in terms of rites, rituals, traditions and customs popular with the entire community. Records indicate that the history of Marathi folk-tales dates back to the period of Gunadhya and Shalivahana. Even the underdeveloped tribes i.e. Dhangais, Mang, Mahar have folk-tales bearing the socio-cultural mark of their own. As in other regional cultures, tribes of Vasudevas and Gondhalis have a collection of stories mostly in verse form which they narrated and enacted wandering from door to door.

The folk-tales in Marathi can broadly be categorised into mythical tales about deities and saints, fairy tales, legends, fables, stories about creation, etc. Folk-tales apparently have twofold purpose to serve: to entertain and to impart some kind of wisdom. One particular form of folk-tale associated with mythological parables is 'kahani'. Kahanis are ritualistic tales with typically similar beginning, and the end is always associated with some religious observance on certain specific days of the year.

Scholars and researchers like N.G. Chapekar, Kamala Deshpande, Anasuya Limaye, Sridhar Ketkar, Sarojini Baber, etc. have noted different migratory versions of Marathi folk-tales. Marathi folk-songs in different verse forms depict various moods of the folklore. There are 'ritugite' attributed to different seasons of the year, e.g. varshagite, marking the arrival of monsoon, shrawangite, etc. There are songs to be sung for special festivities, e.g. Bhondalyachi gani, Bhulabai Gouri gite, etc. Some of the towns have peculiar folk-songs named after them, e.g. Shiralshetti songs of Ahmadnagar and Sholapur, Ranbai-Kanbai from Baglan, Bhulabai of Khandesh, each sporting the dialect of the locality.

Another popular form of verse in folk literature is 'ovi', a couplet generally sung by women while at work or play. Ovis are sung at different religious rituals and also while performing domestic chores. 'Powada', 'lalit', 'bharud' and 'lavani' have also enjoyed popularity in the folk poetry. Powada is a kind of narrative resembling 'ballad' sung in praise of bravery and chivalry; lalit narrates a story with didactic connotations; bharud is a humorous poetic verse with an undercurrent of satire; lavani is noted for its powerful rhythm and erotic sentiment. Lavani and powada have contributed substantially to the development of Marathi folk theatre. Marathi folk-songs, except for lavani, are conspicuous by the absence of love themes; they generally idealise the moral virtues through popular themes.

The folk-drama has been one of the important means of entertainment for the common people. 'Tamasha', the popular folk-play of Marathi theatre, has stylised speech, songs and dialogues. The songs in 'lavani' and 'baag' forms are mostly erotic in sentiment and the dialogues tend to be pungent in socio-political satire. This folk form, resembling the 'bhavai' form of Gujarat, was very popular in the 18th century, especially among the rural audience, and also for the entertainment of the land-lords. The tamasha troupes would go from place to place for giving performances on public demand.

Riddles and proverbs serve the purpose of recreation and intellectual exercise. 'Ukhana', 'ahna', 'kohda' and 'uman' are the types of riddles traditionally popular in Maharashtra. There are riddles for rituals and gay festivities like engagement, marriage, etc. and also riddles for naming ceremonies and games. Proverb is a compact, witty statement with direct appeal to reason. Drawn upon the experiences of day to day life, they have their variants not only in other Indian languages but foreign languages, too, e.g. 'Uthal panyala khalkhalat far' (Shallow water makes a lot of noise).

V.K. Ravade, Durga Bhagwat, Anuradha Potdar, C.S. Karve, etc. have made valuable contributions to the research in the field of Marathi folk literature by accumulating important data and manuscripts and editing them for general circulation.

A.De.

FOLK LITERATURE (Nepali). The Nepali culture, as it is today, is an amalgamation of the Mongolian, the Kiratian, the Austric and the Aryan cultures. This fact explains the diverseness or multiformity of the Nepali culture as well as the richness of its folk literature.

The Nepali folk literature can be conveniently studied under these heads: folk-songs, legends, folk-tales, folk-plays, proverbs and riddles, etc.

Songs and dances accompany all the festive and other social functions, including those of agriculture. For each

occasion, there is a particular type of song and dance. On the occasion of the Teej festival, the Nepali womenfolk sing and dance to the 'sangini' folk tune. All sing in the 'asare' folk tune when paddy seedlings are being planted and they sing the 'mangsire' songs during harvest time. While weeding out the wild growths under the maize plants they sing the 'lalimai' songs composed in a typically lalimai tune. When the construction of a new house is completed the Limbus (one of the Nepali tribes) celebrate it by singing and dancing the 'hinkamgam'. There are other folk tunes like 'selo' associated with the Tamangs (a Nepali tribe) and 'hakpare' associated with the Rais (another Nepali tribe). The hakpare is mostly sung in melas or fairs and sometimes develops into a 'juwari', a singing contest between male and female singers singing their extempore compositions. The Gurungs (another Nepali tribe) are great singers. The youth of the community assemble in their 'rodi-ghar', the community singing hall, and carry on singing and dancing for a full month. Furthermore, there are the 'balan' and 'baramase' which are sung in observance of the time of the year. In Nepali folk-song and dance the first and most important place is given to the madal (Nepali mridanga).

The folk-songs that are sung on the above mentioned and many other similar occasions and in the aforesaid and several other tunes, together with new additions, make a big bulk. They express the feelings of a bride while leaving her paternal house and the mental anguish of a wife whose husband has died in the war. They express all the sorrows and happiness of a mortal man and also his resignation to fate. The imagination in some of the folk-songs is highly poetical.

The Nepali 'sorathi' which is sung in sixteen different tunes and sixteen different rhythms and in which the dancers, maruni and dhatuware, employ sixteen different gestures, depict the legend of king Jai Singh and queen Hemaiti. The performance continues for seven days and seven nights. Though a folk-song, the sorathi demands classical exactness.

The 'sangini' relates the legend of king Hari Malla and queen Jalbaldi.

The Kirati *Mundhum*, the sacred book of the Limbus, tells the story of the creation of this world.

The 'sawai', 'karkha', 'paikelo' and 'padeli' folk tunes and songs also relate legends as do the numerous fag, dhamari, dhusko, chait and bhaini varieties. Nepali bards (gaine) relate legends of historical kings and wars as well.

Among the large number of folk-tales, most are original, while some are local variations of well-known tales.

Ram Mani Aadi has, in his *Ukhan sangraha* (Collection of proverbs, 1970), alphabetically listed nearly seven thousand Nepali proverbs. This gives an idea of the abundance of proverbs in Nepali which also form a part of the folklore. Similarly riddles too give us an idea of the folk culture. Of this there are two kinds: (a) Gaon khane katha ('What is it ?' riddles) and (b) Adko (Problem riddles).

A great mass of compositions coming under the above several heads constitutes the treasury of Nepali folk literature.

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J.G.

FOLK LITERATURE (Oriya). It can safely be said that intermingling of Aryan and non-Aryan cultures in Orissa have immensely helped the growth of its folk literature. The inhabitants, both Adibasis and non-Adibasis, are always enthusiastic in folk celebrations, particularly through music, dance and merry-making. Hence the land abounds in varieties of folklore such as play-songs, festival-songs, pithy and witty sayings, riddles, puzzles and proverbs. However, the folk literature of Orissa can be classified into three categories— songs, stories and dramas.

The folk-songs traditionally current are popularly known as 'jogi-gita', 'kandana', 'pala-gita', 'halia-gita', 'danda-nacha-gita', 'chaiti ghoda-gita', 'karma-gita', 'rajadoli-gita', 'kumar-punei-gita', 'dalkhai', 'rasarkeli' 'jamudali-gita', etc. The folk songs available in these various categories are lucid, melodious and pleasing to the ear.

Jogi-gitas are sung by mendicants while begging alms and kandana is a song of weeping usually sung by maidens at the time of their marriage, and especially when they take leave of their parents and relatives to go to their husband's home.

Dandi festival is celebrated in the month of Chaitra or April. In the evenings the parties of danda dancers perform their shows. They usually start their poetic narrations with an invocation to Lord Shiva and intersperse the narration with dance. The danda dance was originally meant for the worship of Lord Shiva, and the episodes related to Shiva and Parvati are usually sung. But in course of time songs dealing with the love episodes of Radha and Krishna have been added to the original narrations.

In the same month of Chaitra, mainly unmarried tribal youths sing the Chaitaparva songs while dancing in groups. They carry on their dialogues in songs which are amorous in content and youthful in expression.

During autumn, on the 11th day of the full moon, on the occasion of the worship of 'Karamsani', karma songs are usually sung. Kol, Kharia, Mirdha, Orang and such other tribes, observe this festival and sing karma songs accompanied by the beatings of 'madal' (a kind of drum)

and 'jhanja' (cymbals). In the four quarters of the night four types of songs such as 'chali', 'chaka', 'jhamer' and 'parabhati' are generally sung. The karma songs begin with a prayer to Karamsani followed by prayers to other deities.

In the month of Ashvin (September-October) the songs known as dalkhai are generally sung. In the beginning these songs were associated with the worship of a goddess, and while singing these songs, the singers usually hold the branch of a tree (dal) in their hands. Young men and women together sing these songs wearing 'ghungur' (tinkling beads) and accompanied by beating of 'dhol' or drums. These songs are also amorous in nature and are prevalent mainly among the castes such as Kaibarta, Gopala, Binijhal, Sahara, etc. At the end of each verse, the word 'dalkhai' is refrained.

During the marriage festivals the songs known as rasarkeli and mayalajada are usually sung. The song is known as 'rasarkeli' or 'mayalajada' according as is mentioned in the last line. They are sung both by the bridegroom's party when they come to the bride's place, and by the bride's party when they welcome the bridegroom's party. Mayalajada means either stunning or melting the heart. These are amorous in character and use plenty of erotic symbols.

The halia variety of songs (songs of the tillers) are prevalent among the people of the cultivator class. In these songs the well-known mythological characters are associated with the everyday life of the cultivator. Thus both Rama and Sita are painted as ordinary cultivators and their feelings are expressed likewise. The following is an example:

Rama bibhaghare ho Lakhman barajati
Kanak bedi tale mo kaladhala chhati
Kaladhala chhati ta subarna chhauni
Mukuta penthi penthi je hira ta khosani
Bibha sambharab ta trishakha mukuta
Bege saja kur Sitankuje
Lakhman bahu natha ho...

(O, Lakhman becomes the best man in Rama's marriage and the black and white umbrella covers the golden altar. The black and white umbrella has golden covering, and the marriage item is three branched diadem. O, get Sita ready and Lakhman will drive the chariot).

The related songs are those that are associated with the bullock-cart, which is an essential part of agricultural operation. The farmers sing the songs while driving the bullock-carts, and the rhythms are very enchanting, especially in the lonely village roads in the midst of vast paddy fields. An example as follows:

E duraku sundara ta parabatamala
Ganku sundara ta nadia guatala
Bandhuku sundara ta disai dura bata
Sindhuku sundara ta lahadi-bhanga ghata
Sabhaku sundara ta Padhana sanabhai
Gothaku sundara ta duhantia goi
Gharaku sundara jebe lo gharani
Na jibu bapaghara lo.

(The mountains look beautiful from a distance. The village looks beautiful with palm, areca nut and coconut trees. A relation is welcome if he is at a distance. A sea is beautiful if waves break at the shore. A meeting looks full if Pradhan's younger son is there. A cow's pen is useful if there are milching cows. And o, that wife brings happiness to the house if she does not go to her father's place).

Among the children of western Orissa the song games known as 'chhur', 'gho gho rani' 'chhilo' and 'gudu' are popular. The last two games are called 'puchi' and 'dudu' respectively in the coastal districts of Orissa. The songs vary widely from place to place. At the time of playing 'chhur' the boys and girls participating in it sing:

Chhur chur ki
Lia murki

While playing 'gho gho rani' they sing:–

Gho gho rani
Anthe anthe pani
Gho gho rani
Janghe janghe pani

(O, gho gho rani, the water is now knee deep! O gho gho rani, the water is now waist deep).

While playing the game 'gudu' the players sing the couplet:—

Amar jitani gudu
Tomar muhan pudu

(We will win the game 'gudu', down with you).

The game of merry-go-round starts with the song:

Chiki chiki bhaunri
Mamu ghar chaunri
Mamu mate maile
Maai dudha bhata khoile

(I move round and round like a whirl pool. I have the false tuft of hair from my maternal uncle's house. The uncle beat me. But the aunt fed me with milk and rice).

'Chhilo lai' or 'puchi' variety of songs are sung when the game so named is played, usually by girls. They hop and sing usually with bantering addresses to each other.

Besides there are riddles and proverbs, etc., which are spoken by common men in the village and are fairly wide spread throughout Orissa. The references and similies they employ are usually taken from items of daily life and living, and they have fine poetic flavour.

The riddles and proverbs pose problems and also provide instruction. At times they also develop temporary as well as satirical tones. Thus an egoist may be attacked with pungent satire ('There is not a grain of rice in the house, but the man wants to sit on a high pedestal'). In

many sayings the truths of life, death and human relationship can be seen in brief and lucid form. To show the momentariness of the quarrel between the married couples, the proverb runs: "The quarrel between husband and wife lasts till the candle is blown out." Differently, whenever there is a bumper harvest the man possessing it earns prestige in the society, and the proverb runs: "He who produces enough paddy carries greater weight."

A good number of folk-tales of different varieties are also found among the people. These tales told by the elders are, as usual, intended for entertainment of children. The prologue or 'kathanika' of the folk-tales is attached mainly to arouse curiosity and interest in children. One of the interesting kathanikas runs like this:

Come boys, I will tell you stories
What story?
The story of a frog.
What type of frog?
The 'thura' type
What type of thura?
The type killed by a Bramhin
What type of Bramhin?
The Brahmin of Sudha variety.
What type of Sudha?
A nice-cake of Ludha type.
What type of Ludha?

It goes on like this. Then the story starts with a 'natha' or 'kathuli', that is something very funny and absurd. The peculiarity of the following 'kathuli' is noteworthy:

There lived three earthenware makers in a town
Two of them were perfectly useless,
The third one knew nothing about his job.
The one who did not know anything made three pots
Two of these were cracked
The third one also did not pass the test.
In the pot that did not pass the test,
Three seers of rice were boiled, etc.

The stories usually end with a concluding rhyme in the following manner:

My story thus ends.
The flower tree withers away.
O flower tree! why have you withered?
Because the cow ate me up.
O cow! why did you eat the plant?
Because the cow boy did not tend me.
O cow boy! why did you not tend the cow?
Because, my sister-in-law didn't give me anything to eat.
O sister-in-law! why didn't you give him something to eat?
Because the baby was crying.
O baby! why did you cry?
Because the black ant bit me.
O black ant! why did you bite?
I live under the ground.
And when I find a tender baby, pat, I bite.

Among the folk-tales, the stories named as 'Tuan tuin', 'Halahala Kumar', 'Sahada Sundari', 'Kalureibent', 'Patar musi', 'Chari sangata', are most popular. Besides many bratakathas or stories connected with religious vows (brata) observed mainly by womenfolk also form a part of the folk literature of Orissa. These stories eulogize the worship of local deities and also the gods and goddesses of Hindu religion. Even these tales are related to the various aspects of an agricultural community. An example is the worship and respect shown to the cows in these brata-kathas. As cows form an important part of the total agricultural life, it is presumed that to worship cows brings fortune whereas its negation brings misfortune.

Sakhinata, krishnalila, ramalila, gopalila, suanga, mogul tamasa are a few folk dramas current in Orissa. Lilas are open-air shows performed by the players properly garbed and occasionally with masks befitting the character, while their actions and dialogues are expressed through music sung by background singers. At times toys are also used alongwith background singing. Suanga and mogul tamasa depict humorous episodes through dialogues in songs.

The rich and colourful folk literature of Orissa has been collected and brought to light by the sincere efforts of Kapileshwar Vidyabhushan, Nilamani Vidyaratna, G.C. Praharaj, Chakradhar Mahapatra, Kunjabehari Das, K.C. Behera and Smt. P.L. Dash, etc. It is natural that due to the change of social conditions and the spread of urban civilisation the folk elements are getting neglected and are gradually dying out.

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J.B.M.

FOLK LITERATURE (Punjabi). Punjab is the product of centuries of communal living of people who descended from various stocks and consist of heterogeneous racial elements. A vast majority of the population of Punjab (about 70 per cent) lives in villages and their songs are about ploughing, sowing or irrigating the fields and going into the army on the one hand, and about their exploitation by the bureaucrats and the money-lenders on the other. Similarly, the women sing while plying the spinning wheel, fetching water from the well, or picking cotton from the fields. Off and on the village folk get together to hear a Bhatt (folk singer or Mirasi) who sings ballads, narrative and heroic poems of battles and historical events to entertain them. On an elevated level plays based on the famous epics of the *Ramayana* and the *Mahabhaata* are enacted on festivals or on the occasion called ras-chharis. Parties of entertainers similarly perform skits

about love and sex, descending to the lowest level.

Rhymes and lullabies are popular with the children, the adolescent and the young ones. There are seasonal songs, especially in 'Sawan', pertaining to the rainy season. Birth and marriage songs known as 'haria' and 'suhag', 'chhant', 'sithanian' have a special cultural significance. At death 'alahni', 'vain' and 'kirne' are sung. Besides, being an assortment of rhythmic wailing, they are a sad philosophical commentary on the transience of life. Mourning songs are generally sung in a slow, dragging movement punctured by shrill and wailing cries. Songs glorifying historical, legendary heroes and heroines of popular romances (Mirza, Sassi, Punnu, etc.) are sung usually at fairs by minstrels with traditional musical instruments like the sarangi and dholak. Wedding songs are mostly sung by group of women at night to the accompaniment of the dholki. The songs sung at the bridegroom's house are called 'ghorian', and those at bride's house 'suhag'. Sithanian are full of wit and sarcasm addressed to menfolk.

Among the work songs 'trinjan' songs are very fascinating. These express long-cherished dreams of young women, their fears and love. The songs, combined with the drone of the spinning wheel, create an enchanting atmosphere.

'Listen O sun, listen O moon,
Tears roll down my eyes,
The world around me laughs, you see,
As I spin my strands of sorrow.

Snatches of love-songs comprise the best part of Punjabi folk literature. These express the ecstasy of union as also the pangs of separation. Most of the lyrics are short but absorbing, the most popular among them being 'boli', 'mahiya' and 'dhola'. Boli is the popular form generally of one line or a kind of couplet and is the most intimate form of folk-song in vogue. It is very deep and effective in its impact. It has the brevity of a proverb and expresses a variety of emotions. Some of the folk-dances like 'bhangra' and 'giddha' are danced to the accompaniment of boli. In one such snatch, the lover says:

Mere sight of your beauty contents me not, O love,
I wish to quaff you in a gulp.

In another boli, the lover yearns to be dissolved into the beloved:

O friend, let me dissolve like sugar
In your glass of water

As popular as boli is mahiya, which represents an expressive picture of the torments of separation and thrill of reunion:

My eyes are fixed on you
But streams do flow on ahead
and never retreat.

While boli is a representation of central and eastern Punjab, the mahiya represents the north-western and dhola the south-western regions.

Some of the tales still current in Punjab have descended from Harappa culture and some are from the oldest strata of mythical or puranic fiction; some of them still resemble the original, others are totally transformed.

The oldest and most famous book of fairy-tales, *Ved katha (Brihatkatha)* was composed by Rishi Gunadhya in Paishachi dialect. This collection is not available now, but *Kathasaritsagara* based on it and written in Sanskrit by Somadeva, is available.

Fairy-tales are extremely fascinating. The heroes and heroines of these tales pass through various difficulties but by virtue of their intelligence and physical prowess, they defeat the antagonistic forces and succeed in achieving their objectives. The stories always end in the victory of the hero. The popular fairy-tales of Punjab are about princesses named after planets indicative of their character.

Legends form the most interesting and inspiring part of the folk-tales. These are mostly about lovers, warriors, adventurers, saints and pirs. Romantic legends of Hir Ranjha, Sassi Punnu, Mirza Sahiban, Sohni Mahiwal, Roda Jalali are still listened to with great relish. Some legends are heroic in content, and sing praise of the warriors who sacrificed their lives for the country. Raja Reslu and his father Salwan are the most famous characters for their heroic deeds. The legends are mostly sung to the accompaniment of music.

Punjabi folk literature is rich in proverbial and gnomic lore. Its proverbs fully portray habits and thoughts of the people, convey their sense of beauty, their wit and humour. On every subject relevant to human life, there is a proverb. A few of the proverbs can be traced back to the vedic age. The Punjabi proverbs—'It is the thirsty one who goes to the well' and 'without fire there is no smoke'—occur first in the *Samaveda samhita* and the *Atharvaveda samhita* respectively.

Punjabis are fond of riddles. Generally it is the night time when they get together and make use of them. When women assemble for trinjan and get tired of the spinning, they enliven themselves with asking riddles to one another. Sometimes there is a regular riddle competition between the young and the old. We often hear stories of a princess who would marry only a man who could answer her riddles, failing which he would be put to death. Even on marriages a proper assessment of the intelligence of the bridegroom is made with the help of riddles, though this custom is now dying out.

These riddles are rich in homely metaphors, vivid imagery and proper diction. In one of the riddles the stars are a handful of rice, tied in a blue-cloth lost in the day, found at night. Sleep is 'rosy, thinner than water and sweeter than sugar, whose coming and going one can see',

and smoke 'is the son who goes up the roof before the mother is born'.

The repertoire of Punjabi folk literature is rich and variegated. But its various forms have not so far been collected and edited scientifically by any institution or academy. Individual efforts to collect the material from the lips of the folks are really appreciable. Among the European scholars the works of Sir Richard Temple *(The Legends of the Punjab)*, Flora Annie Steel *(Tales of Punjab)* and C.F. Usborne *(Punjab Lyrics and Proverbs)* are commendable. In recent years Punjabi scholars have also shown keen interest in folk literature and some of them deserve special mention. Devendra Satyarthi, M.S. Randhawa, Amrita Pritam and S.S. Wanjara Bedi, Gurdit Singh and Sukhdev Madanpuri have collected and edited anthologies of folk-songs. Bedi has written an encyclopaedia of Punjabi folklore entitled *Punjabi lokdhara vishvakosh* of which four volumes have been published so far. S.S. Uppal has presented a comparative study of Punjabi folk-tales with those of Russia, China and Arabian countries in his book *Punjabi Short Story, Its Origin and Development.*

S.S.W.B.

FOLK LITERATURE (Rajasthani). Old specimens of folk literature are available in the form of 'dhalas' or 'deshis' (opening lines of folk-songs or titles of popular songs); 'vatas' (folk-tales) and 'okhanas' (proverbial sayings and stories based upon them). M.D. Desai, a scholar from Gujarat, had published a list of 2328 of such dhalas as appendix to his *Jaina Gurjara kavio* (Pt. III, Vol. II, Bombay, 1944). A.C. Nahata had also appended a list of 123 fresh dhalas to this, which contains many songs in full. It has been a practice with Jain scholars to compose their works in the style of contemporary folk-songs with a view to making them interesting and agreeable to the gathering addressed by them during their preaching tours. This attempt helped preserve many a folk-song in parts, if not in full. A number of these songs are still found prevalent among the masses.

Folk-songs may be categorised under various heads: (a) songs used by household ladies for ceremonial and religious occasions, (b) songs sung by professionals in elite circles, (c) songs of street-singers, (d) religious and spiritual songs, (e) ballads and (f) tribal songs. Collections of songs under the first category form the biggest part of this literature. The attempts for collecting them have been continuously made since the beginning of the present century. Some important ones are:

Marwadi gita sangraha, 5 parts, 2nd edition, Ramlala Nanani (Calcutta, 1915), *Marwadi ke gramagita*, J.S. Gahalota (Jodhpur, 1929), *Jaisalameriya sangita-ratnakara*, R.S. Mehta (Lucknow, 1929), *Marudhara gita-mala*, 5 pts, Sardarmala Thanavi (Jodhpur, 1930), *Asali Marwadi gita-sangraha*, 8 parts, Vidyadhari Devi, (Calcutta, 1933), *Rajasthan ke loka gita*, S.K. Parika Ramasinha and N.D. Swami (Calcutta, 1938), *Rajasthani sangita*, Gopa Sagaramala (Jaisalmer, 1939), *Rajasthan svaralahari*, Pt. I, Devilal Shamar (Udaipur, 1951), *Rajasthan ra lokgita*, Pt. I, Rawat Saraswat (Jaipur, 1965), *Marwadi gitasangraha*, 10 Parts, Baijanath Kediya (Calcutta), *Puskaranon ke samajik gita*, P.D. Purohit, (Jodhpur), *Rajasthani lok-gita*, P.L. Menariya (Jaipur), *Rajasthan lok lahari*, 3 Pts., N.P. Kalawatiya (Bisaw, Rajasthan), *Gitayana*, Kamala Somani (Rajasthan Sangeet Natak Akademi, Jodhpur) and *Chirami* (Rajasthan Sangeet Natak Akademi Jodhpur), *Gaigai re samada talava, Viro mharo bhai and maya, kyun dini paradesha, Mitho vira ro bolano, marwani mandia, doro dhiyan nain sasaro*, V.D. Detha (Rajasthan Sangeet Natak Akademi, Jodhpur), *Rajasthani lok gita*, L.K. Chundawata, (Rajasthan Sangeet Natak Akademi, Jaipur), *Rajasthan ke lok gita*, Pt. I and II, Swarnalata Agrawala (Rajasthan Sahitya Akademi, Udaipur).

There can be a sufficiently long list with the addition of many more minor attempts made in the field. Besides these assorted collections, there are others of specific categories, which are as under:

Harajasa mala, Pts. I and II, Ganapati Pillani Swami (ed. 1947), *Ghumaran*, M.L. Purohit and M.D. Vyasa (ed., Udaipur, 1972); *Luharan*, Rawat Saraswat (ed., Jaipur, 1978)

'Ghumara' and 'luhara' are specific types of songs mostly sung in the spring season on the occasions of Ganagaura and Holi festivals. Harajasas are religious and spiritual songs common among the masses. The professionals, while entertaining feudal lords and the elite, have been singing some special songs which may be termed as classical folk-songs, for want of a better name, or 'mahafali gita' (songs for high class gatherings). One such collection entitled *Gadha gita* (Songs of the forts) has been published by G.L. Dangi from Jaipur in 1967. The ballads which are available in printed form are: (a) *Bagadawata Devanarayana mahagatha* (ed.), L.K. Chundawata (Delhi, 1977). This popular ballad depicts the struggle between the Rajputas and the Gujaras during the 14th century. The places associated with them are mostly situated in the districts of Ajmer and Bhilawada. The cause of the fight was the elopement of a Rajput lady of a ruling house with a Gujara hero. Temples of Bagadawatas, especially those of Devanarayana, are regarded as sacred places by the Gujaras and other castes throughout Rajasthan and upper Malwa. (b) *Pabuji ra pawada*, another powerful ballad concerning the Rajputas, is sung by the singers of 'Bhopa' class who recite it with the accompaniment of their stringed musical instrument. A cloth-scroll painting depicting important events of the life of the hero, Pabuji, is hung on the wall or on a wooden stand, just as it is done by the Bhopas of Bagadawatas.

The event being recited is pointed out in the scroll painting by a stick. The ballad was published in *Marubharati* and *Rajasthan Bharati*, quarterly magazines.

Pabuji was a Rathauda Rajput of Dhandhala branch and lived in Marwada in the 14th century. While his marriage ceremony was performed at Umarakota (now in western Pakistan), he received a call from Devala, a Charana woman who had presented him a mare of excellent breed on the promise to rush to her help whenever needed, to rescue her cows taken away by the Khichi Rajputas. Pabuji lived up to his promise and was unfortunately killed in action. Eventually, his sacrifice for the cause raised his name to the status of a demi-god and the masses began to worship his place and compose eulogies on him. The ballad is one of them so far published. (c) *Galalenga*, a ballad popular in the Mewada and Vegada regions of the state, depicts the loyalty and bravery of the hero Gulalasinha, a Rajput from the Gangetic plains, settled in the area. It has been published in *Rajasthani ratnakara*, a quarterly journal. (d) *Nihalade Sultan* is the biggest of these ballads which may be better styled as a folk epic. While the original text still awaits publication, the Hindi translation was published in *Marubharati* quarterly published from Pilani and is also available in book form. The hero of the ballad, Sultan, is an outstanding personality, and his noble character is glorified by the various acts for the welfare of the poor, and help to the needy. Minor compositions of folk nature concerning certain puranic and historical characters are also sung by the different classes of singers, such as Bhopas, Jogis, etc. Prominent among them are *Jina Mata ro gita (Rajasthana Bharati*, April, 1946), *Dungaji Jawaraji ro gita*, D.S. Lodha (ed.) (Dhamaniya, 1954), *Gogaji Chauhana ri Rajasthani gatha*, C.D. Charana (ed.) (Bikaner, 1962), *Gopichanda Bharathari* (*Vishwambhara*, Bikaner, Vol. 12, Nos. 3-4, 1980, *Prithiraja Surajan*, Udayavira Sharma (ed.), (Rajasthani Sahitya Samiti, Bissau, Raj.). There is a long list of narrative songs of various types. These may be divided into three main heads: Puranic (those dealing with the lives of Rama, Krishna, Shiva, Parvati and characters of *Mahabharata*, Ahamana, etc); historical (Miran, Rupanda, Tolande, Umande, Marawana, Sajanan, Bainanbai, Soratha, Jaitalade, Lachan, Abhalade, Hanjare, Jasamala, Chandrawali, Mumala, Lakhapata, Sodhe, Sumaro, Sarande, Supiyarade, etc.); imaginary and domestic (Panihari, Muralo, Ghughari, Binajaro, Supano, Olyun, Holi, Papaiyo, etc.). Manohar Sharma has presented a scholarly categorisation and a fine elucidation of the cultural aspect of these songs. Some collections of tribal songs also contain such songs based on events.

Next comes the group of folk-tales. Several attempts have been made to collect and publish anthologies of these tales. *Batan ri phulawadi* (consisting of more than one dozen parts and published by Rupayana Sansthana, Borunda between 1960-1975) contains over 1000 folk-tales retold by Vijayadana Detha in his own way with a Marxist touch. Govinda Agrawala has also given about 1000 tales of similar nature in a translated list in Hindi in two volumes (Bharati Bhandar, Allahabad). Another one is *Rajasthan ki lok gathayen* by Ambikesha Sharma (Bengal Hindi Mandala, Calcutta, 1959). Folk-tales related to religious ceremonies and fasts, etc. are *Rajasthani vrata kathayan*, Mohanlal Purohit (ed.) (Bikaner, 1961) and *Bara minan ka barata tyunhara*, Champadevi Rajagadhiya (ed.) (Calcutta).

A lot of work has been done on proverbs and idioms. Books on proverbs are: *Rajasthani kahavatan*, Pts. 1 and 2, N.D. Swami and M.D. Vyasa (ed.) (Calcutta), *Mewada ki kahavaten*, L.L. Joshi (ed.) (Udaipur, 1946), *Malavi kahavaten*, R.L. Metha (ed.) (Udaipur, 1950), *Bhilon ki kahavaten*, Pts. 3 (Udaipur, 1954). K.L. Sahal has largely contributed towards this genre by his doctoral thesis—*Rajasthani kahavaten: ek adhyayana* (Delhi, 1958), and *Rajasthani kahavaten* edited by him (Bengal Hindi Mandala Calcutta, 1960). Manohar Sharma has published such stories as in *Rajasthani kahavaton ki kahaniyan*, 2 parts (Bissau, 1968), *Rajasthani kahavata kosha*, Bhagiratha Kanodiya and Govinda Agrawala (ed.) (Jaipur, 1979). Such a dictionary has also been published by V.D. Detha in collaboration with Bhagiratha Kanodiya. Over three thousand proverbs are collected and explained in each of them. A number of these proverbs are based on real or imaginary stories.

Sayings containing forecast of rains, and also those concerning good or bad omens, are based on experience of generations. Collections of such sayings are: *Vagada no varata* S.M. Vagadiya Rathoda (ed.), (Dungarpur, 1958), *Prakriti se varsha jnana*, Vol. I and II, J.D. Sharma (ed.), (Bikaner, 1969).

Popular anecdotes have also assumed the form of folk literature in prose and poetry. Some such collections are *Rajasthan ke itihasika pravada* and *Rajasthan ke sanskritika upakhyana*, K.L. Sahal, Pilani, *Phera kain chawanan*, R.S. Rathawada (Jaipur, 1956), *Rajasthan ke vatalartha*, J.S. Gohalota (Jodhpur, 1959-Doha), *Rajasthani pravada*, Manohara Sharma (Calcutta, 1980). 'Khyalas' are another variety which, though composed by known or unknown poets, have gained popularity as folk literature. The list of such khyalas runs into hundreds. Riddles, lullabies, shlokas, dialogues, etc. are other forms of folk literature.

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Raw.S.

FOLK LITERATURE (Sindhi). The Sindhi folk literature

is as old as the Sindhi language itself. It is traced back to the beginning of the 8th century when the local language of Lower Indus Valley began to distinguish itself from Apabhramsha by eliminating peculiarities of the Middle Indo-Aryan stage and by developing various new phonological and grammatical features.

The development of Sindhi folk literature can be divided conveniently into the following periods:

The early period (712-1520) of Sindhi folk literature has been preserved mostly by bards and minstrels through oral tradition. Bijal, Bhagu Bhanu and Sumangu Charanu are some of the well-known bards of this period. The Sindhi folk literature of the period mainly consists of ballads and legends narrating valour and romance of kings and chieftains belonging to Sindh and its adjacent regions. Besides, there are some myths and religious legends pertaining to incidents and characters of the early period. The legends of Uderolal is a solitary example related to Hindu religion.

The middle period (1520-1843) starts with the rule of Arghuns in Sindh and terminates with the conquest of the region by the British in 1843. The indigenous legends of valour and romance belonging to the early period gained more popularity through oral tradition. Some of the legends so much fascinated the sufi saint-poets of the region that they used them as a medium for expressing their mystic thoughts and poetic emotions. They usually identified themselves with some characters of the folk-tales and gave vent to their mystic realization of the union of individual soul with the universal soul or God.

Although during the modern period (from 1843 onwards), some bards and folk poets continued the tradition of singing and composing the legends in verse as well as in prose form, yet this period is important mainly for immense momentum in the collection, compilation and publication of the Sindhi folk literature, the activity which started meagrely during the 18th century. Another significant trend of this period is adaptation of themes from folk literature by Sindhi poets and prose writers in their writings often with a touch of new interpretation.

Among the western scholars, George Stack was the first philologist and lexicographer who included selected Sindhi folk-tales in the appendix of his *Grammar of Sindhi* which was published in 1849. F.J. Goldsmid published a folk-tale of Sasui-Punhu with its English translation in verse in 1863. Similarly, the Education Department of Sindh and some private publishers began to collect and publish Sindhi folk literature. As a result, a good number of Sindhi folk-tales, legends and folk-poems came to light by the end of the last century, which were generally reprinted many times over during the present century. During the forties of the current century, Nabi Bux Baloch (b. 1917), Abdul Karim Sandeelo (b. 1923) and some other folklorists explored new treasures of Sindhi folk literature by extensive field work in the villages of Sindh. They have brought into light different forms of Sindhi folk literature and published them with critical notes. Sindhi Adabi Board of Hyderabad, Sindh, under the directorship of Nabi Bux Baloch, has brought out thirty-six volumes on the subject since 1959, which contain collections of different forms of Sindhi folk literature.

The Sindhi folk literature collected and published so far shows ample variety of subject-matter and form. It can be classified broadly on the criterion of form into four branches, viz., folk poetry, folk narratives in prose, minor folk utterances and folk drama. The salient features of each branch with its main varieties are as under:

The Sindhi poetry is rich in quality and variety of themes. It is classified on the basis of subject-matter and form into the following main categories:

Folk-songs generally do not contain an element of story. They are popular due to their melodious tune and style of singing. Folk-songs in Sindhi are full of tender emotions and sentiments expressed by Sindhi folks on different occasions. These are distinguished by separate terms; for example, 'jamalo', 'moro', 'belanu', 'chhalo', 'loli' express the sentiment of love and romance; 'hamaracho' is sung by labourers while working in fields; 'mandhiaro' is the song of womenfolk sung by them while churning curd. The folk-songs sung by women at the time of marriage and various other ceremonies concerning the marriage are called 'lado', 'sihro' or 'gicho'. Dirges sung at the time of death are called 'osaro' or 'paara'. The devotional songs popular among Sindhi Muslims and sung in praise of God or his prophet are called 'madaha', 'mauluda', 'munajata' or 'manaqibo'. Similarly, 'orano', 'panjira', 'upanga', 'shaloka', 'sakhi' and 'shabda' are some of the types of devotional songs popular among Sindhi Hindus.

The narrative folk poems generally contain a brief narration of some incident or a deed. 'vaqiati' 'bayta' (poems describing some historical event), 'maujaza' (poems pertaining to the miracles of the prophet and other saints) and 'munazira' (disputations in verse composed in the form of dialogues between two parties) are some of the folk poems belonging to this category.

The Sindhi folk poetry has a good number of ballads delineating at length the indigenous legends of valour and romance of kings and chieftains of the early period belonging to Sindh and its adjacent regions. Ballads of Dodo Chanesar and Moriro are full of sentiment of valour. The ballad of Sorathi Rai Diyaach emphasizes prowess and generosity of the king Diyaach who severed his own head with a sword and gave it in alms to a bard Bijal. The well-known ballads delineating immortal love of Sasui-Punhu, Suhini-Mehar, Mumal-Rano and Lila-Chanesar, Nuri-Jam Tamachi belong to this category.

The Sindhi folk literature abounds in folk narratives told in prose form. Such compositions generally contain

couplets and small verses for making the narration more interesting and for emphasizing some ideas of the story. The entire corpus of folk narratives in Sindhi prose may be classified into the following major catagories:

Folk-tales of kings and queens, princes and princesses, wise ministers and merchants; fairy tales; folk-tales of wisdom, wit and humour; fables for imparting moral lesson to small children; semi-historical legends; myths and religious folk-tales pertaining to miracles of saints, fairs, festivals and rituals. For example, miraculous deeds of Uderolal, Lal Shahabaz, Pir Patho, Guru Gorakhnath and Baba Ramdeva, and myths of Ganesha Chaturthi, Holika, Tijiri, etc. belong to this category.

Minor folk utterances, though small in length, have great socio-cultural importance. Idioms, proverbs, riddles, incantations, charms, abusive terms, taboo words, etc. come under this category. For instance, a proverb 'Bambhanu baahan lai muhitaju' (A Brahmin gets a bride after great difficulty) refers to social conditions of Sindhi Brahmins who, due to their conservative outlook in the selection of a bride from a particular endogamous group of their community, often find it difficult to get a suitable bride and remain unmarried. 'Maula ko minhun vasai ta kanira chhutani kama khan' (God, send down the rains so that the lazy can avoid work) indirectly refers to scanty rainfall in Sindh. 'Pera mein chhanchharu athasi' (his feet are under the influence of Saturn i.e. he keeps wandering) denotes a common faith of people that Shani planet is a cause of misery and unrest.

The folk drama has been one of the important means of entertainment for the common people. 'Bhagati' and 'chaunki' are peculiar types of folk dramas prevalent among Sindhi Hindus. Both these types have religious significance in which a Bhagatu (minstrel) usually accompanied by two or three associates, narrates religious legends and myths in prose as well as poetry. The main Bhagatu generally wears a particular dress, and while narrating a legend, he sings and dances at the rhythm of musical instruments. Performance of 'saanga' on the occasion of Holi festival and puppet shows are other types of Sindhi folk dramas current among common people.

After Independence of the country, the tradition of Sindhi folk literature and culture have not been disturbed much. They are deep-rooted in their native soil and folks, and are under the process of natural growth. The situation, however, is different so far as the Sindhi folk literature and culture in India are concerned. The Sindhi folks here have settled in new socio-cultural and linguisitic environments, and it is a matter of anxiety that the dialects and peculiar traits of culture and trends of Sindhi folklore are fast disappearing, especially from the younger generation. The Sindhis in India, due greatly to the influence of local customs and different ways of living, have adopted folk beliefs and practices prevalent in the folks of their new environments. In such circumstances, unless concerted efforts are made, it would be difficult in India to preserve the Sindhi folk literature and culture for a long time.

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M.K.J.

FOLK LITERATURE (Tamil). 'Nattuppura ilakkiyam' is the generic name for folk literature in Tamil. Folk literature is also denoted by other names such as 'makkal ilakkiyam', 'nadodi ilakkiyam', 'vaimoli ilakkiyam', 'nattar ilakkiyam' and 'pamarar ilakkiyam' in Tamil. According to some scholars, the word 'pannatti' that occurs in *Tolkappiyam*, the earliest extant treatise on Tamil grammar, also denotes folk literature. Tamil folk literature as any other unwritten literature of the world, has assumed different forms. They are folk-songs, folk-tales, ballads, 'etrappattu', 'kummi', 'chintu', 'esal', 'ammanai', 'oppari', riddles, lullabies, 'villuppattu' (bow song), 'udukkai pattu', 'kaniyan pattu', proverbs, etc.

Folk-songs in Tamil consist of mainly love-songs and the songs of the labourers. The former depicts the various moods pertaining to pre-marital and post-marital love, while the latter narrates the sorrow and happiness of the downtrodden. The other two aspects of this class (folk-songs) are the 'talattu' (lullaby) and the oppari (song of lament). The Tamil lullaby or cradle song gives a vivid picture of the customs, manners and the aspirations of the people. Oppari or lamentation by the women making doleful reference to the personal appearance and good qualities of the deceased has a peculiar place among the folk literatures of the world. As one of the modern poets has observed, even the woman who bemoans the death of a near and dear relative of hers expresses her feelings in rhythmic poetry. Apart from serving as an outlet for the immense and deep sorrow of the persons concerned (on the bereavement), oppari also lends an opportunity to the elderly women in the family to have a dig at the younger members of the family for their show of disrespect to the elders or non-observance of the age-old social customs. The oppari by the bereaved wife, who becomes a lifelong widow, is very significant in that it gives vent to her feelings as the socially neglected, scorned and ill-treated creature.

Lullabies are usually sung by the mother; but the lullabies by the grandmother (both maternal and paternal) and other close relatives like the maternal and paternal

aunts are also available in good number. The contents of Tamil lullabies vary according to the social strata and profession of the parents of the child. But one thing common to all the lullabies is that they all take pride and pleasure in praising the forefathers of the family and their achievements in hyperbolic terms. The mother invariably tells her child (in the cradle) that she got the child after a long and severe penance. She also tells the child that she was condemned as a barren woman and the boy/girl had redeemed her of the contempt of her kith and kin, especially the members of the husband's family.

Folk-tales that are now available in Tamil seem to be the products of the co-mingling of two cultures, namely, the Aryan and the Dravidian. We come across stories of local origin and also of the diversified folk versions of many of the episodes found in the *Ramayana* and the *Mahabharata*. The themes of these tales are too many to be enumerated here. Still, their eloquence in condemning evils like hypocrisy, miserliness and adultery, along with the meekness of the henpecked husband and the tyranny of the all dominating mother-in-law cannot be easily missed. These tales seem to have a great fascination for decrying the lowly in the caste-ladder; they always uphold that each caste or community should confine itself to the profession allotted to it according to the Manavadharma traditions.

Ballads are perhaps the most powerful literary creations among the different genres of folk literature. They can be mainly divided into three categories, viz. the mythological stories, the historical narratives and the narrative poems on the local heroes. Among the mythological themes are the folk versions of exploits of Bhima, Arjuna, Karna, Rama and Krishna; there is also the story of the fictitious Alli Arasani, the queen of the Pandiya king, who is said to have married Arjuna of the *Mahabharata*.

Historical ballads deal with causes, courses and results of battles. Most of the historical ballads in Tamil pertain to the historical events of the 16th, 17th, 18th and 19th centuries.

Tesingu rasan kathai tells the heroic deeds of the chieftain of Chenji in the north Arcot district of Tamilnadu. The historical incidents that form the basis for this story seem to have taken place during the last phase of the Sultanate rule in Delhi. *Khansayabu sandai* (The fight of Khan Sahib) narrates his heroic exploits against the nawabs of Karnataka and the East India Company before he met with his tragic end. *Kattapomman kathaippadhal* and *Pulittevan sindhu* are two other important ballads in Tamil. Kattapomman and Pulittevan were two chieftains who fought the British (East India Company) during the 18th and 19th centuries. The guerilla warfare organised by Pulittevan of the Tirunelveli district was spread over a period of 15 years in the middle of the 18th century. Kattapomman of the famous Panchalam Kurichi (Tirunelveli dt.) is acclaimed as the first chieftain to organise an attack against the alien (English) rule in the country. He started his adventure by defying the orders of the Company by the close of the 18th century and ended as a tragic hero in the year 1807 when he was arrested and hanged. After a long spell of slavery, the Tamil people found an unrelenting warrior in Kattapomman. And hence they have celebrated his unbounded love for his country and his qualities as a fighter with a number of ballads. Apart from 'Kattapomman kathaippadal', there are 'Kattapomman kummi', 'Kattapommu kuttu', 'Virapanddia Kattapomman kathai' and a number of folk (lyrics) songs. The following couplet, which expresses the mood of the undaunted spirit of the warrior chieftain occurs in almost all the ballads on his life: 'The heaven pours rain and the earth produces the (food) grains; this is the wealth of the king (Kattapomman) of the land; then why should he pay tribute to anyone?' The ballads say that this was the message he sent to the authorities of the East India Company in reply to their demand for tribute.

The common theme of almost all the historical ballads in Tamil is the rise and fall of the patriotic chieftains. In course of the narration, these ballads also give vivid pictures of selflessness, philanthropy and the magnanimity of these heroes.

The local hero who is very close to the listener by time and space and at times by the ideology for which he lived, seems to be very dear to his heart. These heroes invariably belong to the lower castes and they are the ones who revolted against the established order. That is, these men were the ideal, if not model, for the poor and the downtrodden. They found in these heroes a solace against the atrocities perpetrated on them by the mighty enemies. Many of these heroes have since been idolised and regular worship of them at many village temples is going on.

Madurai Viran, a strong man of a suburb of the city of Madurai, belonged to the 'chammar' (sakkiliyan) community. According to the customs of those days, the daughters of the king or other dignitaries in the country, were separated from their family and kept in a lonely house at the time of their attaining puberty. The leader of the chammars will be in-charge of the safety of the girl in the lonely house. It was during one such occasion that the daughter of the king of Madurai fell in love with Madurai Viran, the handsome young man from the chammar community. This naturally infuriated the caste conscious king and others and he was ultimately convicted and killed. His wife committed 'sati' at the funeral pyre of Madurai Viran. Madurai Viran has become the family deity of not only the chammar community but some of the other lower castes also living around the city of Madurai.

In the same way we have ballads on the life and achievements of Annamar Samy, Inamuthu Pandiyan, Mechum Perumal, Salaiyan, etc. They sacrificed their lives for the love of a beautiful girl or for the cause of

freedom of their country. Country, as represented in these ballads, is the small area that is under the sovereignty of a hereditary chieftain or a warrior leader who refuses to submit to the hegemony of a powerful king.

There are others who sacrificed their lives fighting against caste prejudice or the tyranny of some wicked and rich people. *Muttuppattan kathai* is an ideal example. Muttuppattan, 'a brahmin lad' falls in love with the daughters of Valappanadai, a chammar. The high caste Hindus could not tolerate this coming together of the top and bottom rungs of the caste ladder. They attacked Valappahadai who had given his consent for this 'unholy' alliance. Muttuppattan fought for the rescue of his father-in-law and was killed in the course of the fight. His two wives committed sati.

Sampulingam kathai and *Vinati Vinan kathai* are typical of the rise of the humanitarian warrior against the establishment. Sampulingam lost his parents at an early age and tasted all the villainy of the rich against the poor. He could not tolerate the atrocities committed by the rich on the poor while he had himself put up with his own sufferings. In course of time he emerged as the knightly highwayman of the region (south Tirunelveli). He plundered the rich and distributed his booty among the needy and the poor. But this did not last long; he was declared a dacoit and an outlaw and was captured and executed. This episode belongs to the close of the 19th century. Though the law of the establishement declared him a dacoit, the people, especially the poor among them, have had a soft corner for him. *Sampulingam kathai* extols the great qualities and exploits of this humanist bandit.

'Vinati Vinan' means the unscrupulous among the unscrupulous. As his name is not known, he is known by this pseudonym, which he assumed for himself. The story goes like this: A young man, who was poor by birth, tried his best to eke out a living by normal means. That is, he was prepared to do any job for his livelihood, but was deprived of the opportunity by the rich on this or that pretext. At last he was vexed and took to terrorising the people and collecting tributes. In course of time he had established a reign of his own under the kingdom, but without the recognition of the king. The king came to know of this and sent his army to bring him to the court. Vinati Vinan did not put forth any resistance. He simply followed the commander to the king's court; nor did he conceal anything he did under the pseudonym (Vinati Vinan). He told the king that he only wanted to expose what was happening under his majesty's rule. The king, it is said, ordered for a thorough overhauling of the administration and rewarded Vinati Vinan sumptuously.

This story is said to have taken place in the Valliur area of the Tirunelveli. *Vinati Vinan kathai* is an exception among the ballads (in Tamil) wherein we find a happy end of the hero who, like others, came forward to expose the weakness of the sophisticated society and its administration.

Annamar Samy kathai of the western region of Tamilnadu narrates the sacrifice of two brothers for their only sister. These two are worshipped as the local deities.

Etrappattu, kummi, chintu, esal and ammanai are some of the different forms of versification that the folk literature in Tamil has assumed. Etram is the bucket that is used to take water from a pond or the well. The persons at work on the picottah, compose extempore songs that is patterned according to the rhythmic movement of the etram. The songs generally start with an invocation to the rising sun and go on describing the beauty of a girl, the love between a local boy and a girl or some experience shared by these workers. The pattern of the song is either in the form of question (by one) and answer (by the other) or in the form of a riddle (by one) and solution (by the other). Kummi is a song composed by the girls at a game called kummi, wherein the girls, 6,8,10 or 12 in number move in a circle clapping their hands. Chintu is a song composed and sung on different occasions, such as in the worship of a particular deity or in the daily prayer of the school children. The former is called kavati chintu and the latter ennai chintu. Kavati chintu describes the greatness of the deity and the landscape where the temple is situated. Ennai chintu, on the other hand runs as the narration of the daily routine of the students inside and outside their school. Udukku (small drum) and villu (the bow) are two musical instruments used in the temple festivals in Tamilnadu. The songs, both lyrical and narrative, that are sung to the accompaniment of these musical instruments are named after them, viz., the 'udukkai-ppattu' and the 'villu-p-pattu' respectively. Udukkai-ppattu is sung during the worship of the rural gods and semi-gods, whereas villu-ppattu is performed during the festival in temples dedicated to the major deities of the Hindu pantheon. Kaniyan is a dancer who performs in the village temples at the time of festivals. He has a leather (musical) instrument called the mahudam. He dances to the accompaniment of mythological narratives composed on the musical pattern that will be suitable for the mahudam.

Proverb also is a very important aspect of the Tamil folk literature. It is said that there are not less than 25,000 proverbs in Tamil; but the collections brought out so far have only 11,000.

Studies in the different aspects of Tamil folk literature and folklore are assuming greater importance in the curriculum for postgraduate studies in the universities. Individual scholars have also done good work in the field of Tamil folk literature; among them mention may be made of P. Percival, Rev. Herman Jenson, Ramalingam of Sri Lanka, N. Vanamamalai, Salai Ilanthiraian, S. Shanmugasundaram, K.V. Jagannathan, etc.

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Sa

FOLK LITERATURE (Telugu). 'Telugu janapada sahitya-mu' (folk-literature in Telugu) is rich and varied. It can be broadly divided into three major categories—song, prose and drama.

Songs, either simple songs or narrative, are grouped differently on the basis of different categorizing principles—on the basis of sentiment (love-songs, humorous songs, etc.), on the basis of content (philosophical songs, devotional songs, ritualistic songs, etc.) or on the basis of persons who sing them or for whom they are meant (labour songs, children's songs, etc.).

Love-songs, abundant in Telugu, reveal extreme sentiments—nobility and meanness, sacredness and sensuality. *Venkayya-chandramma pata, Shirishiri muvya pata, Gongura pata, Kamuni patalu, Jajara patalu,* and *Rangam patalu* are typical love-songs depicting the pure, native love of the village folk. *Venkayya-chandramma pata* describes the love of a farmer's daughter for an outcaste youth.

Humorous folk-songs are abundant in Telugu. Some of them, based on puranic stories, are remade into 'samvadas' (dialogues) such as *Ganga-Gauri samvadam, Lakshmi-Parvati samvadam*, etc. Much humour springs from ritual songs especially marriage songs (known as viyyalavari patalu) wherein the bride's and the groom's parties find fault with the other in a good humoured way.

Songs depicting 'karuna' (pathos) based on natural calamities which separate close relations are found in abundance. But songs depicting the ill-treatment of a woman by the husband or by mother-in-law such as etam-pata, korumanna pata, nigireddi pata throw light on the society and social customs of the day.

Another important category is that of the mystic songs (tattavlu—those that propound truth), mainly preaching Advaita philosophy. They criticise religious fanaticism including the superfluous rituals and caste system. *Brahmananda kirtanalu, Yagantivari vachanalu, Vira-brahman tattavalus* are some such. Other tattavalus are found in 'melukolupulu' (awakening songs), 'lali patalu' (lullabies) and 'tummeda patalu' (bee songs). Songs sung in particular rituals like 'vratalu' and 'nomulu' are direct devotional songs.

Children's songs, those that are sung by children for themselves and those sung by elders for them, also form a major branch. Lali and jola patalu belong to the second category. Game-songs like chemm-chekka, gudugudu guncham, kallagajji belong to the first category.

Work-songs are of two types: those that are sung by outdoor workers—farm labourers, labourers laying roads, etc. Harvest songs and songs connected with reaping, sowing and harvesting are particularly popular. Much indoor work also prompts such songs, sung in tune with the work done. The rhythmic songs sung by woman pounding rice, etc., known as 'suvvi patalu' are of such type.

To the second group of songs belongs the ballads. Two balled cycles—palnati virulakathalu and katama raju-kathalu—sing the glories of the battles of Palnadu (12th century), and Paleru (13th century) respectively. Historical events are transformed into hero-legends in both these cycles, with the stories of many participants in the war included therein.

Ballads based on the history of Andhra are many: *Bobbilikatha, Somanadrikatha, Savvai Venkatareddi-katha, Alluri Sitarama Raju katha* are connected with the stories of local heroes. *Bobbilikatha* is a typical historical ballad, based on the political rivalry of the Bobbili and Vijayanagara kings.

There are ballads that stimulate wonder and so are popular with the village folk. *Balanagamma katha, Gandhari katha, Kambhoja Raju katha, Dharmangadapamu-pata* are some such wherein the suffering and righteous are rewarded and the villainous punished.

Some ballads exclusively sing the sacrifices of women-folk after long persecution, who have become local *goddesses: Kanyakammavarikatha, Lakshmammakatha, Sanyasammakatha* are such ballads. There are also *Perantandlakathalu* on the women who died on the burning pyres of their husbands and subsequently became local deities, sung by wandering minstrels. Some of these ballads are common, interestingly, to the other neighbouring regions, but the Telugu ones retain their local identity.

The second broad category, viz. prose in folk literature can be divided into three groups—'kathalu' (prose narratives), 'sametalu' (proverbs) and 'podupulu' or 'shastralu' (riddles).

Prose narratives go back to the days of Gunadhya whose *Brihatkatha*, contained stories told to the animals. Stories from *Panchatantra, Shukasaptati* and *Hamsavim-shati* are allegorical stories with men, birds and animals as narrators. Stories on legendary kings like Vikramaditya, Shalivahana, Bhoja and poets like Kalidasa are prominent examples of those woven round the celebrated kings and poets. Stories on Buddhist, Shaivite and Vaishnavite saints and devotees are, likewise, popular. *Kashimajili-kathalu* containing the stories of legendary kings and princesses are very popular.

Humorous narratives such as *Paramanandayyakatha-lu, Maryada Ramanna kathalu, Tatacharlakathalu* and *Tenali Ramakrishnunikathalu*; stories of fantasy and wonder such as *Sahasra shirachchheda apurva chintamani kathalu, Bhatti Vikramarkula kathalu, Bhetla kathalu,*

Sarangadhara kathalu; stories narrated by animals and birds like *Chiluka Cheppina kathalu* and *Hamsavimshati kathalu* are only a few among innumerable stories popular with the villagers.

Proverbs (sametalu) are also a rich treasure in Telugu folk literature. Proverbs dealing with domestic life and with different professions like agriculture, trade and commerce abound. Many of these used in every day life have a didactic import. Some proverbs have a mythical or a local legend as a seed-story. Obscene and vulgar proverbs form a special group. All the proverbs are rich in figures of speech and alliteration and are compact and concise.

Riddles (podupulu) are often referred to as podupu-kathalu (riddle tales). They provide pleasure and knowledge. They are meant for testing knowledge and are used as leisure hour pastime of children. Inherited from classical literature, riddles are found both in verse (chitrakavita) and prose. Both proverbs and riddles can be grouped under various heads, depending upon the content, structure and language.

The third category is that of drama. Andhra Pradesh is very rich in folk forms of drama which include forms like 'yakshgana, vithinatakam, pagati veshalu, kalapam, kuravanji bommalata (puppetry), valakam, burra katha, bahurupa', etc.

The name 'yakshagana' suggests that, at least in its primitive form, it is music (gana) rendered by a yaksha or a yakshini (known in Telugu as jakkulu, a caste devoted to dance and theatre). This pure musical narration, in course of time, had developed into an opera with different types of songs, sung by many characters, narrating and performing a story. The early yakshaganas contains compositions like 'jampe', 'triputa', 'atatala', 'ekatala', 'dvipada', 'ela', 'sobhanalu', 'dhavalalu', etc. Later yakshagana borrowed some structural features of Tanjore in the golden age of yakshagana, both in writings and performance. The earlier yakshaganas available date back to 1545 to 1568; they are *Vipranarayana-charitra and Sugriva-vijayam* respectively. These yakshaganas can be described as operatic ballets interspersed with songs sung to varying rhythms for the effective conveying of the mood of the situation. The subjects chosen are often from puranic lore, but with an eye on popular appeal. The structure of the play is always simple; it opens, develops and reaches a climax and the denouement is worked out. Sometimes a local incident is woven into the dialogue. The earlier yakshagana themes centred round the gods, but since the Tanjore Naik period, successful attempts have been made to compose plays on contemporary subjects also.

Some of the stock characters introduced into the yakshaganas to portray local incidents have gained individuality and are often portrayed as part of playlets. They are called 'pagati veshalu' (day characters), so called because these episodes are enacted during the day time. The actors, often not more than two or three, go round from village to village, portray one role (vesham) each day for a week and on the final day go about the village begging alms. Some of the important characters in pagati veshalu are Dadinamma, Somayaji Somidevamma, Koravanji, etc.

Kalapam is a precursor to yakshagana for it is simpler in its thematic development and direct in its moral appeal. It is a monoplay, mainly characterising one main person and another less important one. Each of the characters enters with a self-introduction. The 'sutradhara' not only conducts the play by his running commentary of the sequence, but often plays the role of an attendant whose main duty is to respond, ask questions and fill in the dramatic gaps. The stress is on 'sattvikabhinaya' and the rasa is either shringara or bhakti. Most important of this type of drama are *Bhamakalapam* and *Gollakalapam* said to have been composed by Siddhendra Yogi of the 14th century, who, in order to rescue dance from prostitute dancers, initiated a whole clan of Brahmin boys into the art of dance. The kuchipudi troup performs these dance-dramas in a superb manner which has earned them world-wide reputation.

Kuravanji is a metaphysical operatic playlet, in which Jiva-Sati represents 'jivatma' and 'Kriyakanda' represents the actions indulged in by creatures. Singadu represents primeval nature, Kuravanji the gnostic enlightenment and Singi the original kinetic energy of the cosmos. The fundamental tenets of religions are amusingly expounded through this dramatic medium. Kuravanji also refers to the female soothsayer. Her cry 'eruka' can be translated into awareness. The arrival of Kuravanji on to the stage is the most eagerly awaited and pleasing feature in the play. She is particularly introduced in romantic plots to prognosticate the coming events of a pining lover. Kuravanji has its counterpart 'kurattippattu' in Tamil and 'korattiyattam' in Malayalam. 'Rajamohana kuravanji' and 'Koravanji katle' date back to 17th century.

'Vithinatakam' is an open-air dramatic performance, different from its namesake 'vithi', one of the ten types of Sanskrit play. This form of open-air theatre produced the yakshaganas. Many artists inherit their skill in this performing art. History records these performances from 15th century onwards. The Vijayanagara emperors patronised this art and it still continues to be the most popular theatre art in Andhra Pradesh.

'Valakam' is an impromptu play. This type of folk play is in vogue only in the northern coastal districts of Visakhapatnam and Shrikakulam.

'Bahurupa' is a play wherein one actor who is an adept in acting, singing and speech delivery, takes up the role of many and entertains the audience. Writers of dance texts classify bahurupa as a folk variety. Jayapa, the commander of Emperor Kakatiya Ganapatideva of 13th

century has described this play in his *Nrityaratnavali*, a manual on dancing.

It is interesting to note that only male actors play the roles of both males and females, in all the above mentioned types of plays. Only in puppet shows female artists sing the background music for female roles.

Puppetry is one of the most ancient Indian folk arts and Andhra history records that this art was in vogue during the Satavahana period in the 4th century B.C. Art critics opine that puppetry spread from Andhra to Indonesia, Cambodia, Malaysia, Thailand, Burma and from there to Africa, Greece, Mecedonia and the Byzantine empire. There are four kinds of puppetry: (1) marionettes or string puppets made of wood, and manipulated by strings behind the curtain, (2) 'todugu bommalu' or glove puppets wherein the palm is thrust into the hollow of the figures and the fingers manipulates the movements, (3) 'ucha bommalu' or rod puppets wherein the whole figure is mounted on a rod and strings are passed through and (4) 'tolu bommalu' or coloured leather puppets of the shadow play. This art is slowly vanishing and only the fourth type is still remnant. The puppeteers travel around the country to make a living. The stories are mostly taken from the epics and the puranas.

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B.R.R.

FOLK LITERATURE (Urdu), as is the case with such literature of all other languages, has its traditional roots in the hearts of the people and the physical phenomena in Delhi and its adjacent areas, during the early Pathan period which was a time of socio-political upsurge and dialectical synthesis that caused the language of the people to undergo a remarkable change with far-reaching effects.

Khusrau, a genius and a man of splendoured personality, besides his many other attributes, was also a poet of the people, and is supposed to be the author of so many and varied poetic compositions like 'dohas', 'sukhanas', 'unmil bejors', 'keh mukarnis', 'mandha geets', 'raags', 'pahelis', 'dakoslas' and 'rekhtas'.

These and several other such things attributed to Khusrau which, though not authenticated by original texts or any reliable critical analysis, have a long tradition and circumstantial evidence in their favour. Lately Gopichand Narang has discovered a manuscript of 150 Hindavi (Hindi-Urdu) riddles ascribed to Khusrau, which once belonged to the Kings of Oudh, and later was taken to Berlin by the orientalist Sprenger. Narang while discussing the problem of the authenticity of Khusrau's folk poetry has emphasised that unless there is sufficient historical evidence to the contrary, the authenticity of oral tradition cannot be challenged. This tradition all the same was followed by the sufi saints in Deccan and some sadhus of the north, who, as torch-bearers of the great Bhakti movement, carried the message of love and brotherhood from place to place and heart to heart through the ages.

The sakhis, dohas, horis, jhoolnas, manglas, and baramasas of Kabir, and such other poetic creations of his contemporaries in the North and fellow travellers in the South as charkhe namas and chakki namas of Deccani saints bear clear impressions of folk-songs and undoubtedly are imbibed with the spirit of the times and the richness of local culture.

Sudakri of Kabir, Gujri of Shah Wajihuddin Gujrati and the Deccani of Hzt. Banda Nawaz may rightly be claimed as forms of Urdu (the language of common expression in those days) with a little of the Persio-Arabic tinge and a verbal structure slightly different from the local dialect.

Keeping in view the various forms of lyrical composition and artistic exercises in poetry, the folklore or folk literature in Urdu may be classified as: (a) Fables (lok-kathayen), (b) Folk-tales, Folk-songs and Folklore (c) Children's folk-tales and folklores, (d) Folk drama (nautankis), (e) Dukhras, char baits, pahelis, doha, sawarian, jokes, humour and wit and (f) Baramasas (the songs of twelve month cycle).

Fables or lok-kathas barring a few like 'Jani chor ka qisa' are generally of a legendary character and mostly of Hindu origin. Such kathas are mostly presented by professionals or trained story-tellers known as jogis or kathakars, katha-vachaks, etc., often with musical instruments like sarangi, khanjri, or ektara.

Aalha, the immortal tale of Aalha and Oodel, heroes of Bundelkhand has been the most popular katha among the rural population as also the Urdu speaking areas of western U.P. This katha has been published in Urdu. Most of these kathas had their versified versions also and were later on adopted by the performing artists as songs, dance-dramas like nautankis, etc.

Folk-tales in Urdu are of a varied nature and have a vast span of life fabulised in a variety of forms as people's fiction. These stories are mostly told by old mothers to their young ones in the family. Young children also find these fables fascinating and are happy to narrate these stories to their little friends. Some times these tales start with words such as 'Ek tha badshah, hamara tumhara Khuda Badshah'. A large number of these fairy tales are still unrecorded in Urdu but are remembered by heart and pass orally through the generations. However, a considerable number of such stories was published from time to time in children's magazines as *Phool*, *Ghuncha*, *Kaliyan*, *Khilona*, *Payam-e-Talim*, etc. and have, thus, been pre-

served for posterity. The mini story Chirya, Chire Ki Kahani' is a jewel of children's folklore.

Folk-songs or lok geets are available in Urdu in abundance and have a colourful background and beautiful shades of local culture and people's life. They form the best and the biggest part of the Urdu folk literature. These fine pieces of folk art resound with the beats of human hearts and are often presented with dholak and some time with dances and dramatic actions to celebrate happy and memorable occasions like marriages. Ritualistic message songs are sung by ladies on occasions like manji or mayun bithana (Sitting of the bride in seclusion for some time before the marriage), butna lagana (applying a perfumed preparation—butna to the lips of the bride), mehndi lagana (applying mehndi to the bride's hands by seven suhagins) and phool pehnana (offering of flowers by the ladies of near relations to the bride). The best and the most emotional of these is the 'rukhsati song'—Kahe ko bihayi badesh re lakhi babul more (How is it o' my father, that you have married me to a stranger and are sending me to an unknown and far off land). This song which moves the listeners to tears is considered one of Khusrau's noblest compositions.

There are songs for samdhans and those meant to be sung on occasions like sehra bandi, badhawa, etc., which are presented by professional dominies, malins, bhangans, bunker women, etc. Besides, there are folk compositions for other special occasions, like Taaq bharai (offering to the Taaq of the holy mosque), good bharai (at the time when pregenancy is announced), chilla chhati (after the birth of a child) have their particular songs as—Mere angan mein aye Allah Mian (God has graced my courtyard with his benevolence) etc.

Different communities and sections of society like Aheers, Ranghars, Goojars, Gaddies, Dhobies, Madaries, Bazigars, Mujabirs, Qalandars and Sada suhagins (a very peculiar sect among darweshes) have their folk traditions and songs.

Jhula geets and song malas are very popular among women both from villages and the towns. They are meant to welcome the spring season and the season days of Sawan.

There are other types of songs for some special occasions and occurrences such as the geets recited by the superstitious with the beats of dholak throughout the night in a 'rat-jaga' to cast off mysterious spells of evil spirits or to invoke blessings of the family deity.

Loris, the sweetest songs of a mother trying to lull the little one in her arms to sleep, are the finest form of the Urdu folk-songs

Song sangits and notankis in Urdu are to be regarded as dance-dramas and stage-plays of common people comprising various cultural shades of numerous forms of folk art in poetry, such as dohas, chamolas, lavnis, kabats, geets, behre taveel, alongwith doars kara, chachar, rekhta, common ghazal and the rubais. Besides, there are also several versified versions of lok kathas adopted from Indian folk-tales, legends, historical events, social happenings and so on. Some times they are borrowed from popular Sanskrit classics, dramas (like *Raja Gopichand*, *Dhuruv charitra*, *Harish Chander*, *Ram charitra*, *Chandrawali*, *Prithvi Raj raso*, *Pooran-bhagat*) in local dialects or such romantic stories as Shahzada Gulfam Jane Alam or some Persio-Arabic and Punjabi romances as Laila Majnoon, Sheeren Farhad, Heer-Ranjha, Sasee Punoon and other famous qissas like fasana-e-ajaib or qissa-e-Benazir and Badre Muneer and such common tales as chhabili bhatyari, etc. according to their professional needs and imaginative approach. While some of the tales are mere fallacies and have nothing to do with real life or the people as such, but at the same time there are examples of actual romances too, for instance, the tragic story of Qatal-e-Tameezan, a dancing girl of Meerut in the early thirties of this century. A few of these bear resemblance to street theatre which once was popular amongst the masses.

The poetic forms of these songs (sangits) have many features in common with those in Hindi but their language is undoubtedly Urdu. Bahre taweel-dohas and chamolas are unmistakably the most popular forms of people's poetry in Haryana and the western districts of U.P.

Char bait or Pathan geets of Tonk, Bhopal and Rampur, etc., are another form of Urdu folk poetry; so are the dhukhras (lyrics of laments) in Gujarat. Dahas and sawaris which are also a special form of folk poetry in Urdu may be termed as common Marsias (which are also a special form popular in the eastern districts of U.P. and in some areas of Andhra and Karnataka, Gulbarga Sharif, etc. In Urdu there are patriotic songs also, a good number of which relate to Khilafat movement. Other poetic narrations deal with religious qissas as Wafat Nama, Noor Nama or Qissa dai Halima, etc.

Baramasa Khari (attributed to Kabir) in Urdu folk literature deserves special mention. They are songs of seasons along with the poetic expression of a young wife's love and longing in separation. This form of poetry has a pretty long tradition in the Indian classics and folk literature and has been very popular in the poetic creations in Prakrit forms of the north and north-western India such as those in Assamese, Bengali, Oriya, Avadhi, Bhojpuri, Maithili, Biraj, Punjabi, Khari Boli, Rajasthani, Sindhi and Gujarati. Baramasas in all these languages have some very precious art pieces of folklore. Urdu, as the language of the people, has its own baramasas which are still on the lips of people and are second to none in content or popularity.

Afzal Jhinjhanvi completed the first baramasa of Urdu as early as the first three decades of the 17th century. Baramasa poems are composed mostly in a metre most suitable for romantic expression as is evident from the famous masnavi of Urdu, *Zehre ishq*. As regards its

cultural atmosphere, baramasa is purely Indian and almost entirely rural. The similies, the metaphors and poetic symbols used in baramasas are of Indian origin, and have been taken from Prakrit, Hindi and the local dialects and the natural surroundings against which the story is set. Among the more significant poets of baramasas are: Afzal, Wahshat, Wahab, Ranj, Najeeb, Sunder Kali, Kanwal Dai, Neh, Allah Bakhsh and Mufti Elahi Bukhsh.

Jokes, humour and wits (Chutkale, latife and phabtiyan) may also be treated as part of folk literature in Urdu. They are on the tongues of people and have had a wide circulation among the common folk, being published in small booklets as *Birbal and mulla*, *Do pyaze ke latife* and *Sheikh Chillie ki kahaniyan*, etc. Pahelies have also similarly been very popular among the common folk.

In brief, Urdu as a language of people, with its dialectical roots in the masses, has a precious treasure of folk literature that deserves to be preserved.

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T.A.

FOOTPATH TON GARAJ TAK (Punjabi) by Vishwanath Tewari is a collection of thirty-seven poems. Tewari is a poet of modern sensibility who delineates the tension and mental agony of the modern man. He finds married couples so much absorbed in their respective pursuits that they have little time to meet and talk to each other though living together under the same roof. Their children expect motherly affection from their maid-servants. Our modern life is full of traffic-jams, unmanagable crowds, even apprehension of accidents any moment. In this age of speed, the modern man, always in haste, wants to reach his destination by flying rather than walking. Tewari is a poet of loneliness and alienation, who feels alone even amongst his own people. He observes frustrated people standing on cross-roads of life, unaware of their direction and destination. He likes to find himself in a dirty and rotten lane, full of rubbish but is desirous of cleaning it.

He criticises this wasteful and unnatural way of modern living. He is against hypocrisy, caste feelings, violence and too much of materialistic attitude of modern man. He ridicules the snobbish attitude of a car-owner who is more worried about his unattended car parked outside in cold night than the human misery of half-clothed poor labourers shivering at night on the foot paths. But this type of poet's sentimental sympathy for the poor, remains unconvincing, unnatural and artificial.

At times, he expresses pessimistic feelings, considering his house a grave, his car an ambulance and his job an imprisonment.

He introduces an international element to his poetry by referring to some important events and personalities.

He selects his similes, metaphors and imagery from ordinary daily life. His poetic symbols are appropriate and natural. A modern man, in his eyes, is like a lonely tree in a desert, yearning to get a drop of water for sustenance and withering under its own shade. Or he is like a bag stuffed with rotten old letters, disturbing news, formal congratulations and pinching complaints, from whose burden he can relieve himself only by throwing it away.

In short, *Footpath ton garaj tak* is Tewari's representative book, which enables the reader to peep into the poet's personality and his poetic sensibility. This book got the Sahitya Akademi Award for the year 1981.

S.S.U.

FORBES, ALEXANDER KINLOCH (Gujarati; b. 1821, d. 1865) was an English officer in Gujarat. He was deeply interested in the development of Gujarati language and literature and was a profound student of the history of Gujarat. He arrived in India in 1843 as he was appointed in the civil service of Bombay Province. In 1848 he met the Gujarati poet, Dalpatram with whose help he became acquainted with the Gujarati language, literature and history of Gujarat. He made several tours to Jain Bhandaras (stores attached to Jain temples) to dig out the old manuscripts and in search of bards who recited stories of old warriors and kings of Gujarat. In 1856 he published a history of Gujarat, *Rasmala*, in two volumes in English. It was translated in 1869 into Gujarati by Ranchodbhai Udayram. He founded several institutions in Gujarat and Bombay with a view to develop research activities in the Gujarati language, literature and history. Gujarat Vernacular Society was established in Ahmedabad (1848), Andrews Library in Surat (1850) and Gujarati Sabha in Bombay (1865). Gujarati Sabha was later named in the memory of Forbes, Forbes Gujarati Sabha. He had arranged in 1852 a gathering of Gujarati poets in Idar (a town in Sabarkantha District of Gujarat). Dalpatram made that occasion the theme of his poem called 'Forbes vilas'. After the death of Forbes, Dalpatram wrote an elegy, 'Forbes virah'.

M.H.J.

FORTY-SEVENTYSIX (Sindhi) is an anthology of new poems by Harish Vaswani, published by the Koonj Publications, Bombay (1976). The title of the anthology denotes the author's age and the year of publication, i.e. the poet was born in 1940 and the book was published in 1976.

It is the view of the critics that the trend of 'new-poetry' in Sindhi literature was set by Harish Vaswani in early sixties, although we have a few poems of this nature by Goverdhan Bharati published earlier than those of Vaswani.

Vaswani's poems lie scattered in many literary journals and magazines. The poems compiled in *40-76* are the selected ones and these show the poet's new awareness of the contemporary reality and the changing Sindhi scene in India. Moving restlessly through the peoms, Vaswani tells us the tale of our times. Some of the poems are pure psychic automations; they defy all reason and express only feelings. Vaswani here depicts the stark reality of life—the filth that has entered the modern life and the resultant bitterness.

However, in certain poems, Vaswani lacks the poetic vision to evolve an expression free from symbolism, sharp language and stock-phrases in order to achieve vibration and energy. Yet, many of his poems are individualistic both in essence and expression. A few of his poems are almost surreaslistic in their appeal. For example, in the poem 'Pursh vaisha' (Male-prostitute), the poet takes us to the world where the soul is gnarled and agony looms large. The 'reality' of being exploited for a square meal rolls and rolls and there is a fusion of essential sense-data from the reality with the symbol (the exploitation takes the place of male-prostitute), and the poem unfolds a world of silence, sombreness and alienation—a romantic desire to escape, and a sense of waste, keeps peeping through the words.

Harish Vaswani should, therefore, be viewed as an example of Sindhi achievement, as one of those poets who were peculiarly responsive especially in early sixties to modern complexity.

P.A

FREE VERSE (Assamese). In Assamese, free verse (muktak chhanda), as adapted from English free verse, represents not a rejection of rhythm as such, but a rejection of the strait-jacket of metre imposed upon rhythm. It is free in the sense that it rejects the regular grouping of foot-divisions, discards the fixed length of lines, disapproves the well-defined pattern of stanzas, and avoids, though not consistently, the use of end-rhymes. To state the position in positive terms, it is a kind of verse-form, based on mixed metres and asymmetrical lines.

Apart from the non-metrical type of rhythmic prose, which is a class by itself in Assamese prosody, there are two main types of free verse. One is that which stretches, contracts and distorts the blank verse, its model being drawn from T.S. Eliot. The second type is based on mixing and blending of two or more metres, reflecting the movement of a variable rhythm instead of a fixed metre. Among the noteworthy practitioners of the form are Nabakanta Barua, Hari Barkakati and Homen Bargohain.

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M.B.

FREE VERSE (Bengali). The idea and the practice of writing free verse had their origin in France. But what is called free verse in English differs from the French free verse in certain respects owing to the basic differences in the general phonetic systems of the two languages, particularly in their dynamic features. For example, the basic factor of the French verse is its syllabic foot whereas the determining factor of English versification is the position of the stress accent in a foot. Moreover, in French versification the well-defined prosodical rules and metrical schemes are required to be strictly followed. But English metrical rules are not very rigid and so they leave enough scope for variation.

Obviously there are two ways of approach to free verse, first (1) by starting with some conventional verse-form and continually breaking away from it in different ways, and secondly (2) by starting without any set verse-pattern and at the same time trying to produce some metrical effect in undefined ways. In French, the second kind of free verse is called *vers libre* (lit. free verse), that is, verse written without any obligation to observe the conventional laws of prosody. This kind of free verse is free from its birth without any sense of breaking the chains of prosodical laws, but not without some rhythmic effect of versified language. The first kind of free verse is known in French as *vers libéré* (lit. liberated verse), that is, verse liberated from the prevailing strict laws of versification, but at the same time retaining to a certain extent their metrical effect in different ways. In English both *vers libre* and *vers libéré* are known as free verse, though according to French prosodists the nearest English equivalent of *vers libre* should be 'rhythmic prose'. In English literature the practice of writing poems in rhythmic prose *(vers libre)* is less in vogue than in the other style of free verse, viz., *vers libéré*. The former has been rendered into Bengali as 'spandaman gadya' and the second as 'mukta chhanda' or 'muktaka'.

Both kinds of free verse have been adapted in Bengali from their English prototypes. Some of the best poems of Tagore are in metreless rhythmic prose, all of which have been collected in four books, viz., *Punashcha, Sheshsaptak, Patraput* and *Shyamali*. But this kind of poems in rhythmic prose does not seem to have found much favour with Bengali poets or readers

The only guiding principle of the *vers libre* type of free verse is prose rhythm, i.e., rhythm without metre. The length of a line written in rhythmic prose depends entirely on the length of a sense-wave or a group of correlated sense-waves. Free verses of this type written in different languages do not basically differ from one another, for the composition of such verses in different languages is not in any way related to their divergent metrical phonology. But free verses of the *vers libéré* type in any language are primarily determined by the characteristic features of its metrical phonology, sense rhythm appearing as its resultant. Free verse of the liberated type

has been defined as versification in which different metres are mingled; or, variable rhythm substituted for a definite metre; or, prosodical restrictions are purposely disregarded by the poet. It is thus obvious that though the principle of liberated versification may be adopted in Bengali, its performance is bound to differ from that of other languages. Moreover, there being three styles of versification in Bengali, viz., the moric (quantitative), the syllabic and the composite, the scope of mingling or substitution of metres is much larger in Bengali than in English or French.

In Bengali, experiments in liberated versification have been made mainly in two directions—firstly by dispensing with all restrictions about verse-form and verse length, and secondly by intermingling of different styles. The former kind of free verse may be called free-form verse (mukta-bandha or svaira-bandha chhanda) and the latter may be termed free-style verse (mukta-vritta or svaira-vritta chhanda). Free-form or rather formless verse was first introduced by Rabindranath in his *Sandhya-sangit* (1882). But he was not satisfied with the looseness or 'unbridled', as he said, style of his first experiments in writing formless free verse. After about three decades he again began to write formless free verse in different styles with confidence and great success. Some of his best poems in formless free verse of the composite and syllabic styles are to be found in his *Balaka* (1916) and *Palataka* (1918) respectively. His experiments in writing formless free verse in the moric style during the last decade of his life also met with much success. In this variety of free verse no liberty is taken regarding style and metre. But in the other variety of the free verse, viz. *vers libéré*, the verse-form may or may not be retained, but more or less licence is taken in respect of style, metre and other prosodical laws or conventions. The idea of writing verse without much regard for the conventional rules of versification occurred to poet Ishvarchandra Gupta (1812-59) long before western poets began to write free verse. About the middle of the sixth decade of the 19th century he wrote some poems in measures which he called 'svechchha chhanda', i.e., measures at will. These poems do not seem to have met with much success. But a long poem entitled *Kanpurer yuddhe jay* (Victory at the battle of Kanpur, 1858) may be mentioned as a very good example of his svechchha chhanda. In this poem the verse-form and the rime-scheme have been left undisturbed, but the composite metre, which is its staple metre, has been freely substituted by the syllabic metre without any marring effect on its rhythm which is governed by the emotional stress of the phrase, rather than by the conventional rules of prosody.

Another successful example of this indigenous free verse is found in a poem of Sukumar Ray (1887-1923), entitled 'Neda beltalay jay kabar' (1918) included in his *Abol-tabol* (1923). In this poem quantitative feet of four and five morae have been very skilfully combined with tetrasyllabic feet, thus producing a pleasant emotional rhythm instead of the inflexible rhythm required by formal prosody. Rabindranath also tried in his early age to produce some sort of spontaneous rhythm depending on the Bengali speech habit. In some of the poems of *Chhabi o gan* (1884) syllabic metres were freely combined with composite metres, but not with success. Hence he desisted from writing free verse of this kind except in his songs, most of which can also be recited with ease and pleasure like ordinary poems. Poet Dvijendralal Ray (1863-1913) wrote, not without success, a kind of free verse in a different way. He gave the traditional composite verse-forms a syllabic character, but at the same time retaining the characteristic features of the old composite style as regards omission of pauses and clause formation, and retaining even composite metres whenever required. His poems written in this mixed style have been collected in his *Alekhya* (1907) and *Triveni* (1912). This kind of mixed versification also has unfortunately failed to leave any legacy behind.

During the last fifty years, quite a number of young poets tried to adapt the free verse of the western type to the genius of the Bengali language. One of the first to do so was Amiya Chakravarti (1901-1986). He has succeeded in writing free verse in Bengali mainly in two ways, viz., by mingling prose phrases with prosodic metres, and by substituting syllabic metres for moric ones or vice versa. Though he disregarded to a certain extent the prosodical rules regarding metre, pause, etc., he took care to maintain the rime and rhythm of versified language, and he never allowed his composition to lapse into a dull prosaic style. Sometimes he wrote his verses simply on the basis of the Bengali speech rhythm without any regard for the accepted laws of prosody, as in his well-known poem, 'Atpaure' —

> Ativastav-o nay, adarsha-o nay, ek ratti
> shudhu satyi.
> ek-i jagate thaki, chalchhe sab-i;
> ami ar nurnabi
> chini na keu kauke,—
> uchcha kavyer parihas, chenda udo praner itihas
> Jar kathay dhyaner sarvanas —
> selam, behaster ei phauke.

Among poets who have written free verse of the *vers libre* type, i.e., rimeless rhythmic prose, poet Samar Sen (1916-1987) deserves to be mentioned. Unlike Rabindranath's prose poems which were frankly based on pure prose rhythm, Samar Sen's rimeless prose rhythm very often verge on the metrical rhythm, i.e., the phrases and sense-divisions of his prose poems every now and then coincide or nearly coincide with metrical divisions of different kinds, e.g.:

> Himsra pashur mato, andhakar elo—
> takhan, pashchimer jvalanta akash, rakta-karabir mato lal,

se, andhakar matite anlo, ketakir gandha,
rater alas svapna, enke dilo kar-o chokhe.

In recitation, the words 'takhan' and 'se' are treated as anacrusis. The commas (put by this writer) indicate sense-divisions which are identical with metrical divisions of different lengths.

It is not yet time to say to what extent these experiments in writing free verse will succeed in leaving a lasting effect on the art of Bengali versification.

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P.S.

FREE VERSE (English), the literal translation of French *vers libre*, came in vogue in Indian poetry under the direct influence of the pioneers of modernist English poetry like T.S. Eliot and Ezra Pound. The latter emphasised that poetry should 'be composed in the sequence of the musical phrase, not in the sequence of the metronome'. Its Indian practitioners in English, quite like their fellow-practitioners in other Indian languages, adopted it with the spirit of breaking away with the tradition of quantitative verse of their predecessors, like Toru Dutt, Sarojini Naidu and Sri Aurobindo as well as a token of modernity. Besides, free verse, relying on flexible manipulation of cadences rather than regular beat of traditional measures, proved easier for Indian poets writing in English, even though they did not always succeed in achieving the symmetrical pattern of a highly organised speech-rhythm. Yet freedom of verse from the laws of prosody, especially the near-impossible task of counting syllables and observance of stresses, has enabled the Indo-English poets to express their thoughts and feelings with greater flexibility and freedom in an accented language.

It is worth noting that even long before the development of the tradition of modernism in Indian poetry in English in the fifties, certain writers of eminence used free verse as the form of their poems. K.S. Venkatramani's *On the Sand Dunes* (1923) employs free verse for serious philosophical thoughts. The eminent philosopher, J. Krishnamurti, also used free verse as the mode of religious musings in his *The Search* (1927) and *The Immortal Friend* (1928). Brajendra Nath Seal's *The Quest Eternal* (1936) also employs free verse at places. Shri Aurobindo's 'The Tiger and the Deer', as pointed out by S.K. Ghosh is written in a sort of free verse which is quite controlled yet flowing in rhythm. Rabindranath Tagore creates a superb poetic rhythm of free verse in an apparently prosaic structure of the poetic translations of his own poems in Bengali into English by combining the melody of English words with the music of Bengali. Besides the melody of words and the flow of rhythm, the discerning reader hears in his poems an inner melody—the music of meaning which is born of the harmony between the ideas and the balanced cadences of *vers libre*: "Let the cloud of grace bend low from above/like the tearful look of the mother on the day of the father's wrath (*Gitanjali* XL see also the poems of *The Gardener* and *Fruit Gathering* in the *Collected Poems and Plays of Rabindranath Tagore* (London, 1962).

In the poems of A.K. Ramanujan one finds a rhythmic felicity and ease which is attained by a dexterous manipulation of sentences that move from one line to another without producing a jerk as also by the balancing of tightly constructed lines of varying length. 'Still Another For Mother' is remarkably effective in tone and texture as well as in its rhythmic flow.

Nissim Ezekiel, the most noted poet among the modernists, has written both in conventional metric forms and in free verse. Although often conversational without being discursive, he achieves a poised rhythm which is self-assured. His famous poem 'Night of the Scorpion', though slightly incantatory, is remarkably effective in versification. For example, in the concluding lines, the moving sentimental touch is heightened by the balance of short and long lines with flexibility and ease: 'My mother only said/Thank God the scorpion picked on me/and spared my children'. In the Indian poetry written in English during the last thirty years one comes across a variety of forms of free verse. Nissim Ezekiel's 'Cry' may be cited as an example of the extreme condensation of syntax and rhythm upheld by the English and American Imagists. Some poems of Pritish Nandy such as 'Eclogue' evidence his experiment with Hopkinsian sprung rhythm, though most of the experiments remain mere typographical tricks, revealing the skeleton of a prosaic rhythm. In the corpus of Nandy's poetry one finds the use of free verse in long-stetched lines as well as in the shortest rhythm of two or three-syllable lines. P. Lal also tries to achieve, with some success, the effects of a sprung rhythm in his 'Yakshi from Didarganj', though at other places the rhythm is prosaic and monotonous. In Nandy's poems of extended syntax, the galloping rhythm broken by pauses of shorter lines does not allow sufficient breath necessary in a lyric. Shiv K. Kumar generally employs tightly balanced short lines but they sometimes create a jolting rhythm. The cryptic lines, generally of equal length produce a slow moving rhythm, which, though suggesting the thumping of dancing steps, reveal the basic structure of breaking a prose sentence into parts for the manipulation of free verse rhythm. Yet his taut verse is poised and self-assured in rhythm.

The verse of Dom Moraes, who has a fine ear for the rhythms of modern English, is characterised by an easy,

refined and controlled flow of language. The conversational rhythm in the poems of Kamala Das suits their confessional mode and content. Her famous poem 'The Dance of Eunuchs' employs a forceful rhythm which reminds one of the assured steps of a dancing party as also the jingling sound of the anklets. The conversational ease is characteristic of Gieve Patel also but one can discern in his 'Post-Mortem' a greater toughness which is achieved by a reliance on an underlying metrical structure. Similarly, most of the poems in *Jejuri* (1976) of Arun Kolatkar have a conversational ease and also a flowing rhythm which knows no ending even at a full-stop. In his 'Song for a Vaghya' and 'Old Women' one finds that an easy sweep of an assured free verse balancing long and short lines achieves a harmony of tension by approximating to a metric structure. K.N. Daruwalla's poems have an easy-going flow and felicity of a free verse which sometimes moving from line to line makes a verse-paragraph. His verse-structure often relies on traditional blank verse, either curtailed or expanded in his case. Yet sometimes one notices a prose-structure broken in short lines to give an appearance of free verse. V.K. Gokak employs the free verse rarely but with dexterity when he uses it. R. Parthasarathy who is highly conscious of form, succeeds with prosaic rhythms of a free verse which sometimes halts with a jerk. Although the verse of Jayanta Mahapatra shows colloquial ease and sometimes a confident handling of the verse also, it is generally prosaic in effect which is caused by insensitive breaking of syntax for verse-making. Adil Jussawalla and A.K. Mehrotra are also competent poets who show a great promise in handling free verse with ease. Narsingh Srivastava exhibits his skill in handling expanded rhythm of longer lines in the confessional parts of *Layla and Majnun* and also in manipulating the easy flow of shorter rhythm in his lyrics collected in *Layla and Majnun and other Poems.* The versification of Keshav Malik is for the most part effortless, and the varied rhythms of his verse suit his poems which are sometimes conversational and sometimes meditative. O.P. Bhatnagar whose poems are generally long sentences broken into parts, exhibits a felicity and ease in manipulating the rhythms of free verse that suit his reflective verse. The verse of Gauri Deshpande is energetic and generally enlivened with a melody of words. The use of free verse is a challenge which very few of the Indian poets writing in English realise. Freed from the restraints of metre and form, they should not disregard the needs of rhythm, cadence and melody.

Nar. Sr.

FREE VERSE (Gujarati). The *vers libre* movement in Gujarati literature emerged in its true essence only after 1960. However, Nanalal's exceptional innovation was recorded toward the beginning of the 20th century. While translating contemporary European poetry, Suresh Joshi developed a peculiar kind of prose which was immediately transformed into a poetic device by Gulam Mohammad Sheikh and some other poets. Being a painter-poet, Sheikh has replaced the metrical dimension by image sequences and distorted sentences.

Later on, Sitanshu Yashaschandra's tenacious endeavourings in surrealism and Labhshanker Thakar's implicit rhyme-generating sentence collages, have on the one hand proved the *vers libre* sinuous and on the other, many other poets freeing themselves from verse-norms, have failed to evolve a personal grammar of rhythm. Of these only Manahar Modi and Prabodha Parikh have survived by dint of their highly deviated idiosyncratic syntax.

C.T.

FREE VERSE (Hindi) is a term popularly used to describe the poems of Suryakant Tripathi 'Nirala'; (1899-1961) and Sumitranandan Pant (1900-1977 who were the well-known representatives of free verse in Hindi poetry. Nirala, in his introduction to one of his poetic collections, *Parimal* (1929), wrote forcefully in support of free verse: 'Poetry, too, has its own state of liberation, like the liberation of man, human liberation lies in freedom from the bondage of actions and the liberation of poetry consists in its independence from the bondage of metre'.

The term 'free verse' appears somewhat misleading. The words 'free' (mukta) and 'verse' (chhanda) both are contradictory in meaning. Being an art form, verse cannot be free in the sense of having no limitation. Actually Nirala, in that very introduction to *Parimal* maintains elsewhere: 'just as metres, being self-forgetful in a state of joy bound within the ambit of rule, dance beautifully and lull the listeners into an ecstasy along with the auditory melody, similarly free verse affords us eternal aesthetics of simultaneity in its extraordinary flow as if it were the little and large waves of the infinite ocean, rising and falling with one single unified motion. Free verse is the verse that remains free even though growing on the ground of metre; the flow of free verse itself sustains and supports it; it establishes its metres and expresses the majesty of its freedom and literature of its law'. Nirala finds the beauty of 'unequal similarity' in free verse. He accepts the 'flow' in poetry as its great quality. In his famous article 'Pant aur Pallava' (1927-28) he writes, 'In free verse one cannot get the art of music, there is the art of reading; it is not concerned with vowel but with consonant; it is not the feminine tenderness of poetry but the masculine courage of poetry. Its beauty is not in music, but in conversation,' Here it is to be observed that in the poetry of Nirala or Pant, free verse does not mean freedom from the essential form, but it turns out to be just a new trend in tradition. Actually, it is freedom from artificial technicality of the metre and not from the essence of form itself. A number

of poems of Nirala and Pant can be cited to substantiate this statement. Poems like'Juhi ki kali', 'Jago phir ek bar' and 'Ram ki shakti Puja' of Nirala are noteworthy in this connection. In the poems of *Naye patte* (1946), Nirala accepts the rhythm of conversation and the poet who accepts the rhythm of conversation creates reality by shaping people's experience in poetic language.

Poetry has also undergone change in accordance with the changing time. The new poets have realised that the old metrical order is a sort of limitation to the spontaneous expression of poetry. The experiment of free verse in Hindi poetry has been a revolutionary step. In the beginning it was ridiculed and nicknamed as 'rabad chhanda' and 'kenchua chhanda' (earthworm metre) and the spokesmen of free verse had to defend it.

It may be observed that free verse has eliminated the monotony of measured verse and established the melody of conversational style, manifesting thereby an adequate amount of variety and force of language. A particular kind of dramatic pattern also is noticeable in the poems written in free verse. Free verse ignores most of the accepted rules of versification; it is accompanied by the irregular and the unequal free flow of feet, and possesses its own rhythmic order in conformity with the central idea. Free verse adopts the eternal unity of poetry instead of an affected expression and external unity.

What deserves our attention in relation to free verse is that rhythm is indispensable for a poem; to deny it in a poem is to destroy the very discipline of it. Order and restraint are two different things; if metrical customs are to be constructed as constraints, rhythm happens to be a form of poetic order. Metre conforms to stresses and syllabic rules, as a result of which, the poet has at times to take recourse to comparatively weak words or has to renounce the keenness putting them normally at appropriate places. Similarly a lyrical poem has to follow a definite melodic pattern; but the poem embracing a rhythmic order is free from all such external rules. The language of a poet wedded to the flux of rhythm shapes itself in correspondence with the experience, and the poet is required to do a lot of practice for it. The excellence of a poet is illustrated by how he employs the language of poetry in a way that he, through the rhythmic punctuation, renders the poetic effect more intense. The rhythmic excellence is distinctly noticeable in such poets as Nirala, Agyeya, Samsher and Bhawani Prasad Mishra.

After 'chhayavad' (1936) in Hindi poetry, free verse has become so common that it is now the characteristic verse form of the age. Almost all the poets of our time use free verse and it would be futile to enlist their names. In all modern literatures, free verse has become more common than regular metre. But it is also to be noted that many young poets today are writing insignificant prose in the form of free verse. T.S. Eliot is right when he says, 'no verse is free for the man who wants to do a good job'. 'No one has better cause to know than I,that a great deal of bad prose has been written under the name of free verse; though whether its authors wrote bad prose or bad verse, or bad verse in one style or in another, seems to me a matter of indifference. But only a bad poet could welcome free verse as a liberation from form'.

Vi.T.

FREE VERSE (Kannada) or *vers libre* is chastely described as verse which looks like verse, sounds like verse, feels like verse and yet does not obey metrical counts. Kannada has a long background of free verse pattern. Way back in the 11th century, Kannada had evolved vachana, a kind of rhythmic, epigrammatic, loaded and supple form of organised composition totally resistant to metrical count. These vachanas were passionate poetry on social and devotional themes. The social and religious Virashaiva upheaval which seized the princes and artisans alike required a popular medium unrestrained by the laws of metrical verse. Later on, this passed into oral tradition and can even now be witnessed among wandering prophets and temple mediums. This living oral tradition is the most important formative influence for the composing of free verse in the 20th century, generally seen in the literary vachana compositions of the heads of mutts and their devotees who form a numerically vast sector of free verse practitioners of today.

The modern lyric adapted the free verse pattern after Walt Whitman and Tagore. Of course, the poets could not and would not keep out the memory of vachana's rhythm and assonance. Both the major poets D.R. Bendre and K.V. Puttappa have used free verse. Later lyrics of Puttappa employ free verse with a lyrical abandon and force. R.R. Diwakar's only collection *Antaratmanige* is in free verse. Naregal Prahlad Rao and Manohararao Deshpande use it for self-address. Annadanappa Doddameti, Mahadev Banakar, Damodar Baliga, B. Raghavendra Rao, B.G. Shastri and Shivadeva Shastri induct social and moral themes. In the same pattern is a major voice of S.V. Ranganna whose award-winning *Rangabinnapa* is a composite work on a wide variety of themes of contemporary interest. Social satire in sparkling witty epigrams is a distinctive quality of S.V. Parameshwara Bhat.

After 1950, use of free verse became a rule rather than exception. Hundreds of poets turned to it for their inability to muster the discipline of metrical lyric. However, among those who handled free verse more successfully, mention may be made of V.K. Gokak, Gopalakrishna Adiga, (later) K.S. Narasimha Swami, G.S. Shivarudrappa, C.S. Kanavi, Ramachandra Sharma, P. Lankesh, Tirumalesh, Sumatindra Nadig, H.M. Chennayya, Nisar Ahmed, A.S. Nadkarni, A.K. Ramanujan, S. Mokashi-Punekar, C.B. Patil, Siddhalingayya, Siddhalinga Pattanashetti, Malati Pattanashetti, B.R. Laxmana Rao, H.S. Venkatesha Murty, Chokkadi and Jayant Kaikini. These

poets usually alternate judiciously between free and metrical verse, their choice guided by the nature of their theme. By and large, it is found that free verse is occasioned by free, witty, oblique social comment rather than persistent lyrical impulse. The better of them are able to maintain lyricism with an intellectual impersonality.

L.S.S.R.

FREE VERSE (Kashmiri) is a recent development in Kashmiri poetry, which has been extremely formal for the last six hundred years, allowing no conception of any kind of freedom in it. An obvious cause of this lack of dramatic form of narrative poetry is that Kashmiri poetry did not thrive in any kind of dramatic form of narrative poetry in which spontaneity and intensity of dialogues occasionally necessitates deviation from regularity. There has been, of course, a rich tradition of narrative poetry, that is Kashmiri masnavis, but it remained merely narrative and not dramatic. The Kashmiri masnavis accepted the monotonously regular pattern of the couplet form of Persian poetry. The earliest Kashmiri poetry, that is the 'vakhs', was free to the extent that it depended on qualitative rhythm but the influence of Persian poetry has now tightened the rigours of quantitative rhythm and has made the rules and regulations of Persian prosody inevitable for Kashmiri poetry, particularly in the 'ghazal' and 'masnavi'. Another instance of free verse in Kashmiri poetry is the 'marsiya', traditional songs sung while mourning over the famous 'Karbala' incident on Muharam. Wailing men and women sing in conventional tones some loosely rhymed sentences to give vent to their grief. But the evasion of regularity and meter in marsia is merely its looseness and it is a fault because the so called freedom in it does not serve any aesthetic purpose.

After 1947, when Kashmiri poets switched over from amorous and conventional mystic themes to contemporary themes, of course revolutionary, the rigours of prosody were felt as unnecessary fetters. The first step forward to freedom in verse was to do away with regular meter. This innovation was introduced by Dinanath Nadim who wrote his famous poems 'ba geva na az' (I will not sing today) and Subhagahi (mourning song) in free verse.

The unconventional rhythm, sounding like a war trumpet, is breathless and sweeping. Nadim has, however, retained rhyme which adds to the effect of the poem.

The next step was to dispense with the rhyme also and this innovation was introduced by Rahman Rahi. Here is the introductory portion of his poem "meti basiyov ani gati manz noorah" (I also saw a light in darkness) which appeared in the monthly *Konga posh* (June, 1953).

'When yesternight she with a smiling face began to make mirthful the hearts of budding blooms, when my drunken beloved began to dulcify the dewy iris, when she drunkenly called me and began to gratify my desires with her brimming and bubbling cups of wine...'

This new experiment gained immediate popularity and most of the contemporary poets found the new form of verse congenial to their themes. Amin Kamil, Arjandev Majboor, Chamanlal Chaman, Naji Munawar, Motilal Saqi, Ghulamnabi Khayal, Muzaffar Azim wrote several free verse poems in late fifties and early sixties. In all of their poems the bonds of meter and rhyme are violated, the lines vary in length and the irregularity caused by this gives rise to a new kind of music and pattern subservient only to the mood and impression of the poem. A common feature of the early free verse poems was the repetition of feet of equal lengths. The third step in the evolution of Kashmiri free verse was to give up the regularity of feet also and to attain the normal structure of prose. Prose poetry is the culmination of the development of free verse. Prose poetry aims at the evasion of all those words and elements which otherwise become inevitable for maintaining the order of fixed rhythm and consequently lessen the intensity and density of the texture of the poem. In prose poetry also there are some lines which can be scanned but such lines are not introduced deliberately by the poet. Here is an illustration of prose poetry:

Vuchhu vuchhu
humi naba dand'ha
nijara tyok pakhi vash kadan!"
"me chhim naba dand' path travith
nazran tal tim tapal' zuv, etc.

("See, see, there at the line where the sky ends. A point of green colour moving its wings, I can see those sunny icelands lying beyond the end of the sky, etc.).

'Pabaud nazm' (close poem) is almost out of fashion now and poems written during the last two decades are almost all in free verse. However some conventionalists continue to adhere to the 'vatsun' form of poetry as they don't consider the meter and rhyme a handicap in giving expression to their romantic and didactic themes.

Sh.S.

FREE VERSE (Malayalam) in the sense of verse defying all metrical conventions and regulations or of rhythmic prose arranged in irregular broken lines, is nothing new to Malayalam literature. Prose with a powerful undercurrent of rhythm, though not always written in broken lines, wherein no conventional metrical regulations were observed, forms part of the great 'champus' of the Middle Ages. Even in the ancient champus free verse can be seen. The very word champu is defined as a branch of literary composition in which poetry and prose are mixed together and this prose is in varying rhythms, though not conforming to any particular convention or pattern. Sometimes this is written from end to end on the page in running lines; sometimes in the centre of the page in broken lines. In this sense, *Unniyachchicharitam* and *Unniyaticharitam* are two examples of champus in which one finds a good

mixture of poetry and prose. But *Unnichchirutevicharitam* is almost entirely in prose but for the first introductory quatrains and the one quatrain somewhere in the middle. The quatrains are in Sanskrit metre, which have little flexibility. But the prose, even while keeping the basic rhythm, leaves the poet free to run on to any number of lines, according to the demand of the idea expressed.

The ancient champus both anonymous and dated, are written in praise of the beauty and glory of some lady who is sought even by heavenly persons and in doing so the poet gives us a clear and true picture of the social set up of the time. Champu kavyas were written in Sanskrit and in Kannada also in the 10th century and the poets of the ancient Malayalam champus followed them as their models.

During the Middle Ages (about 1500-1650), the champu kavyas were very popular. By the middle of the 17th century, the champus lost their popularity and consequently free verse as it appeared in them also lost popularity in Malayalam poetry. It was in the great popular poet Kunchan Nambiar that we later find the deep influence of this free verse. He did not use free verse as such; but accepted the varied rhythmic patterns, improved upon them and set them into regular metres which won great popular appeal. This also might have accelerated the loss of popularity of free verse.

The influence of the free verse of the champus can be observed in the bulk of Kathakali literature also.

Then one has to come almost to the middle of the 20th century to see a poem written in free verse. But there the undulating internal rhythm that made the ancient free verse an effective medium of expression was gradually giving way to word-music and verse of ideas. Poets, like G. Sankara Kurup, who wrote some poems in this mould, relied upon their command of language to make their poems appealing and also on devices, like repetition of sound and some sort of rhyming. They called their attempts not poems, but prose-poems—'gadyakavita'. T.K. Narayana Kurup's *Atmagita* is a collection of prose poems.

But early 1960s registered a remarkable change in this field. Though this change has been already in the throes of birth for some years as evidenced by the works of some poets, the publication of the poem '1963' by N.N. Kakkad introduced in the Malayalam poetry a world of new possibilities, by completely breaking the traditions of metre and rhythm. Taking T.S. Eliot as a model, the poet, abandoning all metrical conventions, and avoiding any set rhythm, used rough and masculine words and idioms and even quotations from ancient Sanskrit epics, to express powerfully and effectively the split consciousness of the age.

Sugathakumari, Vishnunarayanan Nambudiri, K.V. Ramakrishnan, Punalur Balan, etc., also have made their own contributions to this field.

There is another group of poets like K. Ayyappa Paniker, Attoor Ravi Varma, Kadammanitta Ramakrishnan, K. Satchidanandan, etc., who also have written many poems belonging to this genre. They have completely avoided all kinds of rhythm from their poems and have made free verse mere prose written in broken lines. Today there is a host of poetasters also who write in free verse, giving expressions to their thoughts in high sounding prose, without a tinge of rhythm.

K.V.R.

FREE VERSE (Marathi). 'mukta-chhanda' is the Marathi equivalent of the western 'free verse'. It is often termed as 'mukta shaili'. The terms 'akshara-kavya' and 'vaitalik-padya' are sometimes used by experimenters. It was also termed 'svaira-padya' by Madhavrao T. Patwardhan, the doyen of the scholars of modern Marathi prosody and versification.

Free verse in Marathi is a purely modern way of poetical expression. The old 'churna' compositions or the popular 'vrata kahanis', could be considered as its predecessors. Free verse originated out of experiments in a new style of poetic diction. Poet P.S. Rege's *Sahaja kavya* in the third decade of the present century, was first such attempt. But two contemporary poets, A.R. Deshpande 'Anil' and W.N. Deshpande, evolved a mode of expression which they called mukta-chhanda. But this, too, was reduced to a syllabic rhythm of monotonous intonation and was ultimately shifted to the really natural form of expression, based on the realistic 'spoken rhythm'. This was rightly called mukta-shaili. In this type of free (mukta) style the first syllables in the beat are slightly stressed. The term mukta-chhanda also continues to signify this mode of expression. The 'dolan-shaili' of Gujarati and the mukta-chhanda of Hindi are the exact parallels of Marathi mukta-chhanda.

Though the Marathi free verse was first employed by poets in the third decade of the 20th century, it flourished, more, later on in the 4th decade and continues to be the most favoured way of expression. P.S. Rege's *Hima-sek* and *Dola* and especially poet Anil's *Bhagna-murti* were the master-pieces in this style. Vinda Karandikar followed them in his *Sveda-Ganga*, and *Mrid-gandha*. Dilip Chitre used it in his *Kavita*. N.G. Joshi's free verse compositions in his *Vishva-manav* were considered by the eminent critic, Kusumavati Deshpande, as some of the best specimens of free verse in Marathi. In all such compositions of free verse there are beats of five or six syllables, the first syllable being the stressed one; and in the six-syllable pattern even the fourth syllable was often stressed. Poets like P.S. Rege, Vinda Karandikar and Dilip Chitre employed the mukta-chhanda as the more unfettered pattern of free verse, in which the spoken rhythm was artistically employed. Manmohan also excelled in this

mode of expression. But possibly the most meaningful experiments in this type of free verse were discerned in P.S. Rege's *Dusara pakshi* and poet Anil's later 'dashapadis'. Poet Anil used loosely the rhythmic four-beat lines of these 'dashapadis'.

Some of the major poets continued to write poetry in the traditional style. B.S. Mardhekar turned to old Granthik 'ovi' for such effects. Kusumagraja and B.B. Borkar, the two eminent lyrical poets of the fourth and fifth decades of this century, rarely turned to free verse. Kusumagraja used the rhetorical prose style which could suitably be called 'gadya-kavya'. Poets like Mangesh Padgaonkar and Vasant Bapat turn to the free verse when they try to express their strong reactions about the social events. Yet the most wide-spread mode of communication among the present day poets is the free verse of the more unrestrained type, i.e. the mukta-shaili.

The stresses or 'accents' used in the colloquial speech are no doubt the definitive principles behind the use of the varied 'spoken rhythm' of the free verse. But as the stress is not a linguistic unit like a phoneme of morpheme in the Anglo-Saxon tongue, free verse in the Indian language is sure to remain a subjective inference, depending upon the alternating stresses employed by the author to express diverse moods and emotions. At present, the only guide to these stresses is the listener's sympathetic understanding of the poet's intentions and compulsions. The students of modern linguistics have now turned their attention to these creative and metrical rhythms and might bring out a totally new and revealing picture of the inter-play of the subtle forces, witnessed in the process of the articulation and intonation of the spoken words and colloquialisms, in the study of morphology, which may be further useful in using *vers libre* in Indian poetry.

N.G.J.

FREE VERSE (Oriya). Conscious and talented poets of Oriya literature have always looked upon rhyme and metre as artificial and external additions to poetry. Sarala Das, the great pioneer poet of the 15th century, wrote his *Mahabharata* in a free style known as 'dandi britta'. But during the 17th and 18th centuries a number of poetic metres were consciously used by poets due to the influence of Sanskrit rhymes and also with a view to embellish poetical writings. This practice was continued in the 19th century even by the pioneer modern poet Radhanath Roy (1848-1908). He introduced a new form known as 'amitrakhyara chhanda' or blank verse in his unfinished epic *Mahayatra* (The last journey) written in 1892. This metre contributed a lot towards the development of *vers libre* or free verse in Oriya literature in the thirties and forties of the present century. Of course, there were influences from the West, more particularly from French poetry as it came to Oriya through English and Bengali translations, as well as from contemporary Bengali poetry where many poets practised free verse technique in their poetry. Sachi Routroy was the important poet who initiated free verse technique into Oriya and he was followed by many of his contemporaries and junior poets. Some of them were Guruprasad Mohanty, Binod Naik, Kunjabehari Das of the senior group and Ramakanta Rath, Sitakanta Mahapatra, Jagannathaprasad Das, Saubhagyakumar Misra and Rajendrakumar Panda of the younger group. Almost all modern poets before switching over to prose-metre have experimented with free verse to a large extent.

Sachi Routroy advocated in the foreword of his poetry-collection *Pandulipi* (The manuscript), published in 1947, that the aim of modern poetry was to combine actual speech with poetic metres and thereby to create a new form close to day-to-day dialogue of the people. He experimented with free verse in his poetry-collection *Abhijna* (1938) in a limited way and elaborately in *Baji rout* (1942), a long poem translated as the *Boatman Boy*. In most of his later publications also like *Pandulipi*, *Bhanumatira desha* and *Abhijna* he has tried with free verse style. Particularly *Bhanumatira desha* (Bhanumati's kingdom), which, in a number of poetical sequences, presents the experiences of a town-bred young lady in the rustic surroundings of her lover's village, is almost a unique document in Oriya literature of this particular style *Svagat*, *Kabita 1962* and *Kabita 1978*, has continued to use free verse style and has emerged not only continued to use free verse style and has emerged not only as initiator but as the most important exponent of this style in Oriya literature. Among his contemporary writers, Ananta Patnaik, a poet of Leftist ideology and Binod Nayak, a poet of romantic sensibility, have also tried this metre in their poetry-collections such as *Shanti shikha* and *Nilachandrara upatyaka* written during the forties and early fifties respectively. Among other writings of this form, collections such as *Nutan kavita* of Guruprasad Mohanty and Bhanuji Rao, *Mati lathi* of Kunjabehari Das, *Ashtapadi* of Sitakanta Mahapatra and *Anek kothari* of Ramakanta Rath are worth mentioning.

The free verse had its own inherent rhythm, though in a way it defied earlier established metrical forms in Oriya literature. In a free verse style the metrical arrangements used to be irregular. But its other advantage was that it could combine Sanskritised words with colloquial words and thus almost created or helped to create a new idiom in poetry. Just like 'payara' metre of Bengali poetry this free verse had a lot of elasticity. One can say that with the introduction of free verse in Oriya poetry the monotony of traditional metres could be overcome to a large extent.

But this free verse style could not continue for long in Oriya literature. During the sixties the poets went to newer experiments. and free verse style gave place to freer style and more prosaic structures. Even the exponents like

Routray, Patnaik and Naik preferred newer manners, and though free verse is occasionally used, the younger poets have largely chosen to ignore it.

N.Sa.

FREE VERSE (Punjabi) was introduced in Punjabi by Puran Singh (b.1881, d. 1931). His very first collection of poetry, *Khule maidan* (Vast open spaces) created a storm in Punjabi literature. Some dubbed this genre, as they did in Hindi earlier, as 'rubber meter' while others evaluated it as a remarkable work of unusual genius. In time, Puran Singh came to be considered, with Bhai Vir Singh, as the father of modern Punjabi poetry. His two other poetical works are: *Khule ghund* (Sans veils) and *Khule asmani rang* (Blue heavenly expanse) (1927). There is considerable affinity between Puran Singh and Walt Whitman, the American poet who also wrote in free verse. Puran Singh was followed by Diwan Singh Kalepani. He published the following collections: *Vagde pani* (1938), *Antim lahran* (published posthumously).

His poetic fervour and zeal is perhaps as invigorating and powerful as that of Puran Singh, but he lacks his vision and his depth. The third major poet writing free verse in Punjabi is Narenderpal Singh (b. 1924). He has, however, published three collections of poems: *Agammi Wehan* (Eternal storms spiritual, 1948), *Kil te kame* (Nails and the workers, 1956) and *Agammi wehan* (Volume II, 1984). Narenderpal Singh has given a new dimension to free verse and made it more scientific, meaningful and substantial. Emotion and intellect have combined. While Puran Singh fulfils D.H. Lawrence's observation, "In Free-Verse, we look for the naked insurgent throb of the instant moment," Narenderpal Singh fulfils the verdict of De Souza, who says :"Rhythm consists not so much of accents and syllables as of the relationship between short and long syllables and weak and strong accents. The essence of free verse is thus the alteration of free numberic groups of long and short syllables joined in more complex units. These units, in their turn, are determined by the position of tonic accents. The value of the tonic stress is finally decided by the emphasis of the meaning."

Other Punjabi poets who have written or are writing in free verse are Mohan Singh Diwana, Randhir Singh, and others.

Nar.S

FREE VERSE (Rajasthani) is a gift of the modern age of revolution against all established norms and values of literary practice. The traditional Rajasthani literature had no such experience. The use of free verse was introduced through Hindi literature which formed a compulsory part of the syllabi of education in Rajasthan. The modern Rajasthani poetry, though it began in the forties, could strike roots during the fifties, when an amalgamation of various erstwhile states took place after independence. The very first attempt, available in book form, was done by Nanurama Sanskarta of Kalu (Bikaner) in his *Samaya vayaro* (Bikaner, 1953). Though there are no rhymed terminations, the regularity of vowel marks and alphabets is very much there, and so also the pauses, paces and punctuations. There are certain spots, of course, where no such restrictions are imposed, and the flow responds to the gradual changes or developments in the narrative or the thought-content. *Durgadasa* (Jodhpur, 1956) by Narayanasinha Bhati and *Radha* (Borunda, 1960) by S.P. Joshi, are the two most successful attempts in free verse during the fifties. Joshi's *Diwa kanpai kyun* (Borunda, 1962), however, is a mixture of poems written in the style of folk songs and that of free verse. Most of his poems in this collection are meant to be sung and so do not fall in this category. During the sixties we have some more poets, old and new, who have adopted free verse, and mention may be made of Rameshwaradayal Shrimali, *Hadi Rani* (Jalore, 1965). He has followed the style of Narayanasinha Bhati as used by him in the *Durgadasa*. Bhati has also given a collection of his independent poems, mostly in free verse, in the name of *Jiwanadhana* (Jodhpur, 1965). Madhava Sharma has also given fine specimens of free verse in his poetic play *Keshara churu* (1966). *Pirola men kutti byai* (Udayaramasar, 1969) by Annarama Sudama, *Tasakoli* (Jhun jhunu, 1969) by Viswanatha Sharma 'Vimalesha', (his *Chedakhani* and *Kucharani* were also published earlier). Vimalesha is essentially a stage poet, and being a humourist he has found free verse more suited to his recitations. He has often strayed into rhymed terminations. Sudama is too prosaic, and the pauses and paces used by him to punctuate the thought do not carry weight. Some anthologies published during the sixties, *Aja ra kavi* (Jaipur, 1968) and *Marana tyunhara* (Jaipur, 1968) also contain some new poets of free verse, viz., Manohar Sharma, Ramanath Vyas, 'Parikar' Goradhansinha Sekhawat, K.L. Sethiya, S.R. Maharashi, Omkara Parik, Mani Madhukar, Sumanesh Joshi, Harmanchauhan, Paras Aroda, K.D. Barahath, Dinadayal Ojha, Udayavir Sharma, Jiwan Kaviya and Rawat Saraswat. The period was a transitional one as even the would-be pioneers of 'nai kavita' in free verse—Mani Madhukar and Tejasinha Jodha—were also writing in metres of which *Olun riolyan* (Runasisar—Nagaur, 1970) by the former is worth mentioning. During the seventies and thereafter it was treated as an established norm with the only exception that some of the poets who had strong convictions regarding the essentiality of metres in poetry, continued to do so, while there were some others who adopted both the styles. All new comers, however, took to free verse as the current fashion among authors and the new generation of poets. Some of the out-

standing authors and books of the period are: K.L. Sethiya, *Kunkun* (Sujangarh, 1970); Gordhana Sinha, *Kirakara* (Pilani, 1971); Sanwara Daiya, *Kala ara aja rai bichchai* Bikaner, 1972); Manaka Tiwari 'Bandhau', *Akharamala* (Bikaner, 1972); K.L. Sethiya, *Lilatans* (Calcutta, 1973); Nanda Bhardwaj, *Andharapakha* (Jodhpur, 1974); Mani Madhukar, *Pagahero* (Jaipur, 1974); S.P. Joshi, *Bola Bharamali* (Jodhpur, 1974); Paras Aroda, *Jhala* (Jodhpur, 1974); N.S. Bhati, *Miran* (Jodhpur, 1976); C.P. Dewala, *Pagi* (Gotipa, 1977); Purusottama Changani, *Sansan ro suta* (Jaisalmer, 1977); R.D. Shrimali, *Mharoganva* (Jaipur, 1978); Mohd. Siddique, *Jujhati juna* (Bikaner, 1979); N.S. Bhati, *Barasan ra digoda Dungara langhiyan* (Jaipur, 1980); Jyoti Punja, *Sannana na santa* (1981); Chetana Swami, *Sawala* (Dungaragadh, 1983), etc. Those who have occasionally written in free verse are also continuing with the metres. The stage poets, barring the humourists, are also very much in the metrical compositions The quality of free verse used by the younger poets is not upto tne mark. They really posses any sense of pauses and punctuations, and only observe it as a ritual by putting some irregular lines and phrases separately.

Raw.S

FREE VERSE (Sindhi) in Sindhi, as in many other languages of the world, is not free enough: it does not disregard metre, nor does it do away with rhyme completely. Composed in one or the other Indian 'chhanda' or Persian 'bahr', free verse in Sindhi lacks regular metre and metric line-length, and employs either more, or less, number of 'charanas' (feet) or 'arkaan' (pillars of Persian prosody) on which rests the respective metre. Rhyme is retained not in a regular way, as it is done in the metrical poetry, but in the way that gives it the much-desired momentum and breaks the monotomy of tone and intonation. For its generic effect, it depends on the natural speech rhythms of the language.

Origin of free verse in Sindhi may be traced back to some attempts at the similar structuring of verse in the second half of the 19th century. But it was in the fifth decade of the present century that free verse in Sindhi came to have its proper form. Associated with the progressive movement in Sindhi literature in the early forties, it had its early votaries in Sheikh Ayaz and Abdulrazaq 'Raaz', though both of them did not evince the same kind of socialist fervour. While Raaz's free verse showed signs of escapism, his underlining the social disparities notwithstanding, Ayaz's was suffused with socialism of emotion, as against socialism of commitment. His is, perhaps, the most notable example of the early free verse in Sindhi.

Born of the modern attitudes to life, including the above mentioned socialist one, free verse soon became a vehicle of the miscellaneousness of modern experience. It come to represent romanticism, realism and modernism separately and all in one. In the independent India, many Sindhi poets have tried their hand at free verse and created syntax and/or cadence-centred prosodies of their own within the one general prosody they have known traditionally. And the modern complex life around them has lent itself easily to such forms of expression in it. Krishan Rahi's 'Diyaari' (Festival of lights) in his *Kumach* (Bow of the fiddle, 1969) and Sugan Ahuja's 'Kaanun lanve tho' (The crow utters a loud cry) in the *Nain duniya* are laudable attempts in free verse. Narayan Shyam's 'Waari-a bharyo paland' (A skirtful of sand) in his *Achhinde laja maraan* (Shy of offering, 1972) is characteristic of the genre. Hari 'Dilgir's unjayalu bukhayalu roohu' (The thirsty, hungry soul) in his *Pala pala jo parlau* (Sounding of every moment, 1977) and Harumal Sadarangani's 'Agite disu' (Look ahead) in his *Cheekha* (Shriek, 1977) are successful attempts to develop fully the expressive function of free verse.

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Mo.J.

FREE VERSE (Tamil). In the first quarter of the 20th century, it was the national poet C. Subramania Bharati who started writing free verse in Tamil under the influence of Rabindranath Tagore and Walt Whitman. He called his poems 'vachana kavitai' (prose poems); they are under the title *Katchikal* (Scenes). He wrote on pleasure, sun, wind, sea, etc, in simple and sweet style. Though they are prose lines proper, they have all the poetic beauties, and hence the name befits them. Scholars consider him as the father of free verse in Tamil.

It was only in the thirties, a genuine attempt was made to popularise this genre. N. Pichamurti (pseud. Bikshu and N.P), K.P. Rajagopalan (K.P.R.) and K.N. Subramanian (pseud. Mayan) were the few who attempted to write free verse in the early period. The journals *Manikkoti* and *Eluttu* devoted their pages to this kind of poems.

The first book of free verse was that of Vallikkannan and was titled *Buddha bhakti and other prose poems*. This book of 32 pages was published in the year 1944.

Later, Putumaippittan (real name S. Viruttachalam), Trilok Sitaram, T.K. Sivasankaran, S.D.S. Yogi, C.S. Chellappa and many others wrote verses in literary journals in this form.

During the sixties the free verse was given the name 'putukkavitai' (new poetry) which is still in use for this genre. Here are a few lines from the early 'new poetry' of N. Pichamurti:

"In the black caves
of the dark hills
the light-cow shouts
The ray-calves wail
Slowly in the chamber;
The golden eagle, the sun,
remains unmoved-
Light and darkness mingle
like the union of
the snake and viper
Time runs out"

The poems of N. Pichamurti are simply beautiful for their content and description of nature. His long poems such as *Malai arachi* (Rain queen) and *Chaka maruntu* (Medicine for deathlessness) are worth mentioning. His works were published under the title *Kattu vattu* (The wild duck, 1962) it was then followed by *Valittunai* (The guide, 1964)

The growth of free verse in Tamil was boosted by the journal *Eluttu* between 1960 and 1962. The poets who wrote in this monthly included S.Vaittisvaran, Chuntara Ramaswami, T.S. Venugopalan, C.Mani, K. Kasturirankan, T.K. Doraiswami and Tarumu Sivaramu (real name T.C. Ramalingam).

The publication of *Putukkuralkal* (New voices) consisting of 63 verses of 24 poets is a landmark in the history of Tamil New poetry. It had a great impact on young writers.

Vanampati, Tamarai, Kanaiyali, Dipam, Natai, Ak, Kachatatapara, Nanaratam are some of the journals which allotted space for new poetry. Many used this opportunity, and this genre in Tamil grew rapidly in the seventh decade.

A group of young poets joined together to form a movement under the banner of 'Vanampati' (Nightingale) in 1971. They conducted seminars and symposiums and brought out some issues of new poetry. Among the poets who wrote in *Vanampati* special mention is to be made of Puviyarachu, Chirpi Balasubramanian, Akniputran, Tamilanpan and Nani.

If *Eluttu* is considered as the first milestone in the development of the new poetry in Tamil, the second place goes to *Vanampati*. During this period, the poets experimented in many ways. They wrote long and short poems; there were satires and violent outpourings. The economic imbalance, social injustice, political frauds and religious beliefs were vigorously attacked by these angry young poets.

Freudism, Surrealism and Existentialism could be traced in the analysis of the poems of this period.

As for the contents, the late critic N.Vanamamalai classifies them into ten categories: Life, Death, Sex, Frustration, Individualism, Stream of Consciousness, Poet's duty, Writer's work, Similes-Metaphors-Images and Obscurity.

A description of the moon is given in the following lines:

"The sky house of
blue distemper,
I rented to a
white girl out of
generosity;
Oh, how many nails
had she put on the wall!"

The poem ends as follows:

"Oh, uncrowned princess
of the sky kingdom!
How many diamonds
have you in your treasure!
Wont you sprinkle
two star flowers?
My love would like to have
diamond studs!"

The new poetry of Tamilanpan named *Kankaiyum kaviriyum* (Ganges and Cauvery) speaks of national integration.

For some poets a short metaphor, a sharp simile, a wit or a piece of humour may form the nucleus of a poem.

N. Kamarachan's *Karuppu malarkel* (Black flowers) and *Suryakanti* (Sun flower), Nanakkuttan's *Anru veru kilamai* (That was a different day), Abdur Rahman's *Palviti* (Milky way) and *Neyar viruppam* (Listener's request), Tamilanpan's *Toni varukiratu* (The boat arrives) and *Tivukal karaiyerukinrana* (The islands climb on the shore), Mehta's *Kanniro pukkal* (Flowers of tears), Mira's *Kanavukal+karpanaikal=kakitankal* (Dreams+Imaginations=papers). E.Shanmukam's *Chennel vayalkal* (Paddy fields), Abi's *Maunattin navukal* (The tongues of silence), C.Mani's *Varum pokum (Will come and go)*, Chaktikkanal's *Kanakamparamum decembero pukkalum* (The flowers of kanakamparam and December) are some of the well-known collections of new poetry in Tamil.

The poets of this genre had a fascination for mini collections. They were 2"x2" size or a little bit bigger or smaller, with just 16 or 24 pages. The poems were very short, sometimes in eight or ten words. For nearly five years from 1972, when *Pulli* (The dot) was first published, this kind of mini-collections were in vogue.

Pulli was in 32 pages and had poems from poets such as K.N. Subramanian, Vaitisvaran, Nilamani, Nanakkuttan, etc. Its price was 30p. It was followed by *Vellam* (The floods) of Kalapriya, *Utayam* (The dawn) from Papanasam, *Rachikan* (The fan) from Rajapalayam, *Alaikal* (The waves) from Madras and *Katampam* (A garland of various flowers) from the students of Pachaiyappa's College, Madras.

The new poetry or the free verse in Tamil has come to stay, in spite of the early attacks from the conventionalists. More and more poets are attracted to this kind of

writing. Some write freely on sex in their poems; some pour out their anger on the society; some hit out at the politicians; some laugh at the hypocrites; some ventilate their philosophy; and some muse over nature.

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R.K.

FREE VERSE (Telugu). Ever since the Second World War came to a close, there has been a perceptible swing in Leftism in Telugu poetry. Srirangam Srinivasa Rao, popularly known as 'Sri Sri' led a revolt against the Romantic Movement which began with Rayaprolu Subba Rao. The new group was influenced in a large measure by the Impressionists and the Surrealists of the West and sought to break away from the conventional verse forms including the 'Gita metre' so largely employed by the Romantics. Free verse has become their favourite medium. They wanted the economic discontent and the disillusionment following the emergence of political freedom to be channelised for the class war. Sri Sri led the new poets, who in their search for beauty and justice, saw only the evils of social injustice and economic inequality around them.

For the free verse in Telugu, Srirangam Narayana Babu, Sri Sri and Pathabi are the eminent trio. Narayana Babu had always related the local with the universal and infused a new life into it by the power of his own personal emotion. Among the younger voices it is only Madiraju Rangarav who closely resembles the orginators of this new verse form. He is authentic as well as original in imagination. Rangarav's best poem is *Violin pai ragamt* (In tune with the violin, 1978). He depicts the conflict between the outer and inner worlds in his own brand of symbolism. Despite occasional lapses into vagueness and obscenity, his work is full of power and feeling. Because of his preoccupation with the image of the tree, Ismail rendered his ideal in another great poem 'Mrityu vriksham' (The tree of death, 1977). Brevity of expression seems to be the hall-mark of his verse. Among the newer poets, K.S. Srimannarayana, author of *Veluthuru pittalu* (Birds of light, 1978), B.N. Swami, K.S.V. and Kolakaluri Enoch are worth mentioning. Their characteristics include economy of words, depth of philosophy and a striking twist at the end of every poem.

The free verse, thus has come as a strong reaction to the ivory-tower approach of the Romantics. It has come to stay as a part of the progressive movement. The Marxist ideology helped the exponents of the Telugu free verse in social orientation. There is authenticity in the poetry of their new leader, Kundurti Anjaneyulu. He indulges in deep self analysis. He finds a spontaneous expression through rich and succinct images and words. But in his followers, because of their experimentation, communicability is affected. Some of them are subjective poets and some others, social realists. The free verse is becoming mostly intellect-oriented and it is a pity that the fervour for radical reforms is waning away. But it has come to stay as a part of Telugu modern poetry and it is bound to usher in a new age, both in thinking and in writing.

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S.M.K.

FREE VERSE (Urdu). The emergence of free verse in Urdu, under the name of azad nazm was caused by factors like western influence, the rapidly changing modern world and the growing dissatisfaction of Urdu poets with the inherent rigidity and inflexibility of the traditional Urdu metrics. This dissatisfaction manifested itself in a chain of experiments and innovations in form and technique of Urdu verse, during the last decade of the 19th and to the first quarter of the 20th century. The blank verse also like-wise originated in Urdu in the late 19th century by the forerunner of modern Urdu poetry, Mahammad Husain Azad. Besides him it was practised by Abdul Halim Sharar (1860-1926) and several other poets of the early 20th century. It was indeed a revolutionary change. The revolutionary voice of Azmatullh Khan, making forceful pleas to discard Urdu 'aruz' (prosody) in favour of the Hindi 'pingal' added fuel to fire. The movement soon found favour with the younger generation of Urdu poets who were keen to mould the Urdu verse so as to make it an effective instrument of expression. Their new sensibilities, the growing necessities of a busy industrialised world and the desire to come at par with modern poetry in the West all combined to accord free verse the status of an independent genre in Urdu poetry.

The rationale of free verse in Urdu was thus the new poets' dislike of traditional metres and desire to free poetry from the hard clutches of rigid prosody. Yet, contrary to 'English Free Verse' or French *Vers Libre* (its direct and immediate sources) Urdu azad nazm did not, and could not, do away with the metre, nor could it evolve itself by mixing different metres. What it did in fact was only the adoption of an unconventional use of the metre.

The beginning of free verse in Urdu was made, informally, by Azmatullah Khan when he used the form for translating a few lines of Shelley's *The Cloud* which formed the opening of his famous article 'Shairi', published in instalments in the Quarterly *Urdu* (October, 1923 to April 1924). But the credit of formally introducing azad nazm as a distinct verse form in Urdu goes to Tasadduq Husain Khalid, who first experimented with this

form in 1926, though his collection of poems *Sarud-e-Nau* came to be published as late as 1948. Azad nazm, however, was popularised and given firm footing by N.M. Rashid. His *Mavara* (1941), a collection of free verse as well as regular verse poems including sonnets, was the first landmark in the history of Urdu free verse. Besides inviting severe antagonism and hostile criticism from the old and tradition-loving poets and critics, it attracted some very enthusiastic supporters and protagonists from the younger generation. Miraji, another important Urdu poet, who began to write free verse almost at the same time as Rashid, was a poet par excellence and master artist of free verse. His collection of free and regular verse poems, *Miraji ki nazmen,* which came out a few years after *Mavara,* comprises some strikingly original and artistically exquisite free verse poems. Rashid and Miraji form the 'avant-garde' of the Urdu vers librists. These two dominated the prepartition free verse poetry of Urdu. Some of the other poets who experimented with this form before partition are: Muhammad Din Tasir, Mukhtar Siddiqi, Ahmad Nadim Qasm; Zia Jalandhari, Aziz Hamid Madani, Aziz Jahan Ada Badayuni (Ada Jafri), Makhdum Muhiuddin, Munibur Rahman, Anjum Romani, Altaf Gauhar and Krishan Mohan.

The post-partition era of Urdu poetry, specially the period from sixties onwards belongs to azad nazm, so far as the 'genre' of 'nazm' is concerned, having overcome the upperhand of all the regular verse forms, (except Ghazal, which is still the dominating soul and moving force of Urdu poetry). Azad nazm has come off as the vogue of the day. Even the prominent progressive poets, who had stayed away from free verse in the pre-partition period (with the sole exception of a couple of Makhdum Muhiuddin's poems) were now attracted to use azad nazm as an instrument to propagate their ideas. Along with the old stalwarts, Rashid, Miraji and Tasadduq Husain Khalid, who kept on writing free verse until the last moment of their life, the younger poets like Mukhtar Siddiqi, Zia Jalandhari, Manibur Rahman and Krishan Mohan, who had started free verse writing under the influence of Rashid and Miraji in the pre-partition period, blossomed into maturity in the post-partition era. Some of them have made this 'formless form' a real 'thing of beauty'. Other poets who employed the form successully include Faiz Ahmad Faiz, Sardar Jafri, Kaifi Azmi, Yusuf Zafar and Majid Amjad. A host of Urdu poets of a still younger generation have also since adopted free verse and are using it often as a powerful means of revealing their inner self. This galaxy of poets includes Akhtarul Iman, Khalilur Rahman Azmi, Qazi Salim, Muhammad Alvi, Khurshidul Islam, Amiq Hanif, Balraj Komal, Shamsur Rahman, Faruqi, Baqar Mehdi, Shaharyar, Kumar Pashi, Adil Mansuri, Nida Fazli, Mazhar Imam from India, and Ibn-i-Insha, Munir Niazi, Wazir Agha, Jafar Tahir, Abdul Aziz Khalid, Iftikhar Jalib, Anis Nagi, Athar Nafis, Fahmida Riyaz, Kishwar Nahid, Iftikhar Arif, Parvin Shakir from Pakistan to name only a few luminous ones.

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M.H.K.

FULMANI O KARUNA (Bengali) is an early Bengali narrative prose work by Hana Cahterine Mullens. The book is apparently like a novel, but in fact it is not a novel in its theme and structure. The title page is bilingual. It goes like 'The history/of Phulmani and Karuna/A book for/Native Christian Women/Fulmani O Karunar/bibaran,/strilokder shiksharthe birachita/ Calcutta/Printed for the/Calcutta/Christian/Tract/And Book Society,/By a Baptist,/At Bishop's/College Press./ (1st edn.)/1852/(3000 copies). The name of the book was first mentioned in the *Descriptive Catalogue of Bengali Works* (1855) by J. Long. The story of the book centres round the two main women characters, Fulmani and Karuna. The author has propagandised for Christianity and tried to establish the religious supremacy of Christianity over Hinduism through comparative treatment of the characters of Fulmani and Karuna, in particular where happiness and success make Fulmani peaceful and contented because of her firm faith in and practice of Christianity. On the other hand Karuna suffers a lot because of her insincere and slack practising of Christianity in life. A parallel set of characters 'Madhu and Parey' have also been drawn to show the greatness of Christianity. An indisciplined Madhu meets tragic end whereas Parey, a sincere devotee of Christ, meets her end peacefully and happily. Thus the book is full of preachings and does not at all concentrate on human problems. The author, in spite of many years in India, never bothered really to focus on any Indian social problem in her book. The language of the book, however, is intelligible and the style is more or less simple, but the story is not original. It is based on the story of *The Last Day of the Week*, reference to which is available in *The Last Day of Baptist* (1852), and in *The Calcutta Christian Observer* (1852). The book was reprinted with an introductory note by Chittaranjan Banerji in 1952.

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Na.S.

FURTADO, JOSEPH (English) is a Goan lyric poet in English. His *Poems* (1901) and *Lays of Old Goa* (1910) were followed by *A Goan Fiddler* (1927) which, Edmund

Gosse thought, achieved "spontaneously the attitude which Wordsworth had consciously to cultivate". Furtado had an aptitude for the ballad-form, and could impart to his verses the lilt and the lyrical-cum-dramatic quality that is peculiar to the genre. *The Desterrado* (1929) was welcomed for its radiant and childlike innocence, while *Songs in Exile* (1938) revealed at once Furtado's sense of the Catholic tradition and his own unblemished taste for life. Furtado's songs, with their directness, integrity and disarming ease of utterance are a far cry, indeed, from the contemporary experiments in obscurity and excessive orgies of sophistication. Furtado had his roots in his village in Goa and, although he had to leave it in his search for a living, the exile's heart was never far from his ancestral moorings. He could hardly help contrasting country and urban mores, and he often surrendered to a nostalgia that found expression in some of his lyrics. Understandably his range was rather limited, but within those limits he constantly rings changes, and thus love poems and nature poems jostle with humorous, reflective and patriotic poems. His plain songs, simplicities and homespun humanity cumulatively present a way of speech and a way of life that were characteristic of a time that is no more. While the enchantment has faded away, one's memories fondly return, and one's eyes are filled with tears! Furtado also published a piece of historical fiction, *Golden Goa!* (1938) telling the tragic story of Tulsibai and evoking the horrors of the inquisition.

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K.R.S.I.

FUTURE POETRY, THE (English) by Sri Aurobindo is a series of essays, comprising a historical as well as critical assessment of English poetry and an inquiry into the possibilities of 'overhead aesthesis' informing and sustaining the 'future poetry' as the 'mantra' of the Real, originally appeared in the *Arya* (1917-20) and was later republished in book-form in 1953. Although it all began as a critical notice of J.H. Cousins's *New Ways in English Literature*, the review was but the starting-point, and the rest of the unfolding argument was drawn from Sri Aurobindo's own ideas and his already conceived view of Art and Life. In his major works notably *The Life Divine*, *The Psychology of Social Development* ('The Human Cycle') and *The Ideal of Human Unity*, Sri Aurobindo speculated in considerable detail on the probable configuration of the future when human consciousness may have accomplished the destined evolutionary leap from the mental to the supramental man, this climactic change on the individual plane effecting also a qualitative change in the functioning of society and of the global human family itself. But will not the broadening, deepening and heightening of human consciousness be reflected in poetry and the arts as well? Thus the future man, as he gains rung after rung in the ladder of ascending consciousness, should be able to breathe into his poetry a purer and richer soul-quality inspired by the godheads of Truth, Life, Beauty, Delight and the Spirit, thereby transforming utterance into something comparable to the Vedic mantra. Truth of course is the eternal fountain, but round it play the illumined powers of Life, Beauty and Delight casting a phosphorescence on the view, and the Spirit is the ground-of-all, womb of all. The Vedic seers of four or five thousand years ago had a vivid conception of the Reality behind the ambiguity and chaos of Appearance, and when they tried to give form to their conception, they trafficked in symbol and myth, and shaped their utterance as mantric incantation "that rhythmic speech which rises at once from the heart of the seer and from the distant home of Truth"

> Intuitive knowledge leaping into speech...
> In metres that reflect the moving worlds,
> Sight's sound-waves breaking from the soul's great deeps.
> *(Savitri)*

In the mantra, sound values, thought-values and soul or spiritual values are present, fused in their highest intensities; and such poetry should be able to leap over the meddling middle terms like the analytical interpretative intellect and achieve instantaneous communication, much as light pierces the atmosphere and embraces the object at once. As the sahridaya or poetry lover hears the mantra, "thought, vision, feeling, sense, the body's self" are all seized unalterably, and "all knowledge rushes on him like a sea". The purpose of poetry is to see and make others see, and hence 'vision' is the poet's primary endowment, and the mantra his means to reach the sahridaya and make him also share the vision. The real poetic word is no short-hand substitute for thought, it is itself a spark of creative life and joy, an emanation of 'satchidananda'. 'Aesthesis', as Sri Aurobindo saw it, comprises the rasa or quintessential taste of an experience, its enjoyment or bhoga, the arising from there to a sheer ananda or delight of existence. A pure spiritual ease and acceptance, a turn towards unqualified universality and the pure bliss of the whole experience would be the marks of the future when it originates from and is shaped by the 'overhead' regions.

Aside from theory and prophecy, *The Future Poetry* contains also an unconventional but illuminating survey of English poetry from the beginnings to the times of Whitman, Carpenter, Tagore, Yeats, Meredith, and Stephen Phillips. Of the greater English poets notably Chaucer, Marlowe and Shakespeare, Milton, Blake and Coleridge, Wordsworth and Byron, Shelley and Keats, Tennyson and Browning, Sri Aurobindo writes with a seer's percipience and certitude, and Whitman is described as the most Homeric voice since Homer. And

wherever necessary, Sri Aurobindo indicates the filiations between English poetry and the mainstream of European poetry.

Prasad has pointed out that, when Arnold declared that "genuine poetry is conceived and composed in the soul" and when Abbe Bremond said that poetry must aspire to a condition of prayer, they were but fumbling towards the Aurobindonian overhead aesthesis. But with Sri Aurobindo, the new aesthesis is integral to his new yoga and metaphysics and sociology, and is grounded on his own spiritual insights and realisations at the Alipur Jail and later at Pondicherry. Before he wrote *The Future Poetry*, he had himself made the ascent in consciousness (as described, for example, in his poem 'Thought the Paraclete') and had found that at the overhead regions.

> The Word, a mighty and inspiring Voice,
> Enters Truth's inmost cabin of privacy
> And tears away the veil from God and Life. *(Savitri)*

As examples of 'overhead' poetry, Sri Aurobindo gave Virgil's *'sunt Lacrimae rerum'* (the touch of tears in mortal things) and 'anityam asukham lokam' from the *Gita*, as also Hamlet's "Absent thee from felicity awhile" and Wordsworth's "Voyaging through strange seas of thought alone". In the last phase of his life, Sri Aurobindo himself often wrote from over-head levels, notably in the symbolistic-epic *Savitri*. In the poetry of some of Sri Aurobindo's disciples for example, Subramania Bharati in Tamil, Nishikanta in Bengali, Sumitranandan Pant and Dinkar in Hindi, Bendre in Kannada, Sundaram and Pujalal in Gujarati—there is his clear influence and, even if the breakthrough to the overhead or mantric poetry may not yet have taken place, the way has been prepared for it, and at least the first streaks heralding the new dawn have appeared on the horizon.

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K.R.S.I.

GA GITA (Rajasthani), a collection of poems by Mohana Aloka (b. 1942) was published in 1981. The book has won the highest awards from the Rajasthan Sahitya Akademi, Udaipur and Sahitya Akademi, New Delhi (1983). It has been considered as an outstanding contribution to Rajasthani literature for its authentic articulation of the sorrows and joys of the downtrodden, deep faith in human values, intimate style and effective diction. There are fifty odd poems in the collection, some in free verse, some in the style of ghazals, and others with rhymed terminations.

The entire perspective of his creation is rural and the impoverished peasantry has found expression in his poems. He has also talked of drought and famine, and the accompanying repercussions on health, hygiene and living conditions. As is usual with every upcoming poet, he has his own weaknesses of sentimentalism, loose experimenting with metres, styles, language, modes of expression, etc.

Raw.S.

GADANA KESODASA (Rajasthani), a poet, was the son of Sadamala, who was introduced to the court of Maharaja Sura Sinha of Jodhpur by Govind Bhati and was granted the village, Chindiya. Like his father, Kesodasa also enjoyed the patronage of Maharaja Gaja Sinha, son of Sura Sinha and got an award of a 'lakha pasava' from him. The dates of his birth and death are a matter of controversy, yet they can be put roughly between 1553-58 to 1662-63. On the death of Amara Sinha Rathoda at Agra in 1644, the poet composed poems in his praise. His known works are: *Gajaguna rupaka bandha* composed in about 1625 in honour of Gaja Sinha's bravery and victory in the South, in 'duha', 'kavitta', 'gaha', 'adilla' and other metres, numbering about one thousand. The special feature of this poem is the metaphorical description of the army in terms of the Nath Jogis and the use of Hath yoga terminology. *Nisani vivekavara* in 28 pieces with vedantic outlook, *Rava Amara Sinha ra duha* a historical poem, *Chhanda Mahadevaji ra* in 23 stanzas in honour of Lord Shiva, *Chhanda Shri Gorakhanathaji ra*, a devotional poem in praise of Gorakhanath are some of his important works.

He also wrote 5 sorathas on Ratana Sinha Hada of Bundi and several 'dingal gits' on various contemporary heroes which are very appealing.

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P.L.M.

GADANA SIVADASA (Rajasthani). Gadana Sivadasa, a charana poet of the Gadana sub-caste of the 15th century, wrote *Achaladasa khichi ri vachanika* (1443) to commemorate the heroic deeds of Raja Achaladasa of Gagaronaga (Kota). When Hussanga Gauri of Malava, attacked Gagaronagadha in 1423 the poet was present in the fort. The poem which has been written both in poetic prose and verse, describes the warriors in the battle, the compostion of the armies, details of the battle, the 'jauhara' (the self-immolation of ladies in the fire) and the end of the battle. The metres used are 'duha', 'kundaliya',

'gatha', 'rasavala' and 'kavitta'. There are internal and external rhyming terminations in the prose. The poem is easy to understand and appreciate and carries much historical as well as poetic and linguistic importance.

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P.L.M.

GADANAYAKA, RADHAMOHANA (Oriya; b.1911) is a lyricist and balladist in modern Oriya literature. He is well acquainted with other languages also like Sanskrit, Bengali and English. He started working as a Production Officer in the Directorate of Education of Orissa, but did not continue for long. Gadanayaka always wanted to be a free man without any bondage so that he could be a sincere and dedicated poet. In 1925 he started his poetic career by writing a poem in *Gadajata basini,* a journal of that time. His early poems are collected in *Banarajinila* (The forest's blue, 1968, written during 1925-28). But his collection, *Kabyanayika* (Poetry, the heroine, 1945) established him as one of the leading poets of the day. In the poem 'Kabi neba pam basana mora' (My aspiration to be a poet) he narrates the objective of his poetic vision. Prior to this, he translated *Sohrab and Rustum* of Arnold and *Meghaduta* (The cloud messenger) of Kalidasa into Oriya successfully. His poetic drama *Kalidasa* (1940) is based on the life and achievement of the great poet. The poet's other books like *Utkalika* (Stories of Utkal, 1945), *Smaranika* (Stories of remembrance, 1950), *Kaishorika* (Stories of adolesence) and *Samukara swapna* (Dream of an oystershell, 1961) are fine collections of ballads. As a ballad writer, he is next only to Godabarisa Mishra, the noted poet of 'satyabadi' school. His *Pashupakshir kabya* (Poems of birds and beasts, 1959) is a beautiful collection of ballads on beasts and birds. *Mausumi* (Monsoon, 1951) is a collection of narrative poems which reminds us of Shelley's 'Ode to the West Wind.' In *Dhusara bhumika* (Grey preface, 1960) he narrates the grey stories of the post-independence period. The poem *Ayi prithi* (Oh, earth) recollects the plentiful days of Prithu, the mythical king described in the *Bhagavata,* when this earth had to become a cow (Kamadhenu) to cater to the needs of the people. *Duiti tahara dena* (His two wings, 1954), a collection of poems, depicts the contemporary scene and happenings of the country. *Surya o andhakara* (The sun and the darkness, 1974), a memorable collection, earned the Sahitya Akademi award for the poet in 1975. Unlike his contemporaries, Gadanayaka did not join any camp. He is individualistic in temperament. Being a ballad writer, he has not accepted modernistic approach and technique of poetry.

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S.P.

GADAYUDDHA (Kannada) is one of the greatest works of Kannada literature and the masterpiece of Ranna, a Jaina poet of the 10th century. As is evident from his own statement he wrote four works, viz., *Parasuramacharitam, Chakreshvaracharitam, Ajiteshvarapurana* and *Sahasabhimavijayam,* also called and popularly famous as *Gadayuddha.* Of these four, only the latter two are extant. Evidence is clear from his own work *Ajiteshvarapurana* that Ranna wrote it in 993. Since the name of *Gadayuddha* is not mentioned in *Ajiteshvarapurana* along with the other two works, it could be presumed that *Gadayuddha* was written about 10 years after *Ajiteshwarapurana* was written. The powerful treatment of sanguine heroism (vira and roudra rasas) in *Gadayuddha* reflecting the spirit of the heroic age in which the dynasties of Karnataka fought for supremacy, which is in sharp contrast with santa the sentiment of quietism, has prompted some critics to believe that this work must have been written by Ranna in the prime of his youth. But it should be remembered that the creative faculty does not age in direct proportion to the aging of the body. At any rate, it was in the reign of the Chalukyan Emperor Tailapa II (973-997) whose patronage Ranna had earned that he got the title Kavichakravarti (emperor among poets) in recognition of the excellent poetic qualities of *Gadayuddha.* In the poem, the exploits of Prince Satyasraya (who ruled from 997 to 1008), are described and his attributes are ascribed to Bhima, the hero of the poem. In this respect Ranna is evidently imitating Pampa who, in his *Vikramarjunavijaya,* equated Arjuna with his patron Arikesari, a powerful vassal of the Rashtrakuta Emperor Krishna II. The main title of *Gadayuddha* is *Sahasa-Bhimavijaya,* which again is patterned on *Vikramarjuna-vijaya.* As a matter of fact, the motif, the sequence of events, characterisation of Duryodhana—all these features of *Gadayuddha* have been modelled on the 13th canto of *Vikramarjuna-vijaya.* Ranna is also indebted to *Urubhanga* of Bhasa and *Venisamhara* of Bhattanarayana. But it must be noted that *Gadayuddha* is not a replica either wholly or in parts of the works cited.

The dramatic quality of *Gadayuddha* is the result of the direct influence of *Venisamhara.* Some scholars even go to the extent of suspecting that *Gadayuddha* might have been written as a play and later transformed into a champu kavya. The introduction of vidushaka (a humorous character) and kanchuki, typical characters in Sanskrit plays, the predominance of dialogue with very little narration and description of situations resembling scenes of a play, the fast tempo of events of a single day happening almost in a single place (i.e. the battlefield), dramatic conflict and irony present in the poem—all these factors establish the fact that the work might have been conceived, if not actually written, as a play. The parallelism between the adult imps ('marulgal') stalking the battlefield of Kurukshetra which tease and forewarn

Duryodhana about his impending death at the hands of Bhima and the witches in Shakespeare's *Macbeth* cannot go unnoticed by any discerning reader familiar with Shakespearean tragedy. The dramatic potentiality of *Gadayuddha* has been fully exploited in the dramatic version of the poem *Gadayuddha nataka* by B.M. Srikantia.

The theme of *Gadayuddha* centres round the mace-duel fought out between Bhima and Duryodhana on the last day of the eighteen-day Kurushetra battle. The main object of the poem, as declared by the poet himself, is to describe the duel between these two sworn enemies. But he has also cleverly managed to unfold before the imaginative vision of the reader the entire panorama of the happenings of the Mahabharata story through a literary device which the poet terms as 'simahavalokanakrama' (the manner of a lion casting a casual glance at the forest in front of it) by interspersing allusive references to events in the texture of the dialogues of the *dramatis personae*—Draupadi and Bhima; Dhritarashtra, Gandhari and Sanjaya on the one hand and Duryodhana and the imps and Duryodhana and Bhima and lastly between Duryodhana and Aswatthama on the other. This device of Ranna may be compared to the flash-back technique of the cinema or the stream-of-consciousness novel. The main event is of course the mace-duel. As a consequence of a series of humiliations suffered by Draupadi at the hands of Duryodhana and his younger brother Duhshasana, Bhima had sworn to kill Duhshasana and tie up the dishevelled lock of hair of Draupadi by smearing the hair with his blood, and to deliver a mortal blow on Duryodhana's thigh; the fulfilment of the latter oath culminated in the victory of the Pandavas in the Kurukshetra battle. Since Bhima was the hero of the day, the work is justifiably entitled *Sahasa-Bhima-vijayam*.

The two main characters of this great work of poetic beauty and dramatic quality are, of course, Bhima and Duryodhana. Though Bhima is meant to be the hero of the poem, Duryodhana even with all his past sinful acts emerges as the hero and rises to tragic heights exhibiting noble qualities of ideal friendship and unbounded parental and brotherly affection (when he comes across the dead bodies of Karna, Duhshasana and others). He shines as a true kshatriya when he admires the brave and lone fight that Abhimanyu gave against the might of Drona. Poet Ranna betrays a lurking sympathy for the prati-nayaka and even calls him mahanubhava (a great soul). On this last day of the Kurukshetra battle, all the kith and kin of the Kauravas and the Pandavas, except Bhishma, were lying dead on the battlefield. Though Duryodhana is advised by his parents and Sanjaya to give up the idea of fighting out the lost battle, Duryodhana declares that he is not fighting to retain his kingdom but to stick to his firm resolution (chala) to fight as a true kshatriya ("Chalakirivenallade nelakirivene"). Though Bhima wins the battle, it is undoubtedly Duryodhana who wins the admiration and the heart of the reader.

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M.V.S.

GADGIL, GANGADHAR (Marathi; b. 1923) is a versatile Marathi writer, particularly famous for his excellent short stories. Born and educated in Bombay (M.A. in Economics and History), he started his career as a lecturer in Economics in Sydneham College, Bombay.

Gadgil has written novels, travelogues, one-act plays, literary criticism, essays, etc., but his reputation rests more on short story than any other genre. He started writing short stories in his college days. His first collection of stories, *Manaschitre* (1946), only indistinctly reflected a 'new attitude' towards literature, as if he did not find proper expression to his new experience; but very soon he was able to do it and his 'new' stories burst forth like a torrent.

Gadgil was representing the 'new wave' that was sweeping over Marathi literature in the forties. Horrors of the second World War, communal riots at the time of independence, and subsequent political flux, dehumanization due to machine age had gradually shaken many fond illusions. We were as if living in a world of make-believe, while the reality was quite different. Sensitive, talented writers gave expression to this disillusionment.

Gadgil was the foremost exponent of the new short story which expressed this new consciousness, and he was the boldest experimenter of the form. A true realist, he negatives illusions and romantic ideals that we hug for comfort. His stories are the expose of the modern life, of self-deceit and brutalities hidden in man. The disillusionment that led him to a cynical attitude towards life, is reflected in his later stories.

His stories are collected in *Manaschitre* (1946), *Kadu ani Goda* (1948), *Navya vata* (1950), *Talawati chandane* (1954), *Vegale Jag* (1958), *Palana* (1961), *Gunakar* (1965), etc. *Gadgilanchya katha* is a collection of his selected short stories. Gadgil experimented with other forms also.

His first novel *Liliche phool* (1955), psycho-analytical like his stories, depicts the inner conflict of man's sexual impulses. *Durdamya* is in complete contrast to his other writing. It is a biographical novel on the life of Lokmanya Tilak. Except for *Jyotsna ani Jyoti*, which was a problematic play for experimental theatre, Gadgil's one-act plays

are humorous. His humour is sometimes satirical and crisp, but usually light, occasionally bordering on frivolity. Bandu is his popular humorous hero.

Gopuranchya pradeshat (1952) is a travelogue covering his travels in South India, while *Sata samundra palikade* (1959) contains the articles on his travels abroad, which carry the stamp of his personality. His reputation as a critic is no less striking than that as a creative writer. His essays on the theory of creative literature and his evaluation of modern literary works, his exposition of the 'new' story and stout defence of the 'new' forms are included in his two well-known books, *Khadak ani pani* and *Sahityache Mandand.* They are considered as a valuable contribution to modern Marathi criticism. *Ole unha* is a collection of his literary short essays. *Phirkya* is yet another collection of his light essays.

Gadgil has received several honours and awards. He got the first prize in a short story competition of *New York Herald Tribune*, 3 State awards for *Talawatil chandane* (1956), *Ole Unha* (1957) and *Sata samudra palikade* (1960). He also received Rockefeller Foundation Fellowship (1967). He was the Vice-President of Marathi Maha Mandal, President of Marathi Sahitya Sammelan, Raipur. He is also an honorary professor of Marathi in Bombay University.

Gadgil has also written for children. *Lakhuchi-Rojnishi* (1948) and *Amhi aple thor purush honar* (1957) deserve special mention. He is well-known in the world of Economics for his books on that subject, chief among which are *Arthik prashna ani arth rachana* (1953), *Niyojan ani samriddhi.* He is equally facile in English.

Basically an experimenter, Gadgil has always remained in the forefront of Marathi literary scene. He was the first writer to explore the subconscious region of human mind. His stories dealing with sex, till then a taboo in Marathi literature, evoked bitter controversy. In his first novel *Liliche phool*, he experimented with the 'stream-of-consciousness' technique. His portrayals of dehumanized beings of the machine-age were equally powerful and realistic. So the slice of life he presented was authentic and genuine. As a critic, he battled with his opponents and, thus, dominated the literary stage for almost two decades.

I.S.

GADKARI, RAM GANESH (Marathi; b. 1885, d. 1919) is one of the great creative poets and dramatists of modern age. He was born at a village named Ganadevi, district Navsari, Gujarat State. His father died when he was only eight years old, and his family shifted to Karjat where he was admitted into a secondary school. At the turn of the century he came to Poona. He passed his matriculation examination in 1904 and joined Fergusson College. His poverty made him only more independent and reckless at college, but his abilities and gifts won him respect from his teachers. He failed miserably in the first year, not for reluctance to study, but for his over-indulgence in reading whatever was available in the library. For the next thirteen years his life was a hard struggle against poverty, rendered more painful by the maladies of his body and mind.

For some time he worked as a door-keeper in a theatrical company, and as a teacher in a school. Soon he decided to follow the profession of letters, which was the most unremunerative calling at that time. His last three plays staged after his death earned considerable money for the theatrical companies for which he received almost nothing whatsoever in his life time.

Struggling against all sorts of odds and failing health, what he wrote during a very short span of his life immortalised him. Legends are still extant of the precocity of his talent. It has been even said that at the age of five, when most children can hardly spell their way through a primer, he wrote a play. He wrote poems and articles under assumed names. The pen-name, Sawai Natkya' 'Balakram' and 'Govindagraja' were used by him. His two earlier plays *Vedyancha bajar* (1907) and *Garvanirvana* (1907) could not be staged but his *Prem sanyas* (1912), a social prose drama, was a success as a play. Though widow remarriage is the central theme of the play, his use of the grotesque has transgressed all limits of plot construction. The play represents many things–the serious, the grotesque, the farcical, the thrilling and detective combined with a poetic quality of strength unknown till then to Marathi drama. His next play *Punyaprabhav* has been set in a feudal atmosphere in which the triumph of a virtuous woman over the evil designs of a villain is powerfully depicted. The play is less complicated than the earlier one, but the language is poetic, with many farcical scenes in it.

All his important writings have been published posthumously. His major work is *Ekacha pyala* (1919), a powerful tragedy, which fathoms the inner minds of his characters, unfolding the intricacies, taking them to new psychological and emotional heights. It has since then remained at the height of the tragedies to come. The play *Bhavabandhan* (1920) which he finished when he was on the death bed, is a play wherein the humorous and the serious are intermingled. *Rajasanyas* (1922) is an incomplete historical play based on the life of Sambhaji with a language and an atmosphere full of grandeur. Even in its incomplete form, when it was staged it proved to be a great success next to *Ekacha pyala* and *Bhavabandhan.*

Gadkari, as a poet, wrote under the pseudonym 'Govindagraja'. His collection of poems, *Vagvaijayanti* (1921), was received with enthusiasm and respect. He is a humorist and as such remained second only to his mentor Shripad Krishna Kolhatkar. Collections of his humorous articles were published as *Rikampanachi kamgiri* (1921) and *Sampurna Balakaram* (1925). All his books ran into

many editions. His entire literature was published by private publishers as well as by the Government of Maharashtra, which proves his popularity even today.

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Bh.K.

GADYA (Sanskrit). Derived from the root 'gada' to speak distinctly' (gada vyaktayam vachi—Panini's *Dhatupatha*, I.52) and suffix 'yat' (vide Panini's *Ashtadhyayi*, III. 1.100), the word 'gadya' primarily means 'what is to be spoken clearly'. It is used, since very early days, to mean 'prose statements' as opposed to versified compositions, since prose is the natural form of human articulation.

Examples of the earliest Sanskrit prose (gadya) are found in the Brahmana portions of the *Krishnayajurveda samhitas* (e.g. the *Taittiriyasamhita*, the *Kathakasamhita* and the *Maitrayanisamhita)* and the Brahmanas proper (e.g. the *Aitareyabrahmana*, the *Shatapathabrahmana* and the *Panchavimshabrahmana*), where it has been employed both for exegetical and narrative purposes. The langauge of such compositions is terse and quite archaic, though belonging to a later phase than that of the Samhitas. The prose of the early Upanishads (e.g. the *Brihadaranyaka* and the *Chhandogya*), is more organised and easy to understand. The prose of this period seems to be closer to the actual speech of the people, since it is free from the artificialities such as the use of puns and long compounds. It is neverthless quite expressive and forceful. There are a few prose passages in the *Mahabharata*, which can be considered as good samples of pre-Paninian Sankrit prose.

The Sanskrit prose developed, without any interruption, from the Brahmanas and the Upanishads in two streams: as a development of the akhyanas and the akhyayikas of the Brahmanas and the Upanishads, and as didactic tales and fables written since very early days. Unfortunately a major part of this literature is now lost, leaving its sole representative, the *Panchatantra*, in several recensions and adaptations. A mass of exegetical literature, great in both quantity and quality, developed from the exgetical pattern found in the Brahmanas. The exegetical writings in Sanskrit prose made great progress at a very early age. It started with the *Nirukta* of Yaska (7th century B.C.) and reached perfection in the *Mahabhashya* of Patanjali (2nd century B.C.), the earliest commentary on the *Ashtadhyayi* of Panini. The *Mimamsabhashya* of Sabarasvamin, the *Nyayabhashya* of Vatsyayana and Shankaracharya's commentaries (bhashyas) on the Upanishads, the *Brahmasutra* and the *Bhagvadgita* deserve mention as excellent pieces of exegetical literature.

Another form of Sanskrit gadya is found developed in the epigraphical records. Though the earliest epigraphs of India are in Prakrit and not in Sanskrit (e.g. the edicts of Ashoka, the inscriptions of the Kushanas, the Besnagar inscription of Heliodoros), Sanskrit, however, gained the ground in the second century A.D. An expressive and ornamented prose piece may be found in the Girnar edict (130 A.D.) of the western Saka Satrap, Rudradaman I. The style of prose writing is seen further developed in Harishena's prashasti of Smudragupta (4th century. A.D.) as inscribed on the Allahabad stone pillar of Ashoka. The prose of Harishena may be recognised as the precursor of the later cultivated gadyakavyas.

Indian Buddhist writers, belonging to both the Mahayana and Hinayana denominations, made great contributions to Sanskrit literature in general and prose narratives in particular. Their prose writings fall in two categories—canonical and non-canonical. Works belonging to both categories use prose narratives, interspersed with gathas in Prakrit or mixed Sanskrit, to relate the life of the Buddha and of other religious personalities and noble souls with a view to demonstrating the teachings of the Buddha on renunciation, compassion, non-violence, abstinence, etc. etc. It may be believed that the early Buddhist writers, most probably due to their master's aversion to Sanskrit (the Theravada tradition records that the Buddha forbade his disciples to translate his teachings into Sanskirt, on the penalty of 'dukkata apatti') did not care for the refinement and accuracy of the classical Sanskrit and tried their hands with 'mixed' Sanskrit. The earliest example of this type of writing is the *Mahavastu Avadana*, a canonical text of the Lokottaravadins. The nucleus of the work originated, according to Winternitz, in the second century B.C. and was gradually enlarged till the 4th century A.D. The work also contains innumerable Buddhist legends of the jataka and avadana types, a good many of which have no parallel in Pali besides having some doctrinal consideration of the Lokottaravadins-Mahasanghikas. The language of the *Mahavastu* does not at all conform to the rules of Sanskrit grammar neither in syntax nor in etymology. There is hardly any literary embellishment in the jatakas and the avadanas recorded in the *Mahavastu*. But the Buddhists soon changed their stand vis-a-vis Sanskrit writing and opted for the chaste Sanskrit for their prose narratives. They accepted both the refined idiom and the ornamented style, though they retained the tradition of using the 'mixed' Sanskrit for the gathas. The outcome of this changed attitude may be noticed in the works such as the *Avadanashataka*, the *Divyavadana*, the *Lalitavistara* and the *Jatakamala*.

Gadya gradually emerged as a genre of creative writing, most probably as early as the 2nd century B.C. Dandin, the theoretician of Sanskrit poetry, divides poetry (kavya) into three categories, according to the forms, padya (verse), gadya (prose) and mishra (mixed) (*Kavyadarsha*, I. 11). He defines gadya as a form of poetry, the composition of which is not regulated by the

metrical arrangement of the feet (pada). Though he further divides the gadya-kavya into two categories, katha and akhyayika, he seems to be aware of the fact that the distinctive features of these categories overlap each other, and he concludes that the katha and akhyayika are but the same form of literature differing only in name (tat kathakhyayiketyeka jatih sanjnadvayankita). It has been, however, traditionally believed that the two immortal works of Banabhatta (7th century A.D), the greatest of Sanskrit prose writers, the *Kadambari* and the *Harshacharita* are examples of katha and akhyayika respectively.

Efforts have also been made by the *Agnipurana* and Rudrata to define various types of gadyakavya, such as katha and akhyayika (the *Agnipurana* adds three more types, khandakatha, parikatha and kathanaka) but their definitions seem to be based on the works of Bana.

It is difficult to say with any certainty since when the gadya-kavya came into vogue. It appears that Katyayana (4th century B.C.), the author of the supplementary rules (varttika) on Panini's grammar knew the genre akhyayika and Patanjali, the author of the *Mahabhashya*, was acquainted with actual akhyayikas such as the *Vasavadatta* (certainly different from Subandhu's romance of the same title), the *Sumanottara* and the *Bhaimarathi*.

One of the widely read prose romances in Sanskrit is the *Dashakumaracharita* of Dandin. The romance narrates the adventures and exploits of ten princes. The present text of the *Dashakumaracharita* is divided into three parts, viz. Puravapithika, Dashakumaracharita and Uttarapithika, the first and the third parts being later additions. In all probability, Dandin borrowed his themes from the *Brihatkatha* of Gunadhya. His style is simple but charming; he refrains from using long compounds. In the arrangement of his work Dandin shows good judgement. The characters of the romance represent a cross section of the contemporary society. Love being the chief sentiment, the work abounds in the descriptions of human beauty, in particular feminine, which at places cross the limits of propriety and decorum. But there is much didactic material in the *Dashakumaracharita* which Dandin has incorporated in his work with a view to teaching the doctrines of the nitishastra. At the same time his wit and humour are remarkable.

Subandhu's *Vasavadatta* is another notable prose romance in Sanskrit. The name Vasavadatta is of *Brihatkatha* fame but the story of Subandhu cannot be traced to that source. The love episode between the prince Kandarpaketu and the princess Vasavadatta is the main theme of the romance. The style of Subandhu's narration is very elaborate; as a matter of fact, the *Vasavadatta* presents an exercise of the style in the descriptions of mountain, river, the valour of the prince, the beauty of the heroine, etc. The author is fond of playing with words, particularly the words of double entendre. He uses long compounds and almost every word displays a pun (shlesha). In spite of a number of blemishes, the *Vasavadatta* enjoyed a wide acclaim among Indian authors and readers. Its author, Subandhu has been mentioned with great respect by his successors, such as Bana, Vakpaptiraja, Kaviraja, et al.

The *Kadambari* and the *Harshacharita* by Banabhatta (7th Century A.D.) are the most celebrated masterpieces of Sanskrit gadyakavya. Bana's works are unique in the whole of Sanskrit literature. His *Harshacharita* is a historical tale, a biography of his patron king Harshavardhana of Kanauj and contains also some autobiographical accounts of the author. This is the only work in the whole of Sanskrit literature, which speaks a lot about the early life of the author. His *Kadambari* is a romantic imaginative novel. In the *Kadambari*, all devices of kavya have been applied to the prose writing. Bana plays here with all sorts of figures of speech, e.g. anuprasa, yamaka, upama, shlesha, et al. But the poetry is nowhere lost. He has showed in the *Kadambari* and the *Harshacharita* an unequalled power of keen observation of human character and of the outside world and an unrivalled art of story-telling.

Sanskrit gadyakavya has been further developed in the prose portions of the champus, poems in prose and verse (gadyapadyamayam kavyam champurityabhidhiyate —*Kavyadarsha*, I. 31).

During the last and the present centuries, Sanskrit gadya has been employed to write novels of the modern type. This new experiment has been crowned with great success and as a result we have the following works: *Mrittikavrishabhakatha* of Narasimhacharya Punekar, *Viyogini bala*, *Pallichchhavi* and *Makarandika* of Upendranath Sen, *Sarala* of Haridas Siddhantavagisha, *Madanalatika* of Chintamani Gole, *Kanakalata* of Kalyanarama Shastri, *Sushila* of R. Krishnamachariar, among many others.

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S.M.

GAHMARI, GOPALRAM (Hindi; b. 1866, d. 1946) was a Hindi writer born at Gahmar in Ghazipur. He was a poet, essayist, playwright, translator, story-writer and novelist. He started his literary career by translating some Bengali plays into Hindi. But he is remembered today chiefly as a pioneer in the field of detective and crime fiction, of which he published about a hundred volumes, most of them in his own monthly called *Jasus*. He handled the rather complicated plot of crime fiction and it may seem that he caters to popular taste in delineating his characters. But his prose-style is witty and warbles with irony and mirth,

which redeems the otherwise conventional crime story. The interest of the reader in the plot of his detective novels is kept up by suspense and curiosity in the manner of the genre 'Whodunit!' The mystery of the crime is finally unravelled and the criminal caught and punished. This was morally satisfying to the conventional norms of society, whereas the sexual fantasies of his contemporary Kishorilal Goswami were morally disturbing. He also wrote essays on subjects of topical interest. His style is witty and shows the influence of the celebrated Bengali writer Bankimchandra. Had he not chosen detective fiction as his genre, he would have been an outstanding Hindi prose stylist. Some of his volumes of crime and detective fiction are *Adbhut lash* (1896), *Guptachar* (1899), *Bakasur ki phansi* (1900), *Khuni kaun* (1900), *Double jasus* (1900), Mayavini (1901), *Chakkardar Chari* (1901), *Jasus ki bhul* (1901) and *Bhayankar chori* (1901). Some of his short stories cf crime and detection have been collected in three volumes; *Triveni*, *Tin Takhikat* and *Galp panchak*.

He translated five Bengali plays into Hindi: *Vanvir*, *Vabhruvahan*, *Deshdasha*, *Vidyavinod* and *Chitrangada*. He also translated some domestic novels from Bengali: *Chatur chanchala* (1893), *Bhanumati* (1894), *Nema* (1894), *Naye babu (1894)*, *Sas-Patohu* (1899), *Bada bhai* (1900), *Devrani-Jethani* (1901), *Do bahin* (1902) and *Tin patohu* (1904).

Ma. C.

GALAGANATH (Kannada; b. 1869, d. 1941), whose real name was Venkatesh Tirako Kulkarni, was a Kannada school teacher who resigned his job to devote himself entirely to writing. He was a pioneer writer who established the Kannada novel as a literary form by his translations of and adaptations from his famous Marathi contemporary, Hari Narayan Apte. Almost all the novels he wrote were either historical or semi-historical. Eight of them deal with Maratha history, eight with Rajput and three retell the story of the rise, decline and fall of the Vijayanagar empire.

A common feature of these novels is that they celebrate the heroism of the Indian warriors which, whether ending in victory or defeat, was always inspired by patriotism and a concern for the preservation of Hindu culture at a time when both were pitted against the expansionist political domination of the contemporary Muslim rulers. Galaganath adapted Marathi fiction to historical settings of the Kannadigas, but wrote original fiction in conception and theme also.

The Marathi novels picture the successful leadership of Chhatrapati Shivaji against the Mughals and the Adilshahi kings aided by warriors like Tanaji *(Kamalakumari)*, Netaji Palkar *(Swarajya sugandha)*, Bhausaheb and Esaji *(Kurukshetra.)* All these, in effect, epitomise the entire history of the Marathas in the Deccan. Their exploits shine against the background of the contemporary political uncertainties, the hardships and the humiliations which the Hindus had to suffer at the hands of the Muslims and the patient determination with which they were resisted. Similar in aim but disunited in their efforts because of divided loyalties towards the Mughal rulers, the Rajputs too fought with determination against them. Whether it is the story of the self-abnegating heroism of the Rana of Mewar *(Sattvasara)* or the fight of the Udaipur rulers against the calculated duplicity of Aurangzeb *(Kshatrateja)* or the heroic liberation of Bundelkhand by Chhatrasala from Mughal hegemony *(Dharmikateja)*, the novels throb with the spirit of ardent patriotism and unbending prowess.

Of the three novels pertaining to Vijayanagar history, two *(Kumuduni* and *Karmakathe)* describe the internal feuds and dissensions that led to the disintegration of the empire, while the third, *(Madhava karunavilasa)*, the author's last written original masterpiece, celebrates the establishment of that empire under the inspiration and guidance of Vidyaranya. Patriotism which is the main substance of all these novels was in tune with the temper of the decades during which India's movement for national freedom was gaining strength and urgency. His very first novel, *(Prabuddha padmanayane*, 1898) was among the very first original novels in Kannada. True to contemporary vogue, it is a tale of an imaginary adventure. Galaganath's novels enjoyed phenomenal popularity and this provided for the novel of the future a wide and ready readership.

A devout Hindu in personal life, Galaganath wrote much else that pertained to the spread of religious faith. *Sadbodha chandrike*, the popular monthly he owned and edited, carried all his writing and serialised the novels. His declared aim in writing fiction was both to provide entertainment and underline the values of Hindu culture. At a time when modern Kannada prose was still in its formative stage, he shaped Kannada as a literary medium and popularised its use in North Karnataka. By his writings Galaganath gave the Kannada novel a stability of form and paved the way for the integration of the two neighbouring states.

V.M.I

GALALENG (Rajasthani) is a heroic folk poem with historical interest. It is very popular and widely recited in the district of Banswara and Dungarpur situated in the region traditionally known as 'Vagad', lying in the south-eastern part of Rajasthan. It is also fairly well known in certain parts of Mewad, Malwa and Gujarat. It is composed in the 'vagadi' dialect of Rajasthani and had a vogue in the oral tradition. It is sung mainly by the minstrels of the jogi caste. They wear reddish-yellow robes and carry a single-stringed musical instrument known as 'ektara'. It is a poem of 1600 lines and it has now

been put to writing and published. Different versions are also therefore, naturally, available. The title *Galaleng* is a derivative from the 'vagadi' dialect of the word Gulalsingh. Gulalsingh Chauhan was a person of historical importance. Kaviraja Shyamaldas has made a mention of him in his *Virvinod*. He was related to Maharana Jaisingh (1653-1698) of Udaipur and also to the ruler of Dungarpur, Raval Ramsingh (1702-1730). He died fighting on the battle field of Kadana during the reign of Raval Ramsingh. Thus, the period of its composition falls between 1702 and 1730. The authorship of the poem is attributed to ascetics Amarnath and Juita—an indication of whose names is available at the end of the text. Of these two, the scholars are more inclined to give the credit to Juita. The incident which forms its basis, the names of persons and of some of the places are of course historical, but the rest is all the creation of folk psyche. In the poem Gulalsingh is portrayed as brave, self-governed, daring and of undaunted spirits. The poem abounds in human emotions, leaving a stamp of its effect. It is, in fact, a confluence of the three streams of heroic, erotic and pathetic emotions.

Gulalsingh was a 'Puraviya Chauhan' Rajput of Anchalgard (according to *Virvinod*, Aligarh). On the death of his father, Lalsingh, there was a land dispute. The rulers of Udaipur, Maharana Jaisingh, on being pleased with his heroic conduct and undaunted nature, granted 'khairad', a cash grant of twenty-five thousand rupees. At his suggestion, the Maharana agreed to get dug an artificial lake called Jaisamudra. The project was also entrusted to him. When there were only two or three days left for completion. Gulal demanded a small sum from all labourers engaged at the site for the purpose of necessary repairs being done to the worn out site. On their refusal to pay, a quarrel ensued causing a number of deaths. Some of the survivors rushed to Udaipur to report the matter to the Maharana. He ordered the confiscation of Gulal's estate and banished him from the state. Gulalsingh's sister had been married to Raval Ramsingh of Dungarpur. He approached his brother-in-law, Raval Ramsingh who granted him a jagir of two villages called smaller and higher Pachalasa. Gulal settled at Pachalasa. When on the occasion of 'Vijaydashmi', everyone had gone to Dungarpur to join the ceremonial procession of the ruler, Kaluparmar of Kadana looted the 'jagir' of Karan. On receipt of the news of this incident Raval prepared to launch an attack on Kadana. Summons were sent to all concerned to assemble alongwith their contingents at Dungarpur so as to get ready to act immediately after the rains.

In the meantime, it so transpired that Gulal got married to two princesses. The wedding was performed, but all the nuptials could not be completed because Gulal had to report immediately to the Raval of Dungarpur to assist in the projected attack on Kadana.

On his reaching a place called Padedi, he was advised by his adopted sister to return to his wives to celebrate the full-moon night of Baisakh. When he did return his wives welcomed him, but his mother Piyoli disapproved his return and asked him to join the battle. Gulal could not disobey his mother, so he went to the place where the Raval had pitched their battle tents.

Assuring Raval of his unwavering support he proceeded to Kadana. He attacked Kadana in full force. Putting up a fierce fight he reached the inner compound of the palace of Kadana. Kalukadania and his son, Anupa who were in ambush started firing at him. At this Kadana's wife tauntingly remarked that the brave fought in the open and not hiding like a coward. When Kalu began to shoot at Gulal, Kalu's daughter, Ful, who was enamoured of Gulal, told her father that he had come not to plunder Kadana but to woo her. Kalu, however, managed to keep his daughter away by asking her to fetch water and hit Gulal on the forehead with a bullet, thus causing his death. Ful took the ceremonial seven rounds, needed for a final marriage, with the dead hero's sword and started singing songs as was the custom with Rajput ladies. Gulal shot both the father and the brother in-law before breathing his last.

At that very moment Raval arrived on the scene and burst into tears at the sight of the dead. Ful burnt herself on her husband's funeral pyre. Gulal's queens, Jhali and Mentani also burnt themselves with his turban at the bank of the Gametia tank at Pachlasa. At Ful's request Raval Ramsingh asked Amarnath 'Jogi' of Thakarda village to compose a poem describing Gulalsingh's heroic feats. The poem was ready within three and a half days. According to another version, Raval asked Juita to write a poem on the theme which he wrote within a period of three and a half days. It was thus that the *Galaleng* attained popularity among the people.

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Hi.M.

GAMAKA (Kannada), as the art of effective recitation of poetry, is probably as old as poetry itself. Poetry being intended to be recited and heard rather than read from the printed or manuscript page and not all poets being adept or effective in presenting their compositions to full effect, a person who specialised in the art of recitation and helped the poet to achieve his full effect appears to have co-existed with him from early times. Appellations like 'gamaki', 'vadi' and 'vagmi' are frequently mentioned in early works as the appellation 'kavi' (poet) does. The royal courts of ancient times had places of equal honour for all these. Early poets like Pampa and Ponna are clearly referred to in this context. The 'gamaki' enjoyed a place of distinction in royal courts and enjoyed public esteem next only to that of the poet.

There are references in the inscriptions to persons who excelled in this art and enjoyed royal patronage. An inscription of 1068 describes Gangarasa as a great lover of the four kinds of artists mentioned earlier (kavi, gamaki, vadi and vagmi). Another inscription of 1255 extols the unsurpassed excellence of one Traividya Balachandra in these arts. Another one of 1533 of the time of Achchyutaraya tells us about a lady Tirumalamma who was a great gamaki besides being a poetess in her own right. Innumerable inscriptions record grants made to persons for reading and reciting puranas in temples for the benefit of the listeners.

Several Kannada works from *Kavirajamarga* down to *Bharatesha vaibhava* not only bestow high praise on the gamaki but also describe him in action and accordingly define the qualities that go to the making of a great artist in that line. He has to possess a good voice and have the capacity to understand the different sentiments to be expressed and the art of modulating his articulation to suit the sentiment and the situation. Music or musical accompaniment may have a place in the art but no more than what can aid and augment the expression of the literary content and intent of the work. An overdose of music may obscure the literary worth of a poem and its total absence may diminish the depth and intensity of its appeal. The art of effective recitation of poetry, which is gamaka, has to achieve a happy compromise between the two. That is the gist of what poets like Kumaravyasa and Laksmisha expected this artist to do. There have been many who recited particular works so well and effectively that their names got attached to the works themselves. Udayagiri Varadani Ramayya and Gubbi Mallanarya became famous for their reading of *Basavapurana* so much as to join the names of the work and the reciters as if the work belonged to them. In our own times we have seen that Bindurao came to be known as Bharata Bindurao because he specialised and excelled in the recitation of Kumaravyasa's work.

Gamaka, though it is essentially the art of poetical recitation, has not always remained so confined. Varadachar and Garudanagiri Nagesha Rao were well-known for their rendering of 'kanda' verses from the stage. In rendering shatpadis effectively Balakawadi Srinivasa Iyengar and Chikka Rama Rao had made a great name. Basavappa Shastri enjoyed a great reputation for his reading of Bharata. The art of the 'bhagavata' in yakshaganas is not very different from that of the gamaki proper except that his rendering subserves the immediate purpose of the dramatic situation to be enacted. The singing of the bhagavata links up the sophisticated art of the gamaka with the unsophisticated art of folk-song.

Not till very long ago Kumaravyasa's *Bharata* and Lakshmisha's *Jaimini Bharata* were very commonly read to rural audiences in Karnataka. Such sessions served the purpose of both entertainment and enlightenment. Even if less than before, these and other classics of Kannada poetry continue to be popular when recited by competent gamakis. One more work in the form of Kuvempu's *Ramayana darshanam* has been added in recent years to the gamaka repertoire. Among gamakis who acquired fame during the last few decades of this century the prominent ones are Krishnagiri Krishna Rao, Kalale Sampathkumarachar, Bharata Bindu Rao, K.T. Ramaswami Iyengar, H.K. Ramaswami, Chandrasekharayya, Raghavendra Rao, Shakuntalabai Panduranga Rao and Kaushik. All of them have displayed mastery in the ancient and popular art of poetical recitation and have successfully maintained the old tradition.

V.M.I.

GAMBHIR SINGH NONGABA (Manipuri) is a literary work on a historical theme, viz. the death of Gambhir Singh, king of Manipur (1825-1834) who suffered a great political calamity in 1834. It was a calamity affecting all his subjects and their descendants for ages to come. It gave him a terrible shock; but the people had not yet learnt about the calamity. He could not show his face in public nor did he have the courage to let them know the real cause of his harrowing sorrow. In the resulting despondency, he resolved to abdicate and to go to Vrindaban to pass his last days in complete surrender to God. His shock proved fatal and he died broken-hearted. With these historical facts as the base, the author produced this beautiful work, partly in prose and partly in melodious poetry, dealing with themes of philosophy and statecraft.

The book does not deal with the reason of Gambhir Singh's extreme sorrow and eventual death, but it says that it made Nara Singh, the regent (1834-1844) also sorry. The book remained as a manuscript for more than a century. It was printed in 1967 in Imphal.

The background of the book is interesting. Two nobles of Manipur obtained permission from the regent Nara Singh to compose a book on the death of Gambhir Singh. They authorised Dayaram Louremba and Navashyam Ningthoujamba to compose it.

After a long and successful reign, Gambhir Singh turned philosophical. He resolved to leave behind all regal power, privilege, pomp and happiness and go to Vrindaban. He sent one of his nobles to Vrindaban to build a temple and a house for him to live in. He then sent for Nara Singh and told him about it.

Nobles, brahmins and ladies of the palace tried to dissuade the king but all in vain. After some time, the noble who was sent to Vrindaban returned and reported to the king that he had made a temple and a house by the side of Radhakunda and Shyamakunda near Govardhan. The king, however, fell seriously ill. He called Nara Singh and asked him to ascend the throne after his death, which Nara Singh politely refused. Nara Singh nobly said that

the law of Manipur provided that the king's minor son Chandrakirti should be the king and the dowager queen should rule in the minor king's name. Gambhir Singh told him that a dowager queen had no such right. He then gave a brief discourse on statecraft and committed his minor son, daughter and queen to the care of Nara Singh.

Before Gambhir Singh's cremation, his minor son, Chandrakirti was crowned king at the age of four. Nara Singh became the regent. The dowager queen again offered the throne to Nara Singh, who refused this time also. The book then gives a few achievements of Nara Singh as the regent.

The following specimens (one from his philosophy and the other from his instructions on statecraft) are from the book—

(1) One's dear wife, one's dear son and daughter all these are like birds spending the night together on the branches of a big tree, they are lumbermen's joint mess in the wood. You cannot forsake your home because you love your friend. What was ordained cannot be evaded.

(2) But there are some essential traits of a king. A king shall be of firm determination and shall control his senses. He shall control egoists, punish the wicked and administer even-handed justice. To be a king is to be like the open sea. The sun's hot rays cannot make the water of the open sea hot.Like that, flattery shall not affect a king's line of action. There shall be no undue favour to persons of importance nor undue patronage to one's relatives.

R.K.J.S.

GAN MAJLIS (Oriya) by Harekrishna Mahtab (1899-1987) is a collection of essays in 5 volumes. Originally these essays were published between 1964 and 1977 as a daily column in the *Prajatantra*, an Oriya daily published by the Prajantantra Prachar Samiti founded by Mahtab himself, and were subsequently published in book-form in the years 1977, 1978, 1980, 1981 and 1985. They deal with various topics, mostly contemporary, ranging from cultural issues to social, political and administrative matters, but all generally related to man's well-being and happiness, and always from a point of view of strong common sense, motivated by sympathy and understanding. Mahtab was a much respected political leader and his writings, which include fictions, poetry, one act plays, short story collections, autobiogrphy as well as historical writings, show a matured, incisive mind shaped by more than 60 years of involvement in political as well as socio-political situations. From one point of view the essays of *Gan majlis* (Village gossip) have a strong topical flavour which also goes a long way for their immediate acceptability. But from another point of view they are serious discourses on human predicament and human situation. The essays have deftness of touch and serious energizing effect, and as a whole they enriched the strong tradition of essay-writing in Oriya.

On an average each of the five volumes published so far contains about 60 essays. In effect these essays are not elaborately done as each was to be adjusted within about $1^1/_2$ columns of the daily newspaper. This has resulted in cutting down introductions and such other portions which are generally motivated by journalistic desires in such cases, and the topics are usually presented with a frank, directness of approach and understanding. The 1st volume contains essays mainly related to contemporary politics and political problems, the 2nd to social situations, the 3rd to administrative problems, the 4th to state policies and principles, and the 5th to distribution of food and food policies. Most of the topics were alive, burning topics, with references to exact situations which provided matters for speculation. There also used to be suggestions towards providing solutions in very critical cases. On the whole one may say that topicality is as much important in these essays as the capacity to analyse and assess these in a larger perspective. The tone is tolerant, indulgent, like that of an elederly person expounding a serious topic to youngsters, or at least to such people who need advice. It often becomes sharp and vehement whenever any social lapses are criticised. On the whole the essays try to maintain a balance in approach, and whether one agrees with the views expressed or not, the essays have a point of view of their own, and are often motivated by a strong common sense. In fact that has been Mahtab's forte in these essays all along. The approach is that of a common man, who has a substantial fund of common sense in him, which at times, one may say, rises almost to the level of wisdom. They satisfy and enlighten, and initiate trains of thought and understanding in the minds of the readers.

Some of the representative titles are, Dhurvikhya sahajya (Help in famine), Iswar achanti, bhaya nahi (Don't fear, there is God), Sahanubhutira bayumandal (The atmosphere of sympathy), Kehibhala sunantu (Will somebody hear), Netritta o naitikata (Leadership and morality), Byaktigata swadhinata o ainire shasan (Individual freedom and the rule of the law), Arthar parajaya abashyaka (Need to defeat money), Eka nua srenira uthan (The rise of a new class), Ekannabarti paribar (Joint family), Nutan chinta kama karu (Let new thoughts come along), Ati lembu chipudile pita (Too much of anything is bad) and Alokmaya heu (Let there be light), etc. The emphasis in these essays is not so much on facts as on analysis and assessment of facts, and on approaches and attitudes which aim at making the conditions of living better and more wholesome.

Ja.M.

GANAPATI (Gujarati; 16th century) was a story writer.

His one story which earned for him a name is 'Madhavanal kamkandla dodhak'. Madhavanlal, who is an earthly being, is the hero, and Kamkandla, the heroine, is a celestial being. The story depicts their intense love and the impediments in the way of the union of the lovers. As this is a love story, the poem begins with a prayer to god of love, which is non-traditional, because all traditional poems start with the prayer to Ganapati, the elephant-headed deity. The pangs of separation are vividly described and the poet has taken recourse to 'baramasa' describing the enhancement of pangs, month by month, for eleven months and it culminates in the union of lovers in the twelfth month. The tragic sentiment is replaced by the erotic sentiment. The heroine being a lady of the upper world, the mysterious element is cleverly woven which makes the story interesting. As the name of the poem suggests, it is written in doha metre. The language of the poem is highly ornamental.

C.M.

GANAPATI PILAKA SASTRI (Telugu; b. 1911) is a Telugu poet and novelist. Educated in the Oriental College, Vizianagaram, and well-read in Sanskrit, Telugu and English, he passed the Sahitya Vidya Pravina, the Ubhaya Bhasha Pravina examinations and graduated with an Oriental language degree of the Andhra University. He taught in the Andhra Yuvati Sanskrit College (1933-37) and the Viresalingam High School (1937-46), Rajahmundry. Starting his literary career in Telugu as a lyrical poet with *Ratnopaharam* (1943), *Vibhrantamarukam* (1946), *Manidipika* (1954) and a member of the Navya Sahitya Parishad, he worked as sub-editor in the *Andhra patrika* daily (1949-64) and later in the *Andhra prabha weekly* (1964-71). With his stories *Prachina gathalahari* (The stream of ancient stories) published in two volumes (1960, 1962) which were stories retold from Kalhana's *Rajatarangini*, he emerged as a fiction-writer. His *Visala netralu*, (1964) an ancedcote of Ramanujacharya's time, is woven into a beautiful novel on the sublimation of erotic love. The novel received the A.P. Sahitya Akademi award. A romanticist to the core, Sastri's forte as a novelist, is his picturesque delineation of a bygone age. *Kashmira pattamahisi* (1967), *Nagamallika* (1970) and *Andani Chandamama* (1978) are novels which belong to this category. His translations into Telugu of the great Sanskrit works the *Mahabharata*, *Harivamsha*, *Devi Bhagavata*, *Sri Krishna Bhagavata* serialised in the *Andhra patrika* were popular. His limpid, flowing prose style makes him a translator par excellence. From Bengali, Sastri translated Saratchandra's *Grihadaha* and Tarasankar Bandopadhyay's *Kavi* into Telugu for the Sahitya Akademi. He contributed several poems and articles to *Bharati*, a literary monthly, and was editor of the journal *Andhra shilpa* from 1946 to 1949.

R.S.S.

GANDHAREKHA (Marathi). P.S. Rege has been a leading name in the sphere of Marathi poetry since 1930. Though his earlier works *Sadhana and other poems*, *Phulora*, *Himsek* and *Dola* had brought name and fame to him, *Gandharekha*, his fifth anthology published in 1953, is his representative compilation. His inclination towards experimentation in poetry, the quality for which P.S. Rege has achieved reputation, is seen aptly in *Gandharekha*.

P.S. Rege is wellknown for his ability to express subtle moods of love in his poems. It may be said that expression of love is the nature of his poetry. He shows his mastery in expressing human sentiments in the form of dramatic lyrics. While expressing the moments of closeness of lovers, or the pangs of separation experienced by them, or while criticising the hypocritical attitude of the society towards love, Rege tries to unfold his philosophy of love. The emotion of love is embodied in the form of an ancient myth, or in images selected from nature, or in a dramatic song. Whichever form Rege accepts to express this sentiment, it is always felt that his attitude towards love is bold, straight-forward, healthy, explicit and sincere.

Fascination for the beauty of a woman's body and mind are equally important in Rege's poems. His love-poems attract us even for the distinctiveness of the images he uses. In the poem like 'Tu havees yat na pap' (There is no sin in desiring you), Rege's viewpoint of love is precisely expressed; at the same time ironical and mischievous humour adds beauty to it. However, it should be stated that instead of expressing the emotions plainly, Rege takes interest in playing with words. So his poems sometimes become artificial and unnatural to some extent and do not appeal to the common reader. *Gandharekha* is no exception.

It is natural for a creative writer of high sensibility like Rege, to express his reactions to and reflections on the various contemporary incidents. We find the same thing in the *Gandharekha*. Rege expresses his sharp reflections on the disastrous situation created by second world war, the deteriorating human values, the increased cynicism, the havoc played by selfishness and hypocrisy in human behaviour, assassination of Mahatma Gandhi, etc. It is but natural that a sensitive poet like P.S. Rege is much more worried by all these unfortunate happenings. It should be remembered that P.S.Rege is not only a subjective writer but he is also conscious of the outer world. His feeling of deep helplessness and his outburst of anger are revealed in his poems of social awareness, in the form of sarcasm. It should be mentioned that Rege never fails to reach the artistic height through his command over style and poetic construction, be it a poem of social awareness or a love poem. Thus, his poetic style impresses very deeply.

G.N.J.

GANDHI, BHOGILAL CHUNILAL(Gujarati; b. 1911) is a Gujarati scholar, poet and critic. He is a graduate from Gujarat Vidyapith, Ahmedabad. He, in early years, was influenced by communism and along with his wife, Subhadra Gandhi, was an active member of the Communist Party of India. Later on, he was disillusioned with the activities of the party and came under the influence of Sarvodaya and Gandhian thought put forth by Vinoba Bhave. He was imprisoned from time to time during 1928-1951 for carrying on political activities and he even went underground for one year. *Sadhana*, his only collection of poems, was published in 1944 when he was still under the communist influence. It has been ably prefaced by Gujarat's noted-critic-writer Umashankar Joshi. The poems are divided into three parts—pranaya (love), jhankhana (longing) and sadhana. First part is concerned with individual love; 2nd part goes beyond individual love and third part envelops the entire universe predicting classless society based on Marxist ideology. This is a good example of committed literature. His more important and learned work is *Mitakshar* (In brief, 1970), a book of literary criticism and reviews. By that time he was free from communist dogma and his thinking developed new dimensions. He judges issues in a broader perspective. His abounding interest in such subjects as philosophy, psychology and politics provides a larger base to his critical articles. He deals with such topics in *Mitakshar* as Existentialism, Mass Media, Herbert Read's thoughts on Art and Culture, philosophy of Rajanishji, evaluation of literature from Marxist point of view, etc. There is lucid exposition and distinct scholarship in this writing. He edited with ability a literary-socio-political journal, *Vishva manav* for a number of years and he did several translations from Bengali and English literature. He published booklets on Romain Rolland and Jawaharlal Nehru. He has also published a collection of short stories *Parajit prem* (Defeated Love, 1945) and a collection of love episodes, *Pranay sristinan patro* (Characters from the world of love, 1946).

M.H.J.

GANDHI, MOHANDAS KARAMCHAND (Gujarati; b. 1869, d. 1948) was the son of Karamchand, popularly known as 'Kaba Gandhi', who served as dewan in the erstwhile native states of Porbandar and Rajkot. In 1883 Mohandas was married to Kasturbai of almost the same age. He passed his Matriculation Examination in 1887 and secured admission to the first year class in Samaldas College, Bhavnagar. He attended one term only, for he did not feel comfortable with his studies and was advised by a family friend to go to England and become a Barrister. Before going abroad, he had to take a vow, at the instance of his mother Putalibai, to keep away from wine, women and non-vegetarian food.

Mohandas was enamoured of the ideals of truth, love and freedom right from his early age. Love for parents, religious beliefs and practices of the Vaishnav sect, the story of Shravan, the play *Harishchandra*, chhappas (short verses) of the medieval poet Samal and the *Ramcharitmanas* contributed to the moulding of his character at an early age. While reciting the line 'Angrejo rajya kare deshi rahe dabai' (Indians are suppressed under the British rule) from a poem in his text book, he too, like a few other contemporaries, cherished a keen desire to drive away Englishmen from his country. But under the influence of bad company, Gandhiji also developed some negative traits which he has described in his *Autobiography*.

Mohandas proceeded to London in September 1888 and returned to Bombay as Barrister in July 1891. For a couple of years he unsuccessfully practised at Rajkot and Bombay. In 1893, he went to South Africa for a year as legal advisor to a Muslim firm. But he stayed on, spent twenty-three years there, with two short breaks, fighting for civil rights for the Indians settled there. He carried on this fight on the basis of the moral principles of truth and non-violence. During the course of this struggle he established the Phoenix Ashram in 1904 and Tolstoy Farm in 1910 to conduct a novel experiment of living a simple and self-reliant community life based on the principles which he had learnt from Ruskin and Tolstoy. During these two decades, Gandhiji gained valuable experience and spiritual strength as leader and public worker which gave him courage and confidence in his public work in India. He had coined the term "satyagraha" before he established these Ashrams, in 1906 to be precise.

Gandhiji left South Africa for London in July 1914 to meet his political guru Gopal Krishna Gokhale there and returned to India in January 1915.

After his return, for one year he toured the country to acquaint himself with the prevailing conditions. He established Satyagraha Ashram at Ahmedabad on May 20, 1915. He met Jawaharlal Nehru for the first time in 1916 at Lucknow Congress. He conducted the Champaran inquiry in 1917 from his Ashram at Ahmedabad, guided the textile workers' strike in Ahmedabad in Feb-March 1918 and led the Kheda Satyagraha in April-May, 1918. He came on the national scene in March-April 1919 as leader of the nation-wide agitation against the Rowlatt Act. A year later, in August 1920, he launched the full-fledged non-co-operation movement through the Indian National Congress. As part of the non-co-operation programme, he established the Gujarat Vidyapith in October 1920.

Gandhiji suspended the mass agitation part of the movement in February 1922 after an outbreak of violence. He was arrested in March, the same year, charged with sedition and sentenced to six years simple imprisonment. He was released in February 1924 after an operation for appendicitis. He was elected president of the Belgam

session of the congress. He spent his time during 1924-25 in organising constructive work, particularly that of Khadi and removal of untouchability. In 1928 he guided Vallabhai Patel in the Satyagraha of Bardoli cultivators against arbitrary increase in revenue duty. After the pledge taken on 26 January 1930 for complete independence, in March 1930, he led the Dandi March, and in August 1942 launched the Quit India Movement, which ultimately led to the achievement of independence for India on August 15, 1947. Against his advice, the country was partitioned into India and Pakistan. This led to the communal riots, which culminated in his assassination on January 30, 1948.

Faith in religion in its widest sense was at the root of Gandhiji's activities. He undertook intensive study of the *Shrimad Bhagavadgita* in London at the instance of his theosophist friends. Madame Blavatsky's *Key to Theosophy* was instrumental in removing his aversion to Hinduism created by Christian missionary propaganda. Shrimad Rajchandra, another spiritual seeker of deep insight, and Tolstoy awakened Gandhiji to enlightened spirituality blended with humanism. The karmayoga of the *Gita* and *Unto this Last* of Ruskin inculcated in him a true spirit of service and the ideal of the "maximum good of all" which he termed as Sarvodaya.

Gandhiji was a prolific writer both in English and Gujarati. He did not wield his pen for literary excellence; it was entirely directed towards the fulfilment of his own mission. He tried to educate people collectively and individually through his writings in his journals. The first such journal was the weekly *Indian Opinion* which he edited from 1903 to 1914 in South Africa. Its Gujarati section served as an effective medium of contact with the Indian community for its moral and political education. In India, he took over *Navjivan ane satya* and *Young India*, organs of the Home Rule Movement edited by Indulal Yajnik. Gandhiji renamed the first as *Navjivan* and edited it from September 1919. *Young India* came under his editorship from October 8, 1919. After their suppression during the civil disobedience movement of 1930, Gandhiji started the English *Harijan* (February 11, 1933), the Hindi *Harijansevak* (February 19, 1933) and the Gujarati *Harijanbandhu* (March 12, 1933,) as organs of the Harijan Sevak Sangh established to ameliorate the conditions of the untouchable. After the introduction of provincial autonomy in April 1937, the scope of the journals was expanded to include political matter also. They were temporarily suspended during the Individual Civil Disobedience of 1940-41, resumed for a few months in 1942 and suppressed by the Government after the launching of the Quit India Movement on August 8, 1942. They were revived from February 10, 1946 and continued to be published for some years even after Gandhiji's assassination.

Gandhiji used these journals for a living dialogue with the people on all questions of their life, political, moral, social, religious, economic, etc. His writings in all of them have been included in *The collected works of Mahatma Gandhi* (90 volumes) published by the Government of India. Upto 72 of these volumes have been published also in Gujarati as *Gandhijino akshardeha* by the Navjivan Publication Trust, Ahmedabad.

Gandhiji was also a voluminous letter-writer. Besides large official correspondence, he wrote thousands of letters to individuals both in English and Gujarati. These letters are of great human interest as showing Gandhiji's extraordinary capacity of establishing living relationship with every individual with whom he came into contact. They were addressed to co-workers, friends, followers, contemporaries in India and abroad, to women and even to children, to strangers and to critics. Gandhiji read his correspondents' letters patiently and promptly replied to one and all, answering criticisms or offering advice, giving his views on both public questions and private problems. Collectively they form a rich literary treasure reflecting his almost inexhaustible vitality.

Gandhiji's first major publication in Gujarati was *Hind swaraj*. It was written in November 1909 on board the ship which carried him from London to South Africa and published in the Gujarati section of *Indian Opinion* in December. It was issued later in a book form and an English translation appeared in March 1910. The book is in the form of a dialogue between a reader representing extremist Indian nationalists and Gandhiji. It expounds the idea that morality and not material prosperity is the true basis of civilisation, that, therefore, the modern industrial civilization is only so called, and that the moral basis of traditional Indian civilization was sounder than that of the modern western civilization and, therefore, for India freedom from the moral and cultural domination of the West was the essential foundation of true political freedom or swaraj.

In India, apart from writing for his journals, Gandhiji could get time to write only in jails. While in Yeravada prison, in November 1923, Gandhiji started writing his reminiscences of the satyagraha in South Africa. The chapters appeared serially in *Navjivan* from 13-4-1924 to 22-11-1925 and were published in a book form in two parts, the first in 1924 and the second in 1925. An English translation was published in 1928 under the title *Satayagraha in South Africa*. The narrative is not merely a factual record of the struggle in South Africa but has become a fine work of literary art, action, character, dialogue, description and comment so interwoven as to be a living recreation of a historical drama by the leading actor.

The story of the satyagraha in South Africa was followed by a larger story of Gandhiji's life, entitled *My Experiments with Truth* or an *Autobiography*. The chapters were published serially in *Navjivan* from Novem-

ber 29, 1925 to February 2, 1929. The chapters as they appeared were translated into English and published in *Young India*. The *Autobiography* is Gandhiji's most widely read work and its hundreds of thousands of copies in Gujarati, English and many other Indian and world languages into which it has been translated, have been sold.

While the chapters of the *Autobiography* were being written, Gandhiji started translating the *Bhagavatgita* into Gujarati. The translation was published on March 12, 1930, the day the Dandi March commenced. It has an introduction in which Gandhiji has distilled in transparent Gujarati prose of the upmost simplicity, his view of the teaching of the *Gita*. The beauty of the prose reflects Gandhiji's joy and pleasure in the Yoga of service which he expounds as the central meaning of the song celestial, as he lovingly used to call it after Edwin Arnold.

A similar lyrical quality characterises the weekly discourses on the Ashram vows which Gandhiji wrote for the inmates of the Ashram from Yeravada jail from July to October 1930. They were collected and published under the title *Mangal-prabhat* (Tuesday morning), as they were written on the morning of Tuesdays. But mangal also means auspicious and the discourses are pervaded by a sense of subdued joy at the dawn of the new era of moral regeneration that the salt satyagraha symbolized. With profound insight, Gandhiji analyses the moral and ethical disciplines of spiritual living and shows such living to be within the reach of the humblest seeker.

During the next imprisonment from 1932, Gandhiji started writing chapters of a history of the Satyagraha Ashram giving an account of the aims and methods of the moral and social experiments conducted in the Ashram. The chapters were left incomplete in 1932 and were published in 1948. In 1936 he established Sevagram Ashram from where he conducted the Individual Satyagraha and Quit India Movement.

In the Aga Khan palace, from August to December of 1942, Gandhiji wrote a booklet on health which has been translated into English and published under the title *Key to Health* (1948). The booklet expounds Gandhiji's view of the human body as the temple of God and explains how that temple may be kept pure and maintained as an efficient instrument of service by self-controlled living, simple but nourishing food and nature cure remedies. This booklet also was published after Gandhiji's assassination.

Gandhiji's Gujarati prose was consistent with his view of art as being a natural reflection of truth. It has not the least trace of a conscious effort of literary ornamentation and reflects the idioms of spoken Gujarati which is, however, lifted up to a higher moral tone. To this date it has remained inimitable.

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D.T.

GANDHIAN LITERATURE (Assamese). The far-reaching influence of Mahatma Gandhi reached Assam and inspired a kind of writing which touches heights of the sublime by virtue of its lofty ideals.

Gandhi's message reached this eastern-most part of India in the twenties of the present century, and the people of Assam responded to the clarion call of Gandhi during different phases of the struggle for independence. The Pandu session of the All India Congress Committee in 1926 gave a new dimension to the non-violent struggle. If Deshbhakta Tarunram Phukan and Karmabir Nabinchandra Bardoloi carried the message of Mahatma Gandhi to every hamlet of Assam, the writings of Omeokumar Das, Tyagbir Hem Barua and others did more to inspire the people and made them act at Gandhi's call.

Attempts have been made during the past few decades to enrich Assamese literature with studies of Mahatma Gandhi and his philosophy. In this respect we may cite the works of poet Ratnakanta Barkakati (1897-1963) who left college in 1920 at the call of the Mahatma, and who translated Gandhi's *Hind swaraj* into Assamese as early as 1923. Omeokumar Das (b.1905) wrote *Anasanat Mahatma, Mejmelat Mahatma* (both in 1933) and *Bilatat Mahatma* (1939). He also translated Gandhi's autobiography into simple and delightful prose in 1935. But this book *Mor satya anveshanar kahini* is not the translation of the entire original book. The entire autobiography of Gandhi was translated by Das in 1951. Other translations of Gandhi's works are *Gandhi bani* by Istadev Nabis, 1955; *Gandhiji bhashan muktavali* by Rajendranath Barua, 1963; *Bapur ashirbhashan* by Nirmala Bora, 1968; *Gandhi kathamrita* by Omeokumar Das, 1968; *Mahatma Gandhir bani* (ed.), S.M. Rao, 1969; *Mahatmar satabani* by Kshirada Bisaya, 1969; *Chhatrar prati Mahatma Gandhi*, 1969, etc. Life-sketches and biographies have also been written on Mahatma Gandhi. These are *Mahatma Gandhir jivan charit* by Keshavananda Sarma Pathak, 1934; *Gandhism ki* by Daibyachandra Talukdar, 1948; *Gandhi-Krishna* by Ghanakanta Gogoi, 1949; *Antimat bapuji* by Dandiram Dutta, 1956; *Mahatma Gandhi* by Harunar Rashid, 1956; *Gandhijir jivan* by Omeokumar Das, 1960; *Mahatma Gandhi* by Hemchandra Dutta, 1962; *Bapuji* by Mahadev Sarma; *Mahatma Gandhi* by Pranita Devi, 1967; *Mahatmar Para Rupkonwaralai* by Lakshinath Phukan, 1969; *Bapujir jayajatra* (in verse) by

Krishnakanta Buragohain, 1969; *Gandhiji* by Gopinath Bardoloi, 1969;*Gandhijir jivan katha* by Abdus Sattar, 1969; *Mahamanab Mahatma Gandhi* by Puniram Saikia, 1969; *Bapur jivan jyoti* by Mukulbhai Karnani, 1969, etc. Two other publications are *Gandhijir anasakti yoga* by Gopinath Bardoloi and *Asamat Mahatma*, compiled and translated by Omeokumar Das and Liladhar Baruah, 1969. Bijaychandra Bhagavati, another top-ranking follower of Gandhi discusses in his *Gandhivad* 'the various aspects of Gandhian way of life'. Another notable publication of his is *Bharatar swadhinata andolanar ruprekha*, 1978. Jyotiprasad Agarwalla (1903-51) has written *Mahatma Gandhi jivan sowaran* and *Biyalliser kahini, Dhekiajuli*, the latter being an account of police firing of 1942. Hem Barua's *Satya aru ahimsa-Gandhiji* is a valuable publication. There are 12 articles in it wherein he has discussed different aspects of Mahatma Gandhi.

A few poems written on Gandhi are worth mentioning. In 'Nangatha fakir (Naked fakir), the romantic poet Chandrakumar Agarwala (1867-1938) eulogised Gandhi, saying that the Mahatma was an embodiment of truth. In the poem 'Mahatma tarpan', written in 1948, Ratnakanta Barkakati (1897-1963) said, "Thou art a living poem yourself, Mahatma". Atulchandra Hazarika (b. 1903) in his poem 'Amar Bapuji' described Gandhiji as God incarnate —'Nararupi Narayana'.

Some Assamese plays also bear the stamp of Gandhi's ideal of social reforms or freedom movement. Two plays *Kalyani* (1939) and *Ahuti* (1952) written by Atulchandra Hazarika may be mentioned in this connection. In the first play the influence of 'Gandhian renaissance' is clearly evident. In *Ahuti* the dramatist depicts vividly the metamorphosis of the mind of Rai Bahadur Duarah when his son sacrificed his life by participating in the swadeshi movement. Jyotiprasad Agarwalla has written two historical dramas *Labhita* (1948) and *Kanaklata*, of which the second one is incomplete. Its theme was the life of Kanaklata who braved the bullet during, 42 movement and the second world war which fired the imagination of Assamese youth. Labhita, a young village girl enrolled herself as a nurse in the Army, went to Kohima, joined the I.N.A. and died in war when a bullet of the British army wounded her. She is an inspiring representative of the popular will to resist. In *Sei batedi* (1957) Sarada Bordoloi depicts how an aristocrat youth Dilip turned an ardent follower of Gandhi and his wife Gita followed suit. In Satyaprasad Barua's play *Jyotirekha* (1958), we find that resigning Government service Jyoti Barua joined '42 movement and was ultimately executed. In the historical play *Kusal Konwar* (1949), Suren Saikia (1904-78) depicts how a true Gandhian Kushal Konwar who took part in '42 movement had to die on the gallows on a false charge of derailing a railway train.

The impact of Gandhian renaissance can be discerned in some Assamese novels as well. It touched Dandinath Kalita's (1890-1955) mind as will be seen in his social novel *Sadhana* (1928). Herein we find that Dinabandhu, a social worker, releases Prabha, a school mistress, from the clutches of a reactionary group and the latter preferred to remain a virgin and dedicate herself to social work. Another novelist Daibachandra Talukdar's (1900-67) novels *Agneyagiri* (1924), *Apurna* (1931-32 in *Awahan*) and *Vidrohi* (1940) are mostly 'snapshots of the tone and temperament of the time'. The spirit of non-cooperation movement penetrates his novel *Apurna* (unfulfilled). What had remained unfulfilled in *Apurna* due to premature death of Premadhar finds an extension in *Agneyagiri*. This novel depicts the character of Gandhian radical Kanak who came in violent clash with society. This theme is also interwoven in another novel *Vidrohi*. Herein we find that Kanak marries widow Aikon in defiance of social customs and both of them espouse the cause of national liberation. Traces of communism and Gandhism can be discerned in Talukdar's another novel *Ae pathe ringiai* (1963). In it we find that Hemeni, Kalindi and Janaki became self-reliant due to the untiring efforts of their brother Rahan. *Dawar aru nai* (1955), a novel written by Jogesh Das (1927), has been written against the background of second world war. In his mission of social understanding Bakhar, the hero of the novel, finds a friend in Jivan through whom the '42 freedom movement is splashed suggestively into the canvas.

Freedom movement led by Gandhiji released new social ideas and brought in a new set of literary values. Books written under this influence may not be called Gandhian literature in the strict sense of the term, but they depict the tone and temper of the time. Some such works are mentioned below: Poetry: Bharat janani, Luitar parare ami deka lora and Dekagabhaur ukti by Jyotiprasad Agarwalla (1903-1951); *Jinjiri* (1951) by Nilmoni Phukan (1880-1978); *Anubhuti* (1954), *Bedanar ulka* (1964) and *Deshai Bhagavan* (1955) by Ambikagiri Rai Chowdhury (1885-1968). Drama: *Kushal Konwar* (1949) by Suren Saikia (1904-1978). Novel: *Rajpathe ringiai* (1956) and *Mrityunjay* (1969) by Birendrakumar Bhattacharya (b. 1924).

Different articles on Gandhism were published in Assamese weeklies, dailies and in monthly journals. In *Banhi*, a monthly journal edited by Lakshminath Bezbaroa (15th year, issue X, 1925), there is an article *Mahatma Gandhir noncooperation*. Another Assamese monthly journal *Awahan* (year of first publication 1929) published different articles on Gandhi and Gandhi's economic reconstruction, and also occasional speeches of Congress leaders. The role of *Asamiya*, a bi-weekly Assamese newspaper (year of first publication 1918) must not be overlooked. This newspaper carried the messages of Mahatma Gandhi to the masses.

In fine, it may be said that Mahatma Gandhi's life and

teachings influenced Assamese literature to a considerable extent as the people of the state both participated in the national struggle under the leadership of Mahatma Gandhi and imbibed his ideas and ideals in their living and thinking.

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J.N.G.

GANDHIAN LITERATURE(Bengali). Gandhism is an all India phenomenon. It may even be considered a global phenomenon judging by the impact the ideals of Mahatma Gandhi have on the world. But in the context of Bengal it has a special significance when we consider that apart from the tremendous influence it exerted on the freedom struggle of Bengal during the non-violent Satyagraha movement of the early twenties, the Civil Disobedience movement of the early thirties and the Quit India movement of 1942, it also influenced the thoughts and feelings of quite a large number of writers, poets, dramatists, and the like in each phase of the movements mentioned above. The mass awakening that was witnessed in the wake of the three movements was entirely the result of the Gandhian upsurge and quite understandably it had its natural impact on the Bengali literature of the relevant periods. The output in terms of writing, both creative and ideational, as a result of this was indeed considerable.

In the domain of poetry, the first notable contribution of Gandhism was a poem by Satyendranath Datta (1882-1922) who was a distinguished writer belonging to the famous Bharati group. It is entitled *Gandhiji* and was published in the journal *Bharati* in 1921, when the Satyagraha movement was at its zenith. The first two lines of the memorable composition run as follows:

> Oh the eccentric-minded poet, what scribblings
> you are dashing off (by your pen)
> by lighting a lamp in the daytime?
> Lo, harken to the uproar on the city street
> billowing "Gandhiji", "Gandhiji".

Datta also wrote 'Charkar gan' in which the following fiery lines appear: "The western civilisation is the demon fire-eye burning everything it gazes on, volumes of smoke from the chimney blast the ploughlands and pastures. The Ganga has come to be only a channel for the septic tank".

Soon to appear on the scene was Kazi Nazrul Islam, the rebel poet who in 1925 paid tributes to the Mahatma in his famous song 'Charkar gan' (Song of the charka). He also composed a song entitled *Banglar Mahatma* (The Mahatma of Bengal) around nearly the same period. The song laid stress on the imperishable value of 'Bande mataram' which, demolishing caste barriers, fused the entire people into one.

During the Non-cooperation or Satyagraha movement of 1920-21, Tagore had some basic differences with Gandhiji regarding the suitability or otherwise of the method of non-cooperation. For Gandhiji gave a call to students to leave their schools and colleges and preached the cult of the charka and the burning of foreign cloth, while Tagore did not attach such importance to these programmes of action. These differences in outlook and attitude have been compiled later in a book called *The Two Thought Differently: Tagore-Gandhi Controversy* (Published by Navajivan, Ahmedabad). But these differences notwithstanding, the reverence and esteem in which one held the other was never for a moment diminished. Tagore's respect for the Mahatma came out in an undisguised fashion during the latter's historic fast in jail in 1932 as a protest against the Communal Award. Earlier in 1931 he had composed his famous long poem *Sishutirtha* (The pilgrimspot of the children). Though outwardly an impassioned panegyric dedicated to Jesus Christ, the lengthy verse narrative concealed underneath a none too oblique eulogy to the apostle of non-violence and truth and in a sense fore-shadowed what was to happen to the Mahatma in January, 1948. It was a unique case of presaging a future event by subtle intuitive exercise.

But the most famous poem of Rabindranath on Gandhiji was his *Gandhi maharaj* which he wrote in December, 1940, some eight months before his death. The opening lines of this pithy composition were:

> Among the disciples of Gandhi maharaj
> Some are rich, some indigent.
> But in one respect we have much affinity with one another:
> We do not fill our belly by killing the poor,
> We do not bow down our head to a rich man,
> Our faces do not get pale in senseless fright.

As for other poets who wrote on Gandhi mention may be made of Jatindranath Sengupta, Premendra Mitra, Jibanananda Das, Prabhatmohan Banerjee, Bimalchandra Ghosh, Bishnu De, Sukanta Bhattacharya, Dinesh Das, Kalipada Bhattacharya, Birendra Chattopadhayay, Sudhir Gupta, Shantasil Das and others. It is not necessary to refer to their poems individually.

In the field of fiction Upendranath Gangopadhyay's *Rajpath* projects a picture of the non-cooperation movement and extols the virtue of non-violence in the process. Several novels of Tarashankar Bandyopadhyay, like *Dhatridevata* (1939) *Ganadevata* (1942) and *Panchagram* (1946), Satinath Bhaduri's *Jagari* (1946) and Banaphul's *Saptarshi* (1947) uphold the Gandhian principles in a marked degree both in their plot construction and delineation of character. Particularly the last named novel is an example of superb artistry employed to bring out the

fine import of a Gandhian theme. Also some of the short stories and novels of Manoj Basu, Pramathanath Bisi, Annadashankar Ray, Sanjay Bhattacharya, Subodh Ghosh and others may be said to have for their subject matter one or the other aspect of the Gandhian ideology. Annadashankar Ray, for instance, in his last novel *Krantadarshi* (1981-84), divided into several parts, has chosen for his theme the entire Gandhian era right from the swadeshi days to the attainment of independence.

As for drama, in the plays of Tagore *(Prayashchitta, Paritran* and *Muktadhara*) there is a character named Dhananjay Bairagi, a sort of a hermit but definitely anti-authoritarian, who says and does things strongly reminiscent of the principles and methods of Gandhian satyagraha. Although these plays were written before the advent of Gandhi on the Indian political scene, it may be a case of prognosis of future events. The other related examples in this genre of writing are Manoj Basu's *Jugabatar Gandhi* and *Natun prabhat*, Manmatha Roy's *Mahabharati*, Sanjay Bhattacharya's symbolic drama *Mahakavya*, Digindrachandra Bandyopadhyay's *Amrita saman*, Prabhat Basu's *Gandhiji*, Makhan Gupta's *Mahajiban*, the operatic play *Abhyuday* of Congress Sahitya Sangha, etc.

Bengali journalism was saturated with Gandhian idealism in the coverage of events pertaining to the three periods listed at the beginning of this essay. It is so varied and voluminous that to pick and choose from it is nearly an impossible task.

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N.C.

GANDHIAN LITERATURE (English). If there is a Gandhian view of literature, then its emphasis will be on revolution as its central motif. Thus, themes like the struggle against the British Raj, the pervading spirit of nationalism, protest against the caste system, and the idea of universal love are taken up for literary treatment and Gandhiji's bare and austere writing makes writers express themselves in a language simple enough to be readily understood by the common man, one that registers the purity of the soul.

K.S. Venkatramani is one of the early writers to project Gandhiji and the renascent times. His two works *Kandan, The Patriot* (1934) and *Muruguan, the Tiller* (1929) are the novels that project Gandhian politics and Gandhian economics respectively. The civil disobedience movement of 1930-32 shows its marked impact on these novels. Kandan is a man of intellectual abilities and idealism. He has qualified for the I.C.S. but he gives it up and joins the national stuggle, like Sri Aurobindo. The theme of the Mahatma as a force finds expression in the work of some of the leading Indo-English novelists like Mulk Raj Anand, R.K. Narayan. Anand's work, *Untouchable* (1935), highlights the state of an outcaste, Bakha the Sweeper. The sense of inferiority comes to an end through the words of Gandhi that all men are equal. His novels, *Coolie* (1936) and *Two Leaves and a Bud* (1937) bring out the exploitation of the labour class. Munoo, the coolie, is exploited by a capitalist institution, George White Cotton Mills, Bombay. The novel, *The Sword and the Sickle* (1941), depicts Lalu, the revolutionary, who is disillusioned with the British sarkar. He returns to Lahore after the First World War. He comes to know about the Khilafat movement and about Dyer's brutalities in the village. His words 'back to the village' are Gandhian. He thinks that his dead mother, his broken home and his forfeited land can be avenged by his joining a revolutionary party and converting the prison that is India into a free land, like Russia.

Gandhi appears as a character in R.K. Narayan's novel, *Waiting for The Mahatma* (1955). Gandhi as a moral theme is significant in that it affects the fortunes of the hero, Sriram and the heroine, Bharati. The Mahatma preaches simple living, universal love. Sriram takes to spinning and takes part in the 'Quit India' movement of 1942 which he propagates through the villages. Bharati is completely swayed by Gandhian ideology and is prepared to defend the self-respect of women. Natraj in Narayan's *The Man-Eater of Malgudi* (1961) and Jagan in *The Vendor of Sweets* (1967) also represent the Gandhian principles of simplicity, goodness and tolerance. Natraj avoids conflicts and Jagan wants to practise Brahmacharya. Kamala Markandaya's novel *Some Inner Fury* (1955) dwells on the Quit India Movement and its emphasis on village life.

Raja Rao in his novel, *Kanthapura* (1938), refers to the quintessence of Gandhian philosophy. The part played by the men and women of the village Kanthapura in the Civil Disobedience Movement is described. The plight of the Indians and the need for deliverance from foreign rule are presented at the level of a myth. Brahma has promised to send Shiva to this earth and Mohandas Gandhi is the divinity incarnate. Moorthy follows the Gandhian path of truth by working among the poor and the downtrodden. The moral validity of Gandhism is discernible in Raja Rao's later novel, *Comrade Kirillov* (1976).

The influence of Gandhi is noticeable in Bhabani Bhattacharya's work also. In his novel, *So Many Hungers* (1947), Devata refers to the struggle against the British rulers. Rahoul, the scientist who is imprisoned, wants to obey Gandhi's principle of non-violence. Devata represents Gandhiji's fearlessness and his idea of love. Mohini in the novel, *Music for Mohini* (1952) seeks to rise to the awareness of a free India where there is social equality.

He who Rides a Tiger (1954) is an indictment of the caste system. *Shadow from Ladakh* which won the Sahitya Akademi award in 1967, is a vindication of Gandhian values in the wake of the Chinese aggression of 1962. Satyajit represents ascetic living by working in the village, Gandhigram, leaving his assignment at Shantiniketan. He lives a life of abstinence with his wife, Suruchi, and advocates non-violence and small-scale industry. Gandhigram is symbolic of Gandhian values and their relevance.

K.A. Abbas's *Inquilab* (1955) is a novel covering the early period of Gandhi's emergence with the Rowlatt Act, the Jallianwala Bagh tragedy, the Salt Satyagraha and the Gandhi-Irwin pact of 1931 providing the historical landmarks. The work is multifaceted, and presents not only the age of the Gandhian revolution but personalities like Jawaharlal, Maulana Azad, Patel, and Subhash Bose. Venu Chital's *The Transit* (1957) is a study of the Hindu joint family in Maharashtra against the background of the Gandhian Age. K. Nagarajan's *Chronicles of Kedaram* (1961) is a picture of life in a district of South India. The conflicts between Britain and India, Hindus and Muslims, Brahmins and non-Brahmins are some of the tensions which a power like Gandhism can destroy.

Tagore in his poem, *The Child*, and Sarojini Naidu in her poem, *The Lotus*, have eulogized Gandhi's spirit. The mystic lotus is addressed as one which rises above time and space.

The autobiographical works of Nayantara Sehgal like *Prison and Chocolate Cake* (1954), *From Fear set Free* (1962) are accounts of the influence of Gandhian thought on her. She records that the failure of non-violence at the time of the Partition is the failure only of the human mind. The novel, *A Time to be Happy* (1958) presents an emphatic assertion on the part of Kusum. Even the pro-British landlords like Sanad are transformed. The new generation is critical of the freedom achieved with hardship as is evident in the author's novel, *This Time of Morning* (1965).

Gandhiji is directly referred to in certain novels like *Untouchable* or *Waiting for the Mahatma*. In other cases, he is an unseen but palpable presence because his forceful influence is seen operating in the consciousness of the characters and governing their attitudes and their actions.

B.R.N.

GANDHIAN LITERATURE (Gujarati). Gandhiji arrived in India from South Africa with a penetrating insight into the social, political and economic conditions of India. For eradicating the evils of the society, he, after deep thinking, formulated certain tenets in every field, which had to be followed. In his two weeklies *Navajivan* and *Harijan*, he explained in forceful but simple language the significance of these principles, such as bread labour i.e. importance of physical labour, the importance of villages and their reconstruction and of truth and non-violence, and eradication of social evils like untouchability, supression of women, drinking liquor, etc. Gandhiji's writings had mass appeal and hundreds and thousands of young men and women dedicated their lives for the realisation of Gandhiji's dreams. This upsurge naturally had impact on the writer also, who came out of his ivory tower and turned towards the lowly and the lowliest. Besides Gandhiji, other intellectuals who had joined him, also elucidated Gandhian concepts, important among them being Kishori Lal Mashruvala, Swami Anand, Kaka Kalelker, Mahadev Desai, Narahari Parikh, Vinoba Bhave, Maganbhai Desai and Jugatram Dave. Thus, Gandhian ideology provided a new subject and new style to the Gujarati writers.

Gandhiji's concept of non-violence inspired writers like Ramanlal Desai to write novels like *Divyachaksu* (Divine eyes), *Bharelo agni* (The underground fire) and *Gramlaxmi* (Rich goddess of wealth of the village) in which topics of non-violent fight and village reconstruction are artistically depicted; on the other hand Gandhi's non-violence revived writer's interest in Buddha, Christ, on whom several poems were written. In a poem 'Viswa shanti' (world peace), Umashanker Joshi extends the field of non-violence to the world of birds and beasts and the vegetables. Several books on Buddha, Mahavir and Christ were written which eulogise non-violence.

The other tenet of Gandhism, the truth, was re-established in several works, the satyagraha, the battle for truth that Gandhiji fought, was acclaimed as the right path for re-establishment of truth. Poems like *Barne barne Buddha* (Buddha at every door step) by Umashanker Joshi, *Saflyatanu* (A successful event) by Sunderam, and novels like *Zerto pidhan chhe jani jani* (Knowingly the poison has been drunk) by Darshak are some of the works which eulogise the fight for the establishment of truth.

Gandhiji worked for eradicating untouchability and uplift of the weaker section of the society and rural folk. Novels like *Anterpat* (The veil) by Snehrasmi, plays like *Kulangar* (Blot to the family) by Ramnarayan Pathak, poems life Bhangdi (Sweeper woman) by Sunderam, Dhobi (Washerman) by Umashankar Joshi, Dudhvalo (Milkman) by Zaverchand Meghani, short stories like Khemi (A woman of sweeper caste), Renkdiwalo (Cart-puller) indicate how writer's eye turned from the urban to rural areas and from elite class to weaker sections of the society.

Gandhiji himself in his *Experiments with Truth*, gave an ideal autobiography laying stress on the importance of truth in not only literary works, but in all walks of life. He also in his essays on truth, non-violence, untouchability, non-stealing, celibacy, non-hoarding etc., lucidly explained the importance of these virtues. Kishorlal Mashruwala has written a book, *Gandhiji ane samyavad* (Gandhiji and Communism) in which he has compared Gandhism and Communism, and Narahari Parikh has in his *Manav*

arthshastra (Human economics) has thrown light on Gandhian economics.

Gandhiji's insistance on the uplift of the rural folk gave a boost to the research in folk literature, which resulted in its influencing the entire panorama of creative literature.

Gandhiji in his *Dakshin Afrikana satyagrahno itihasa* (History of Satyagraha struggle in South Africa) has said about the negroes of the region that though they appeared ugly from outside, inwardly they were very beautiful. Thus, he has given a new version to the conception of beauty. Being guided by it, writer after writer has unearthed the beauty of things which appeared ugly from outside. Kaka Kalelkar, in his essays *Madhyanhanun kavya* (Poetry and the midday) has shown the beauty of the midday sun showering scorching heat. In his *Kadavnu kavya* (The poetry of the mud), he has shown the interior beauty of mud. Umashankar Joshi in his poem *Ukerdo* (Garbage), has shown the inner beauty of the garbage which serves as a fertiliser and produces fragrant crop.

Thus, from 1915 to 1950, Gandhism had had a deep impact on literature. It made the writers climb down their ivory tower and mingle with the common people, especially the down-trodden, the suppressed and the despised.

C.M.

GANDHIAN LITERATURE (Hindi). The influence of Mahatma Gandhi on Hindi writers has been pre-eminently profound during the decades following the 1921 satyagraha and before the end of the second world war. That does not preclude the perennial influence of his philosophy of life on writers to the present day, but for nearly two decades so deep and all pervading was his impact on Hindi world of letters that it could be termed a signet ring pressing on all creative arts.

Gandhism, for there is such a concept as this, embraces a total way of life the cardinal principles of which are: trusteeship, a class structure based on mutual aid and decentralisation. Like Marx, Gandhi too believed in the withering away of the state and the individual coming into his own by self-searchings but only after establishing a harmony with his group or community. While Marx postulated a dictatorship of the proletariat before achieving an ultimate decentralisation in which the individual becomes self-acting and the society ensures his independence, Gandhian thought adumbrates such a social situation by decentralising economic life, dispersing industries and checking conurbation of cities. A beautiful life emerges only when a man is imbued with the spirit of self-searching and self-sacrifice. He then seeks to see truth which for Gandhi is another name for God (The Vedic 'rita' is one such ancient concept). This real search makes him feel vibrations of his surroundings, of nature and of his fellowmen. He then comes to know that love is not possessive, but liberates us from shackles of the ego. Love when combined with self-suffering becomes a potent spiritual force. It can bring about change in the erring hearts, it can give a tremendous social impetus to a man to oppose evil. It is non-violent strategy of a revolution.

The meaning of a total way of life which lies at the heart of Gandhism is not a metaphysical one. It is essentially an ethical core of an aesthetics which cannot divorce truth from beauty, nor art from life. The emphasis is always on the individual who is capable of an interiorised suffering which is like a purgatorial flame, it purifies and transforms. Means are not ends but in Gandhian vocabulary they are convertible terms.

Gandhi as a source of inspiration appears in all forms of Hindi literature, specially its poetry, fiction and plays. Hindi poetry of Bharatendu era did have patriotic strains and expressed dismay and distress under a foreign rule, but the poetry of Dwivedi era went a step further. It heaved to a call to 'karma', to action, it revived a body of ancient myths to vivify the new urges which Gandhi had released in the country through Satyagraha. As early as 1913, 'Bharatiya Atma' (Makhanlal Chaturvedi) wrote a poem on Gandhi's South African Satyagraha; he used the Mahabharata myths of Draupadi and Krishna (*Himkiritini*-'Nihasahastra Senani') where Gandhi is symbolised as Krishna. The three outstanding poets of this era who carry distinctly the Gandhian stamp on the form and content of their poetry are Makhanlal Chaturvedi, Siyaramsharan Gupta and to an extent Maithilisharan Gupta.

Maithilisharan Gupta was steeped in a romantic feeling harking back to the glories of the ancient days. He summoned up a whole body of myths and symbols from the repertory of ancient lores. The kindling influence must have been Gandhi on whom he composed a poem 'Swadesh sangeet' (1925) where he highlights the constructive aspects of Gandhism. He was drawn towards Gandhi's ethic of peace, reconciliation, and harmony among different faiths in *Kaba and Karbala* (1942). In *Anjali aur arghya* (1950) he expresses grief over Gandhi's death. In his work *Jai Bharat* (1952) the elements of Gandhism are present in the character of Yudhishthira. Truth and non-violence are postulated as facets of a moral force. In his earlier monumental work *Saket* there is an undercurrent of Gandhian spirit, specially in the depiction of a visualised 'Ramrajya'.

Maithilisharan's brother Siyaramsharan Gupta who wrote in the shadow of his elder brother, had some constraints. His personal life was also filled with agony. He transmuted his personal sufferings into a splendid sublimation of his poetry which was nearer to the spirit of Gandhi than was that of any other poet of this era. His intellect and feeling fuse to accept Gandhism. His works *Atmotsarga*, *Unmukta*, *Noakhali* are distinctly of the Gandhian genre. His outstanding work *Bapu* (1939) is

important enough to go down as a classic. In it occur the following lines (Translated):

In the temple of Speech
'Karma' (action) is itself vibrant,
Meaning fuses with words
Words fuse with meaning
In a grand concordance.

Siyaramsharan Gupta has attempted an evaluation of a universal man in the image of Gandhi. His diction matches thought in this great poem, and his feeling does not outstep the contours which concepts erect. Easily, Shiyaramasharan Gupta is the most representative poet of Gandhism in Dwivedi era, and even after it.

As we step into the poetic era called the age of chhayavad, we come face to face with an impetus to leave off grounds and to soar into ethereal regions. But this is only an apparent view of this tradition which held the field for nearly two decades. It was essentially a quest for the abstruse, the abstract, the essence of things, and so this movement struck parallel with Gandhism, which placed a premium on essences like love, truth and non-violence as applied to politics.

A number of poets were under the impetus of Gandhi in this tradition of chhayavad. They are Jaishanker Prasad, Sumitranandan Pant and Mahadevi Verma. Of this, Sumitranandan Pant tries to recapture the nuances of Gandhian values in his different works like *Gramya, Yugant, Yugavani.* Earlier, in certain stray poems of his we find his emotional attachment to Gandhi. In a poem in *Gramya* Pant wrote a song on charkha which is a sweet ditty with a liltng rhyme. In *Yugavani* Pant operates on a philosophical plane and tries a synthesis between Gandhism and Marxism. But the poems do not sound convincing, because the two ideologies do not mix. Perhaps this was an intellectual dilemma faced by many writers between the forties and fifties of this century.

In his collection *Yugantar* are poems on the death of Gandhi. It comprises nearly two dozen poems in the nature of panegyrics and poems 'in memoriam'. But no where does the poet express the intensity of grief, no where does he write a deeply personal dirge. The panegyerics also lack the emotional depth as they engage in discursive dialogues on philosophical aspects of Gandhism. It seems the poet is hesitating, because of philosophical alternatives, to give us deeply felt poems on Gandhism, but satisfies himself with the praise bestowed on Mahatma and with a vision of the coming of the universal man.

But in his last voluminous work *Lokayatan* (1964) Pant writes with great beauty, and restraint of feeling dilating on Gandhism, in the nearly 700 pages of this book of poetry. It is a long narrative poem carrying forward the genius of Pant mellowed with time and matured into lovely forms. He not only gives an emotional equivalent of Gandhian concepts but in the course of the narration, strikes vignettes of splendid charm evoking different aspects of the panorama of Indian life. Some of the lines are quoted below in translation.

Now Gandhism blooms in my heart
Noiselessly
An auspicious light like the lotus,
It transcends age, death and mortal fears
A gift of love, renunciation, compassion
To an age dead under atomic threat
A gift to make us interiorised, peaceful-
An eternal creation.

Speaking of decentralisation of industries and power the poet says:

On this agriculture-centred land
Industries be decentralised
So life may become pure, beautiful
And mind may be always inward.

Inter alia Pant makes a reference to too much pre-occupation with only 'spirit' to the exclusion of the body:

Preoccupied with the spirit alone
India fell in its darkness
forgetting the world soul.

Here, the influence of Shri Aurbindo is perceptible. He concludes this poem with:

"Now has been born
The universal man
Matter and spirit having been
Fused in a common form of 'ras'
Let us now dedicate distress of earth's mind
To love of the Lord.

Gandhi spoke of Love as the god-man point of union, the earthly idea is elevated and emblazoned with the ray of the divine who is truth and love. In later poetry called "nai kavita" in Hindi, beginning around 1950, rose some poets with a pronounced Gandhian slant. Prominent among these is Ramadharisingh Dinker. Dinker is a poet of elan, of energy, of changing horizons and the flowing streams. He acknowledges the power of drifting current of time, so, his attachment to the Gandhian idea proceeded through different shifts. Earlier in 1947 in his work *Bapu* he had said:

Bapu, I am your contemporary
A tall chaim, but let me make it,
forgetting my smallness
Let me drift with the mighty tide.

The poems in this collection are:

Bapu, Mahabalidan, Vajrapat, Samadhan, Ramdharisingh Dinker was unable to reconcile himself to non-

violence, but after Gandhi's miraculous tour of Noakhali, Dinker acknowledges the value of non-violence.

Besides Dinker, Bhawani Mishra is a truly Gandhian poet. A practising Gandhian, his poems on the Gandhian theme beginning from 1930 and spread over a period of 35 years are collected in *Gandhi panchashati* (1969). Some of the poems have a home-spun simplicity about them, they are direct, telling in simple conversational style but containing a germ of truth hard to come by in ordinary poetry.

Bachchan brought out his collection on Gandhi called *Khadi ke phool* in 1948 in collaboration with Sumitranandan Pant. Both the poets paid homage to Gandhi. It contains 93 poems of Bachchan and 15 of Pant. Bachchan by himself provided a collection of poetic tributes to the Mahatma in *Soot ki mal*. Both these books avowedly on Gandhian themes lack the verve and depth of great poetry.

A host of other poets also published a great many poems on the Gandhian theme. Narendra Sharma's *Rakta chandan*, Harikrishna Premi's *Vandana ke bole*, Shivamangal Singh Suman's *Aankhen bhari bhari*. Long narrative poems in which Gandhi appears as the central figure are: *Gandhi charitmanas* (Vidyadhar Mahajan), *Mahamanava* (Thakurprasad Singh) *Jagadalok* (Gopalsharan Singh), *Gandhi charit* (Maheshchandra Prasad), *Vishvajyoti Bapu* (Dinesh), *Pun ban gaye Ram* (Natwarlal Snehi), *Gandhi gaurava* (Gokulchandra Sharma).

Premchand's *Premashram* (1922) has Premshankar as the hero who epitomises in himself Premchand's own socio-political thought. After his return from the U.S., Premshankar plunges into schemes of social reconstruction. He is self-possessed, compassionate and tender in his human feelings. He is distressed by the thought of his wife's misconceived ideas. Yet, it is through his patience and forbearance that he suffers inwardly so that his wife comes round to sane attitudes. He works the miracles of change of heart in his wife and his brother. In this novel is reflected the freedom struggle of India and the glimmerings of a Ram-rajya to-be. Together with Mayashankar he establishes an Ashram to serve the downtrodden people. He establishes Ramrajya in the village by undertaking village uplift work, in which endeavour he and his colleagues become trustees. In this way, the Gandhian ideas of change of heart through self-suffering and of trusteeship are established.

In his monumental work *Rang bhoomi* (1924-35) Premchand fashions such an idealist hero that it seems Gandhian values are lived by him. He is Surdas, the poor, dispossessed blind beggar who stands fearlessly for truth, non-violence, non-possession and detachment. He regards himself as a player on the stage of life and his role comes alive. His conversation is lit up with simple truths. But from them words of profound wisdom can be gleaned. He breaks up under the burden of social falsehoods, and tyranny, but only physically. He dies but in his death the central Gandhian values get firmly imbedded in the soil. Spiritual attitudes prevail over the merely material ones. Those who are genuinely people's leaders get a pure impetus to work for the welfare of the masses in Surdas's way.

Premchand's next important novel *Godan* (1936) is an advance on his earlier novels in the sense that in it fiction as an art form emerges more significantly. Realism is more pronounced and touches the confines of naturalism. Class-consciousness seeps into the plot with the turn of events. Hori the peasant protagonist, is the son of the soil in every way. Despite great pressures he sticks to values which characterise rural culture. The novel has a subsidiary plot laid in the town. The town and the village seem co-related in a sense. The injustices, tyrannies and falsehood, of a social order based on exploitation are rejected by Hori who struggles against them with a valour all his own. He dies a broken man, buried under debts, but defiant and unyielding, he throws a challenge to the unjust order. The challenge rings true even after he is no more and impels people with determination to fight in Hori's way. On the other hand the town sub-plot shows Mehta and Malti, the two citybred intellectuals combine to serve the poor and the oppressed people in a spirit of selfless service.

Earlier in 1930, after he had published *Rang bhoomi* Premchand projected peasant movement and the independence struggle in Uttar Pradesh in his novel *Karma bhoomi*, but the three novels *Premashram* (1922), *Rang bhoomi* (1924) and *Godan* (1936) are representative of Premchand's social philosophy which in the first two is deeply centred in Gandhism and in the last novel *Godan* it is present although in a different framework.

From Premchand to Jainendra Kumar is a journey from the exterior into the interior. If there is any novelist who has completely absorbed the centrality of Gandhian values and transmuted them into psychological states it is Jainendra Kumar. He breaks new ground by making the novel-form interiorised, frees it from the 'god' or 'satan' 'black' or 'white' kind of block-tradition which dominated the fiction world before him. He comes out in his very best in *Suneeta* (1935) in which he used a conventional plot but makes use of a new technique. The triangle, wife, husband and the other man, is so ably resolved that we get a touch of superb art. Gandhian values of self-suffering, patience and wider love appear in a light which has a dazzle of its own. Suneeta (the name of the heroine) is attached to her husband but infatuated by Hariprasanna, the husband's friend. Once it so transpires that she and Hariprasanna are together in an isolated place in the dead of night in the absence of her husband who is away. Suneeta strips herself naked before Hariprasanna who is more shocked than lusty. He shows a nervous aversion to the nude body of one who loves him. Suneeta notes this state of his mind

and when her husband returns she reveals to him how Hariprasanna developed aversion to her body. Her husband Srikant and she, both feel that they are nearer each other than ever before after this incident. The situation recalls a similar one in Lawrence Durrelle's novel the *Alexendrian Quartets*.

Self suffering, and self-surrender lead to a richer integration and that is what Gandhism in its central value stands for.

Sukhda (1953), *Viyarta* (1953) and *Vyateet* (1953) of Jainendra Kumar project heroines who are bent on self-effacement to a greater and more meaningful integration in love. The heroes are tall in their own way, catholic but encased in their ego. Self suffering permeates the whole ethos, self-surrender is the gateway to a pricelsss gain. Amritlal Nagar's *Boond aur samundra* (1956) is an import work of fiction in this respect. In it non-violence is glimpsed in its different aspects.

Gandhi's non-violence finds an eloquent expression in Ilachandra Joshi's *Nirvasit* (1964), Bhagwaticharan Varma's *Sedhe sacche batan* (1968). Bhagwaticharan Varma's novel, devolves on the theme of decentralisation of industries and rejection of excessive industrialisation.

The other novelists, who in some of their novels touch on the Gandhian theme of trusteeship are Govindvallabh Pant, (*Pragati ki rah*), Balwant Singh (*Kale kaus*), and Shantipriya Dwivedi (*Digamber*, 1954). Siyaramsharan Gupta, the poet of Gandhism also wrote a novel *Goad* showing change of heart. Yagyadutt Sharma's *Bharat sevak* and Rishabhcharan Jain's *Satyagraha* also employ Gandhian ideas. Pratapnarain Srivastava's *Byalis* is also Gandhian in theme.

As in novels, so in short stories Gandhism appears in one form or the other in the work of some of the prominent short story writers. The removal of untouchability is the theme of short stories of Chatursena Shastri's *Lambreva* and Rajani Panikker's *Pathar sangeet*. Vishnu Prabhakar's Adhoori kahani is a story of the aftermath of the partition of India and it accepts the Gandhian idea of communal harmony. Rangeya Raghava's short story Swapna aur jeevan depicts Ram-rajya concept with a variation bringing out the irony of a dichotomy between thought and action.

Hindi drama registers the impact of mighty currents unleashed by Gandhi. The drama holds the mirror upto society which convulsed during the Independence struggle with many a stirring movement. Gandhi's ideas of non-violence, moral force, communal harmony and the urge to be free are best dramatised by a coterie of playwrights prominent among whom are Seth Govinddas, Harikrishna Premi, Vishnu Prabhakar and others. Even Premchand wrote a play *Prem ki vedi* on the theme of harmony among religious faiths.

Seth Govind Das was an active politician. The son of an aristocratic father, he gave up a life of luxury and joined the Mahatma's movements, suffering imprisonment many times. His play *Vikas* dilates on the theme of ahimsa. In his *Sevapath* the hero Dinanath, a poor man becomes a follower of Gandhi and participates in the freedom struggle. In *Siddhanta swatantraya* Manohardas, the son of a scion of aristocracy Sir Tribuvbandas becomes a follower of Gandhi much against the wishes of his father. He is turned out of the house by the father, joins the picketing movement of Gandhi and is then shot dead by the police. It shows the triumph of non-violence over violence. Govind Das's play *Prakash* is pivoted on the theme of conversion to Gandhism. His five-act play '*Mahatma Gandhi*' (1959) is centred on Mahatma's life.

Harikrishna Premi's plays *Ahuti*, *Swapna bhang* and *Mitra* seek a Gandhian solution to the communal problem. In *Swapna bhang*, the martyrdom of Dara Shikoh is lauded because he symbolised in that remote age the urge to build bridges between Hinduism and Islam. In *Raksha bandhan* Harikrishna Premi dwells on the theme of Humayun accepting 'Rakhi' from the Hindu Queen Karmavati and comes to her rescue in fulfilment of the sacred pledge.

Bhagawaticharan Verma's one-act play *Bujhata deepak* reflects in a vivid way the Gandhian ideas of truth and non-violence. Vishnu Prabhakar's *Hamara swatantrata sangram* shows men and women taking a pledge to spin on charkha and to wear khadi.

Poetry, novels and plays of the Hindi world of letters summon up the consciousness of an entire age which is steeped in Gandhian values, for such was the deep and extensive influence of the Mahatma in the widespread arena of Hindi writing. He released creative urges and built up the vision of a new life which Hindi writing sought to capture in its own accents of sweetness and spiritual anguish.

R.V.

GANDHIAN LITERATURE (Kannada). The values for which Gandhiji stood became the fountainhead of inspiration for creative writing in Kannada. His doctrine of non-violence which in other words meant universal love is an imperishable part of Gandhiji's philosophy of life. But his economic reconstruction programmes together with Harijan uplift work are in no way less important.

An outstanding writer of Karnataka, Shivram Karanth (1902) has depicted the tragedy of the life of a Harijan in his great novel *Choman dudi*, (1949) in which the influence of Gandhian thought, though indirect, is very much there.

The Gandhi Smarak Nidhi is the main centre of publication of Gandhian literature. In the Gandhi Granthamala series, the Nidhi has published a series of very valuable titles. The series that includes titles like *Satyagraha in South Africa*, *Truth and Non violence*, *Education*

for Life, *Women*, *Gandhian Economics*, *Letters of Gandhiji* etc., in 20 volumes has brought together Gandhian ideas under systematic heads and has proved very beneficial to students and readers of Gandhian literature in Kannada. These low priced editions have been sold in thousands. The Gandhi Grantha Mala series has thus become more or less the basic reading material in Gandhian literature. The same has been abridged and published in a pocket book series. These have also become very popular. In addition to these the volume entitled *Gandhi and Karnataka*, a Gandhi Centenary Publication (1969) is a very valuable publication of the Nidhi. The book has chapters on Gandhiji's visit to Karnataka, the Belgaum Congress (1924), Gandhiji's tours in Karnataka for popularising Khadhi, Gandhiji on Karnataka, Gandhiji's letters to Kannadigas, etc. A very interesting section is reminiscences by eminent Kannadigas. Many well known freedom fighters and eminent Gandhians have contributed to this volume. The 624 page volume has many interesting photos as well. Edited by the noted Gandhian Sri Siddavanahalli Krishnasharma, the volume has as its assistant editors, Narayana Sangam, T. Bhimacharya, K. Srinivasa Rao and Ramachandra Vadavi.

In addition to the Gandhi Smaraka Nidhi and Karnataka Sarvodaya Sahitya Samiti, the Gandhi Bhavan of Mysore University has taken up an important work. It has launched a programme of translation into Kannada Tendulkar's *Mahatma*, the monumental work on Gandhiji. The Gandhi Bhavan of Bangalore University published a monthly *Bapu Vani* with C.N. Mangala as its editor. *Bapu Vani* provided a forum for the students and staff of Bangalore University to contribute to Gandhian literature in Kannada.

However a great change has come over the literary scene and one can see a marked difference in thought, content and expression in the writers of the present day.

The idealism and fervent patriotism of past years have given place to cynicism and disbelief. Poets like Chandrashekhara Patil, K.S. Nissar Ahmed and others lash out at the empty rituals like Gandhi Jayantis and Sarvodaya Days in their poems. The Dalits question the very bonafides of Gandhiji and his work. A general tone of scepticism about Gandhism is present in such writings. Adya Rangacharya (1904), the dramatist, satirises the duplicity of a Harijan up-lift movement leader contrasting it with his unostentatious wife who has sincere sympathies for Harijans and shows her humanitarian attitude in her simple action, without ever professing ideology. The pity of it all is that many among these neither know Gandhi nor have an inclination to know him through his life and literature. The contemporary creative literature on Gandhi is, by and large, critical and abrasive.

While writing about Gandhian literature in Karnataka mention should be made of the news papers that played a great role in the creation of Gandhian literature. *Vishwakarnataka*, *Sadhvi*, *Janma bhumi*, *Tainadu*, *Samyukta Karnataka*, *Karmavira* have a body of writing essentially Gandhian. The Gandhi Centenary special issue of *Samyukta Karnataka* is a very informative volume.

Among translations, the most noteworthy contribution is a five volume translation of Gandhiji's autobiography, (*The Story of My Experiments with Truth*) by two Kannadigas. The other important works are Siddavana Halli Krishnasharma's translation of Polak's *Gandhiji*. R.R. Diwakar is a great name in Gandhian literature and he has translated Tendulkar's *Gandhiji*, Birla's *Bapu* and G. Ramachandran's *Gandhi kathavali*. G.V. Narayana Murthi's translation of R.K. Prabhu's *Kasturba* is a very important work. G.P. Rajaratnam has translated Krishna Hathising's *The Story of Gandhi*.

Savithramma's translation of Louis Fisher's *Mahatama Gandhi* is yet another significant contribution. Vincent Sheen's *Lead Kindly Light* is another contribution to Gandhian literature translated into Kannada by V.S. Narayan Rao. B.R. Nanda's great work entitled *Mahatma Gandhi* has been translated by G.V. Narayana Murthy.

B.L. Achar's *Mahatma Gandhi*, Nadig Krishna Murthy's *Bapu darshana*, Karaguppikar's *Mahatma Gandhi*, A.N. Krishna Rao's *Bharatada bapu*, Goruru Ramaswamy Iyengar's *Bharatha bhagya vidhata*, Subodha Rama Rao's *Mahatma Gandhi* are very significant works on Gandhiji. Gorur's work is indeed one of the very best we have in Kannada. To this may be added Siddavana Halli Krishna Sarma's two works *Parnakuti* and *Wardha yatre*. While *Wardha yatre* describes Sharmaji's experiences at Wardha, *Parnakuti* brings to light Gandhiji's many sided personality. Shri K.S. Narayana Swamy's *Vishwa jyotigalu* throws light on Lincoln, Lenin and Gandhi. Kandade Krishniangar's book on Gandhiji highlights Gandhiji's sense of humour. D.K. Bharadwaj's translation of *Hind swaraj* is a noteworthy contribution. Kuvempu's *Vibhutipuje* is an anthology of essays on Gandhiji. There are a few plays as well on Gandhiji. Nabha's *Dharma samraja*, Na Kasturi's *Idu bharatade dari* are among them.

The doyens of Kannada poetry K.V. Puttappa, D.V. Gundappa, Bendre, Govinda Pai, P.T. Narasimhachar, K.S. Narasimha Swamy have given us many poems on Gandhiji. Govinda Pai has nine poems on Gandhiji. 'Gandhi bhakti', 'Mahatmara upavasa' 'Mahatmara atmakke' etc. P.T. Narasimhachar has six poems on Gandhiji.

Mahatma Gandhi-100 years, the centenary literature in Kannada: Nilattalli Kasturi, a young Gandhian, Bangalore, lists 26 translations of Gandhiji's biography, 36 original books, 63 translations of books on Gandhian thought, 31 original books on Gandhian thought, 22 Children's books on Gandhiji, 22 essays on Gandhiji, 9 stories and 27 novels with Gandhian theme, 13 poetic anthologies and 13 individual poems on Gandhiji in

his booklet, *Gandhian Literature in Kannada* published by Gandhi Sahitya Sangha, Bangalore (1969). Most of these books are out of print and are hard to find even in libraries.

C.N.M.

GANDHIAN LITERATURE(Kashmiri). In spite of Gandhiji's popularity in Kashmir, there is hardly any Gandhian literature in Kashmiri worth mentioning; very little has been done for the dissemination of Gandhian thought in Kashmiri. We find only two books of this nature, that is, *Gandhiji jun lokchar* (Gandhiji's childhood, 1956) by Vishambarnath Kaul and *Myanen tajruban hinz dastan* (translation of Gandhi's *My Experiments with Truth*, 1974) by Akhtar Mohi-ud-Din. The former was published by Kashmir Bazmi Adab, Delhi and the latter by the J&K Cultural Academy, Srinagar. Besides these two books, Radio Kashmir, Srinagar has been broadcasting a weekly programme entitled Gandhi Katha for several years. Several talks and poems on Gandhiji's life and message have also been broadcast which are not, however, available in print.

Sh.S.

GANDHIAN LITERATURE (Malayalam). Gandhiji's influence on Indian writing was two-fold, both in origin and in impact. The first was the influence of his personality and the second that of his philosophy. Gandhiji's personality projected the essential Indian-ness of India which no other leader of his generation could do, and symbolised the common man in India, his aspirations, his hopes and dreams, his unshakable faith in tradition and his simple living, with roots embedded deep in the native soil. Closely related to this personality was his philosophy, which is spirituality tempered with humanism, with its ramifications in almost every walk of life, in politics, in economics, in educations, in sex. The Indian writer was overwhelmed by the magnetic personality of the Mahatma; he could not resist its mighty impact, with all its emotional overtones. But with regard to his philosophy, the response was not uniform; it differed from writer to writer, depending upon each one's intellectual predilections. While Gandhiji himself did not produce any creative writing (barring some of his letters and articles which belong to the genre of *belles lettres*, he was the catalytic agent to a multitude of creative efforts of writers leading to a spurt of novel, poetry and drama on an unprecedented scale.

This, broadly, is true in the case of Malayalam writing too. There was the personality-oriented approach, distinct and powerful, and then there was the philosophy-oriented approach, which was rather weak and feeble. Anyhow, Malayalam has the unique distinction of producing one of the earliest biographies of Gandhi in any Indian language which appeared much before he became a force to be reckoned with in Indian politics. It was in 1913 and it came from the pen of Swadesabhimani Ramakrishna Pillai, the redoubtable champion of the freedom of the press, who defied the powers that be and as a consequence was exiled from the erstwhile princely state of Travancore. But creative writing, as such, committed itself to Gandhi mainly through the poems of Vallatol Narayana Menon (1878-1958) to whom Gandhi was both a person and a symbol. Gandhi was his master (refer to his celebrated poem, 'Ente gurunathan'—My master, 1922) in whom Christ and Krishna, Buddha and Shankara, Harishchandra and Muhammad, all blended to form a single, unique personality and at whose feet generations paid homage. This was total emotional identification, but Vallathol did not stop with that. He went on to interpret the master's message, his outlook on men and matters and his action-oriented programmes connected with the freedom struggle, the struggle for social justice, khadi and the like. In several memorable poems included in his eight-volume anthology *Sahityamanjari* (1934-54), Vallattol attempted to popularise the basic tenets of Gandhian philosophy and in this he succeeded to a very large extent; he could combine poetry and propaganda, without doing much harm to poetry.

Not many contemporaries of Vallattol dared follow him, because to them Gandhi was a distant dream, beyond realisation, beyond comprehension even; but many of them did pay their ritualistic obeisance before the idol with one or two inert versified compositions, following the panegyric pattern. But there is one notable exception—G. Sankara Kurup (1901-1978), who was a worthy successor to Vallattol in this regard. Sankara Kurup was fascinated by the charismatic personality of Gandhi and also by Gandhian idealism and some of the most poignant poems in Malayalam on Gandhi were written by him.

Like Vallattol Sankara Kurup was also preoccupied with the theme of national and social consciousness and the means to rouse them. India's cultural heritage also fascinated him and he invoked Gandhian ideals to reinvigorate and preserve it. A remarkable poem of his commemorates Gandhiji's 'Dandi March'.

Besides Sankara Kurup, another outstanding poet Vennikkulam Gopala Kurup wrote 'Swarajyagita' based on the life and work of Gandhiji.

One may perhaps be surprised to note that a poet like Vayalar Rama Varma, who belonged to the school of young poets, wedded to the concept of the imminent red revolution, began his career with a collection of poems on Gandhi, entitled *Padamudrakal* (Foot-prints). Gandhi was irresistible even to such poets. But to the poet of the post-Gandhian era, Gandhi is the god that failed; or rather, it is the other way round; this generation has failed

him. So where could he place Gandhi except at the end of the long queue before the ration shop, waiting along with the teeming multitude, to get his weekly allotment of grain, while the khadiclad Godse rides past him in his Rolls-Royce with an ugly glee? This is the irony of the situation presented graphically by N.V. Krishna Variar in his poem 'Gandhi and Godse'. Other poets too, of the present generation, adopt more or less the same stance; there is much anguish and bitterness when they speak of Gandhi; there is much self-pity, and a sense of guilt. P Kunjiraman Nair, Edasseri Govindan Nair, G. Kumara Pillai and Sugathakumari have given expression to these feelings in some of their poems on Gandhian themes. Even an avant-gardist like Ayyappa Paniker laments over the fate of the river Sabarmati, whose perennial springs have dried up, thus presenting a picture of gloom and despair.

Coming to other genres, one may say that the extent of Gandhian influence on such literary forms as fiction, drama, etc. was, on the whole, only peripheral. This might be due to two factors: 1) the absence of a vigorous nationalist movement in Kerala and 2) the early advent of leftist forces, strengthened by Marxian ideology and the concept of proletarian internationalism.

The urge for social change was there, and there was the humanist frame to work upon; but except for some sort of a vague orientation towards Gandhian thought, there was no commitment as such. To quote an example: P. Kesava Dev wrote a powerful novel on the Hindu-Muslim conflict entitled *Bhranthalayam* (The abode of the lunatic) which ended with the note that Gandhi alone could show the way. In some of his other novels and short stories too, Dev exhibits the influence of Gandhian humanism (Don't' kill, brother, don't kill, for whose sake?) but Dev definitely is not a Gandhian. Similar is the case with another novelist, Uroob, some of whose novels, particularly his major work *Sundarikalum sundaranmarum* (Charming women and charming men) bear the vague imprint of Gandhian idealism. In his drama *Koottukrishi* (Collective farming) Edasseri Govindan Nair deals with human relations in the context of Hindu-Muslim conflict and also in the context of agrarian unrest at the village level and the solutions he suggests are Gandhian to a very large extent. M. Govindan, a radical humanist by conviction, in his play, 'Do not kill men' (*Nee manushyane kollaruth*), has forcefully brought out the futility of violence. A mediocre attempt to dramatise the life of Gandhi has been made by K.P. Kesava Menon in his play *Mahatma*.

Broadly, works belonging to the noncreative category can be grouped into four, viz. biographies, translation of Gandhiji's writings, books dealing with Gandhian philosophy and books for children. Mention has already been made about the biography written by Ramakrishna Pillai. Another monumental biography in two volumes, entitled *Rashtrapithavu* (The father of the nation) written by K.P. Kesava Menon, the veteran freedom fighter, can perhaps be considered a classic of that category. P.K. Parameswaran Nair in his relatively short work on Gandhi has attempted to depict the evolution of his personality as reflected in the incidents of his life. In addition. there are about a dozen biographical works on Gandhi, many of them following the method of factual narration which robs them of their literary value. Some biographies have been translated from other languages. The translation of *Lead Kindly Light* by Vincent Shean is an instance in point.

Of all the works belonging to the second category, viz. translations of Gandhi's writings, the pride of place goes to the seven volume edition of the *Selected Writings of Gandhi* published by the Kerala Gandhi Smarak Nidhi. This set of seven volumes is well-planned, carefully edited, and competently translated by a team of writers under the leadership of Kainikkara Kumara Pillai, who worked as the general editor. These seven volumes contain Gandhi's ideas on religion and philosophy, education, politics, economics, social relations, domestic life and a selection of his letters. Gandhi's autobiography has been translated into Malayalam in its complete and also in its several abridged versions. One such abridged version has gone into several editions and was a best-seller during the Gandhi Centenary Year. The translation of *Anasaktiyoga*, Gandhi's commentary on the *Gita*, is another important publication. *All men are Brothers* a compilation of Gandhiji's writings published under the auspices of the UNESCO, has also been translated into Malayalam. *Gandhiji and Kerala*, edited by K. Ramachandran Nair, is a comprehensive volume containing the speeches made by Gandhi during his Kerala tours, his writings pertaining to Kerala and his letters to people in Kerala.

Original books dealing with Gandhian ideology, whether they are pro-Gandhi or anti-Gandhi, are rare in Malayalam. *Gandhi vichara veechikal* by Kainikkara Kumara Pillai, *Ahimsayum lokasanthiyum* by P.K. Parameswaran Nair, *Mahatmavinte margam* by Sukumar Azhikode, *Mahatmavum isavum* by E.M.S. Nambuthiripad, *Isavum Mahatmavum* by Raghavan Thirumilppad (which, incidentally, is a rejoinder to E.M.S.), *Gandhi—puthiya kazchappadukal* by K.P. Karunakaran are some of the important publications belonging to this category. Books by Acharya Vinoba, Kripalani, Nehru, Rajendra Prasad, Kaka Kalelkar, Jaya Prakash Narayan, K.G. Mashruvala and others have been translated into Malayalam. The two publications edited by S. Radhakrishnan, *Mahatma Gandhi* and *Mahatma Gandhi—100 Years*, have also their Malayalam versions. A number of books belonging to the last category, viz. books for children, have also come out, several of them sponsored by the Kerala Gandhi Smarak Nidhi.

K.R.N.

GANDHIAN LITERATURE (Oriya). Gandhiji's fame spread throughout the length and breadth of Orissa through his message of non-violent struggle for India's freedom. Even the remote village in Orissa was influenced by shouts of 'bande mataram' and 'Gandhiji ki jai'. The ideological impact on the literature in Orissa during the Gandhian era is unmistakable and significant.

The third decade of the 20th century was known as the era of Satyagraha. The whole social thinking was more or less influenced by Gandhiji's message of non-violence and non-cooperation. Men and women from all walks of life, including the writers and thinkers, courted arrest and suffered imprisonment.

To Gandhiji political independence had no meaning without the social and economic emancipation of the masses. His ideal for the constitution of India was a federation of villages. Gandhiji realised God in the heart of the dumb millions. In his own words, "I recognise no god except the god that is to be found in the hearts of the dumb millions."

Gandhiji came in close contact with the Orissan people in 1921. He started his padayatra in Orissa in the same year. He was deeply moved by seeing the poverty-stricken people of Orissa for whom he had a great deal of sympathy. He very often told his friends and followers, "I wish I would stay in Orissa and serve the poor people there." Since then he visited Orissa on several occasions. He attended the Delanga-conference (near Puri) of constructive workers on 25th March, 1938. In a speech he told the delegates assembled from all over India that Orissa was his beloved land.

After the first world war a band of writers like Gopabandhu Das, Nilankantha Das, Godabaris Mishra, Krupasindhu Mishra, Kalindicharan Panigrahi, Baikunthanath Pattanayak, Mayadhar Mansingh, Kuntalakumari Sabat, Harekrishna Mahatab, Ramprasad Singh, and a few others were influenced by Gandhian thought and outlook. Naturally, they gave a new turn to Oriya literature. Some journals of twenties took a lead in propagating Gandhiji's philosophy. *The Samaja*, *The Asha*, *The Satyabadi*, *The Prajatantra*, *The Rachana* and *The Satyagrahi*, etc. may be mentioned in this connection. Important persons like Gopabandhu Das, Harekrishna Mahatab, Gopabandhu Chaudhary and Sashibhusan Rath were connected with these papers. All of them were active participants in the Gandhian struggle for freedom. Apart from a desire for reform in political and social structures, aspects of sympathy, tolerance and a wide liberality in attitude could be seen in their writings. The poets such as Gopabandhu Das, Harekrishna Mahatab, Banchhanidhi Sabat were noted for their Gandhian outlook and for their desire for revolt against the existing order. They evinced great sympathy for the downtrodden, desired to wipe out all inequalities and embraced the spirit of universal fraternity.

The poems of Gopabandhu Das can be cited as the best examples of Gandhian influence. Gopabandhu hails the spirit of revolution in an appealing tone:

> O people of Orissa, my kith and kin,
> Slacken not the struggle for swaraj to win,
> The sacred vow, that solemn faith,
> Must never be left till our last breath.

The same author has also appealed for religious tolerance and universal brotherhood. In the lap of mother India everybody has a rightful place and there is no scope for division or disintegration. Thus he says:

> So, then, you banish from your hearts,
> The feelings, vain, of pride and castes,
> Pray, treat the scriptures and Korans,
> In the heart of hearts, as the same and one;
> The Hindus, the Muslims and Buddhists,
> The Jains, the Christians, the Sikhs, and others
> All are sons of one noble India,
> And one tie binds their hearts all (Tr.)..

Besides, other poets such as Kuntala Kumari, Kalindicharan Panigrahi, Nityananda Mohapatra, Godabaris Mohapatra, Ananta Patnaik, Baikunthanath Patnaik, Radhamohan Gadanayak Sachidananda Routray, etc., have also ably interpreted Gandhiji's views of life and his ideology.

The influence of Gandhiji's thought can also be seen in the field of novels. Novelists like Kalindicharan, Mahatab, Ramaprasad Singh, Kahnucharan Mohanty, Gopinath Mohanty, Nityananda Mahapatra, Pranakrushna Samal, Lakshmidhan Nayak, etc. depicted the new social order and the desire for freedom and social reform. Kalindicharan, in his *Matir manisha* (The son of the soil) depicted the rural scene in a very realistic way and painted the struggling life of the peasants and their sorrows and sufferings. His hero Baraju stands for unity in the village and social justice against exploitation and the sin of untouchability. He has tried to build a new humane-structure based on love and toleration. The journalist, poet, politician and historian, Harekrishna Mahatab, was also a novelist of repute. He interpreted Gandhian thought and ideology in his novels entitled *Pratibha*, *Abyapara* and *Teutor*. In all his writings the main theme of Gandhian outlook is repeatedly revealed. Sri Kanhucharan Mohanty, one of the leading contemporary novelists shows in his novel *Palataka* how the hero Bipracharan joined the national struggle and stood for equality of race, creed and colour. He was noteworthy for his self-sacrifice for the society and self-less service for the common man. Ramaprasad Singh in his novel *Pujar bali*, Gopinath Mohanty in his novels, *Harijana paraja* and *Siba bhai*, Nityananda Mohapatra in his novels *Bhanga Dada* and *Hida mati*, Lakshmidhar Nayak in his novel

Sarbahara and Prankrushna Samal in *Nila kamala* depicted Gandhiji's mission of life and roused great interest among the reading public.

The teachings of Mahatma Gandhi have also deeply influenced the stories of Godavaris Mohapatra and Rajkishore Ray. Dramas written by Baikunthanath Pattanayak, Kalicharan Patnaik, Gopal Chotarary and many others have also been influenced by Gandhian thoughts and ideals. The long poem *Kamalayana* written by Mayadhar Mansingh is unique in its treatment of the Gandhian view of life.

Apart from the writings interpreting Gandhiji's view points, hundreds of books have also been written and translated dealing with Gandhiji's life, message and experience. A few of these books may be noted below:

Gandhijinka gita by Govindachandra Mishra, *Satyara prayogo* translated by Radhanath Rath and Gopabandhu Choudhury, *Utkalare padayatha*, *Gandhikatha* and *Mahatma Gandhi* by Binod Kanungo, *Gandhijinka sahita eka saptaha*, translated by Chintamoni Mishra, *Gandhi*, translated by Akshyakumar Chakravarty, *Manaba o Mahatma* written by Bhabagrahi Pati, *Delhi-Diary* translated by Gopabandhu Choudhary, *Gandhijinka pada tale* translated by Sachidananda Kanungo, *Jugabatar Mahatma Gandhi* (kavya) by Aganicharan Das, *Tolstoy o Gandhi* by Gopalcharan Mishra, *Gandhi o Utkala* by Gopabandhu Choudhary, *Buniadi shiksha* translated by Annapurna Moharana and *Gandhi jagatar chitra* by Balaram Mohanty. Apart from these, the works of Mahatma Gandhi have been translated and published under the patronage of Utkal Gandhi Smarak Nidhi.

It is a fact that the advent of Gandhiji's thoughts and ideas has contributed vitally towards the development of modern Oriya literature.

P.P

GANDHIAN LITERATURE (Punjabi). The impact of Gandhiji's personality, speeches and writings was immense on the Punjabis, whether Hindus, Muslims or Sikhs. His philosophy not only influenced Punjabi literature, but also went deep into the hearts of the masses, exhibiting itself even in Punjabi folklore. The popularity of the Congress and its undisputed leader Mahatma Gandhi found expression in the Punjabi folksongs. For example: 1) Why is the Congress maligned? Because it has raised its loud voice in favour of Independence. 2) Move the spinning-wheel, there is no need of cannons and 3) Mahatma Gandhi gave us the dress of Khaddar and himself went behind the bars.

The tragedy of Jallianawala Bagh in 1919, the Khilafat Movement of the Muslims and the Gurdwara Reform Movement of the Sikhs raised the patriotic fervour of the Punjabis and exhorted them to make greater sacrifices unitedly on the national front. In Punjabi literature produced under the impact of Akali Movement we find for the first time the ideals of Indian National Congress and Mahatma Gandhi incorporated. The Akali movement was a non-violent movement and Mahatma Gandhi had great admiration for it. The elements of patriotic fervour created by the national movement and the Mahatma, can be traced in some of the poems of Bhai Vir Singh, like Qutab di lath and Ganga Ram, composed after 1919, but Lala Dhani Ram Chatrik, a contemporary of Bhai Vir Singh, wrote a good number of poems about political independence, though he did not name any national leader in his poems during the British rule. In 1950, however, after the attainment of independence, he paid a tribute to Mahatma Gandhi in his collection *Sufi-khana*. The title of the poem itself is Mahatma Gandhi. He says: "Though he is the uncrowned king of India, he likes to move about without clothes. Though he is the general of all the forces, he has no arms in his hands". Hira Singh Dard, Gurmukh Singh Musafir and Vidhata Singh Tir came under the impact of the national movement through the Akali movement.

The non-cooperation and Satyagraha movements started by Mahatma Gandhi were at that time in full swing in the Punjab. Lala Lajpat Rai, Bhagat Singh and others sacrificed their lives for the motherland. The ideal of the nationalist movement in the Punjab can be traced in the dailies, weeklies and magazines of the period. Hira Singh Dard wrote: "The trees under which the meetings of the prisoners were held, where the stories of unfulfilled desires were told, where the nooses, black holes, staffs and ringing chains were remembered, where the stories of fearless brave youth, Ghadar warriors, Bhagat Singh, immortal Punjabi grandeur, martyrs of the nation and pride of the country were narrated, where the comrades from the cities and villages gathered, the four months of rainy season spent under the shade of these trees will always be remembered." Gurmukh Singh Musafir wrote: "I salute thee, O Mother-India, a land of rivers and streams. Nature has decorated this queen. The wind is her servant. We must sacrifice our life for her honour and glory. This is the real service to the mother. I salute thee, O Mother-India!" Vidhata Singh Tir sang in the same strain. He says: "O young man of India, come forward and serve the country and the nation. Let us remove all differences and meet each other. While facing all perils, let us free Mother-India."

The Gandhian spirit can be visualised in the novels of Nanak Singh, short stories of K.S. Duggal and the plays of Harcharan Singh, in their depiction of the theme of village uplift. In his novel *Prem kahani* Niranjan Singh exhibits the Gandhian spirit more forcefully. In the prose works of Gurbakhsh Singh Preet Lari, we see a vivid elaboration of the Gandhian Movement in its various aspects concerning the liberty and glory of our motherland, Gandhiji's ideas about patriotism, communal harmony and sympathy for the down-trodden can be traced in the poems of Mohan Singh,

Amrita Pritam, Pritam Singh Safeer and Bawa Balwant.

Mahatama Gandhi's concept of basic education also spread the seeds of Gandhism in the Punjab. Lessons about the personality and contribution of Mahatma Gandhi were prepared for school children. The private publishers published literature concerning Gandhism for rural areas. The University Publisher of Jalandhar published five such works entitled *Bunyadi sikhia*, *Sachchi sikhia*, *Vidyarthian nu sade pindan da punar nirman* and *Sankhep atam-katha*. The Gandhian spirit had been carried forward by Vinoba Bhave, some of whose works like *Gramdan* and *Lokniti* have been published in Punjabi. Another significant work exhibiting the Gandhian spirit was *Gandhi gita* by Gurmukh Singh Musafir.

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S.S.K.

GANDHIAN LITERATURE(Rajasthani) was initiated by the political and social impact of Gandhian ideology on the public life of Rajasthan. Though the impact of Gandhism began to be felt in the early twenties of the current century, it emerged as a decisive factor during the late thirties. Gandhi's appearence on the political scene was hailed as the dawn of a new age even in the remote tribal areas where he was treated as a saviour of the people, though he never visited those places in Rajasthan. His policies and ideals of non-cooperation movement, satyagraha (Adherence to the cause of truth), use of home made articles (especially the cloth), boycott of foreign goods, salt agitation, 'charkha' (spinning wheel) movement, welfare of Harijans (untouchables), secularism, non-violence and above all the 'do or die' decision to win freedom, involved all right-thinking political leaders and workers. The public sympathy, in whatsover way it was possible in the princely states, was always in favour of these ideals. These convictions inspired the poets, who were mostly political workers, to compose songs in his praise. The number of such songs and poems swelled upto hundreds during the 'Prajamandala' agitations in the forties. Such compositions, supporting the Gandhian ideals, were also published in *Tarun Rajasthan*. J.N. Vyasa acted as its editor at Beawar. Compilation of such songs was published in the forties at Jaipur in a series called *Jaipur men azadi ki lahar*. Elegiac poems were written in a large number on the assassination of Gandhi; *Gandhi gatha* (ed. Sawaisinha Dhamora, Jaipur, 1969) and *Gandhi prakasha* (ed. Veda Vyasa, Jaipur, 1969) contain such and other eulogies on Gandhi. There are over three dozen poets who have contributed to these anthologies. More important writings about Gandhi are, *Bawano Himalo* (The dwarf Himalaya, Jaipur, 1971) by R.D. Srimali, *Gandhi sataka* (Udaipur, 1961) by Nathusinha Mahiyariya and *Gandhi ra duha*, *Swaraja sataka* and *Bhaniyara duha* (Maruvani, Vol. 9, No. 9, Jaipur) by Udayaraja Ujjawala. A biography for children, *Apana Bapuji* (Jaipur, 1969) by S.N. Joshi also deserves mention. Most of these works and independent poems are written in an eulogistic way, as literary traditions in Rajasthan are of the heroic type. Writings reflecting his ideology are also in good number, but they are found in anthologies, magazines, etc. (*Rajasthani padya sangraha* , *Bharatpur*, *Dipai venro desha*, (Sardarasahara, 1980), *Kunpala* (ed. K.S. Sekhawat, Jaipur, 1982), etc. are some of them.

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Raw. S.

GANDHIAN LITERATURE (Sanskrit). Quite a few works have been written in Sanskrit about Mahatma Gandhi and his teachings. *Bharataparijata* is a mahakavya in 26 cantos on the life of Gandhiji. On the death of Gandhiji many poems were written; they are: *Mahatmanirvana* by V. Narayanan Nair, *Shraddhanjali* by G.C. Jhala, *Mahatmavijaya* by K.V.L. Shastri and *Mahatma* by V. Raghavan. Gandhiji's autobiography has also been translated into Sanskrit under the title *Satyashodhanam* by H.N. Shastri (Bharatiya Vidya Bhavan). D.S. Sharma wrote *Gandhisutras* presenting the teachings of Gandhiji in the traditional sutra style of aphorisms. The *Satyagrahagita* and the *Uttarasatyagrahagita* by Kshma Rao are regular chronicles on Gandhiji in simple flowing style. Tadpatrikar wrote a *Gandhigita* echoing the *Bhagavadgita*, but dealing with Gandhiji's teachings. The *Sushuptivritta* by Chittigudur Varadachariar draws the contrast between the glorious India of the past and the present gloom under the British, and dreams about the greatness of India under the leadership of Gandhiji.

K.K.R.

GANDHIAN LITERATURE (Sindhi). The cardinal principles of Gandhism like non-violence, 'God is truth', etc. were already known to the Sindhi poets in medieval times. In a way Gandhism is not altogether a new philosophy and its ingredients were known to Indians in the past, excepting the element of 'satyagraha', a political creed which gave the world a new weapon to fight injustice. We see this humanistic approach, among other things, emitting from the poetry of Sindhi sufi poets of the medieval period.

Gandhism in Sindhi literature came into full force only after Gandhi's visits to Sindh between 1916 and 1934. We find subtle penetration of the elements of Gandhism

in Sindhi literature published since the thirties of the present century. One comes across a short story 'Ajib bukha' in the collection of short stories entitled *Sindhi kahanyun* (Sindhi short stories, 1947) published by Baghi publications, which reflects the successful working of the means of non-violence in achieving the ends. Gandhism was also responsible for stirring new awareness of national life in Sindhi writers. This awareness stares straight in the eyes of the reader in the short stories 'Uth Bharati santan' (Rise, sons of India) by Ishwari Jotwani, 'Padma' by Hashu Kewalramani, 'Bharati' (Indian) by Bhagwati Dayalani, 'Deshdrohi' (The traitor) by Krishna Kewalramani published during 1945-46. There is yet another story entitled 'Inqlabi sipahi' (A revolutionary, 1947) by Gobind Malhi. The character depicted in this story is brought face to face with the social, economic and political turmoil during the 1942 Movement.

The novel entitled *Ashirvad* (The blessing, 1933) depicts the experiences of the author, Shewak Bhojraj, gained by him during his participation in Satyagraha movements. He appears to be influenced by Gandhian philosophy on the emotional and imaginative level.

Itehad (Unity, 1941), a novel by Guli Sadarangani, on the other hand, reflects the secular elements of Gandhism in a subtle but sure manner through a lucid narrative.

Of course, much has been written about Gandhism in numerous articles by a number of authors published in various magazines upto 1947. Specially the articles written by Jairamdas Daulatram, Ghanshyam Shivdasani and Choithram Gidwani in *Hindvasi* (weekly), the title of which was changed to *Bharatvasi* in 1922, continued to disseminate Gandhian message to Sindhis in Sindh. The *Hindustan* (daily) and *Hindvasi* (weekly) in India continued publishing articles on Gandhi and his works after 1947.

Many earlier works depicted Gandhian philosophy, the main among which being Vishnu Sharma's *Hindustan ji paimali* (The ruin of India, 1927), N.R. Malkani's *Mahatma saan galhyun* (Dialogue with the Mahatma, 1935), Ghulam Dastagir Mirza's *Mahatma Gandhi* (1935) and Chimandas Jagtiani's *Bapu*. These are authentic books on Gandhian philosophy and rank high with the Sindhi readers.

Tirath Basant, the master writer in Sindhi, is the only person who has profusely commented on Gandhism in his articles and books on Gandhi. In his article 'Atamu balu' (The inner force) published in two instalments in December 1964 and January 1965 issues of *Raabel* (monthly), the author has selected the inner force in Gandhism for his study and gives a thorough analysis of this element in Gandhian philosophy. In the biography of Gandhi published in three volumes by him (first volume, 1977 and two remaining volumes, 1978), the author has clearly enjoyed working on Gandhian philosophy, and his delight and pleasure in his search for Gandhism in its proper perspective enlivens his scholarly work. Gandhi's own philosophy and ideas have been used to illuminate the narrative. The book is dedicated to the Mahatma, the apostle of peace. It is not an attempt to bring everything about Mahatma Gandhi in a literary way; it concentrates on many issues and complex problems of Gandhism, and their depth and impact. Gandhi's faith in truthfulness and goodness, and above all God, his faith in non-violence, his worry about the weaker sections of society, the Harijans, all these are thoroughly dealt with in this book.

P.A.

GANDHIAN LITERATURE (Tamil). Gandhian literature in Tamil can be classified into three broad groups: (a) by Gandhi, (b) on Gandhi and (c) books which have Gandhian impact.

The earliest works to be brought out in Tamil, and in large numbers, are Gandhi's messages to the students, to women, etc., by *Dinamani,* a Tamil Daily of the *Indian Express* group of newspapers.

More than a score of volumes has been brought out by Gandhi's Works Publication Directorate. These are Tamil versions of the original.

Gandhiji's *Harijan* (weekly) was issued in Tamil by Chinna Annamalai and later on by Tirukuda Sundaram Pillai.

The first and foremost Tamil writer on Gandhi, Rajaji or C. Rajagopalachari, was, in the Mahatma's own words, his 'conscience-keeper'. His writings cover not only Gandhi, the man, but also his philosophy and his constructive programmes particularly prohibition, untouchability and khaddar. He wrote books, brochures for the semi-literate adults and a series of articles in the weekly *Kalki* and the monthly *Nanban* (now defunct). Though Rajaji held strong views, he avoided strong language. He used small, short sentences, employed effective words and wrote to the point. For this purpose, he related parables and retold old stories in an original manner. Accurracy and clarity, relevance and directness were his forte.

Rajaji translated many of Gandhiji's writings in *Harijan,* and in book form they have come out under the title *Raghupati Raghava.*

Rajaji has, from time to time, written spicy and informative 'bits' on the Mahatma; spread out over four decades, they still await compilation in book-form.

Two other giants of old, both of them journalists par excellence, V. Kalyana Sundaram and Kalki carried the message of Gandhi to the Tamil people. They wrote in their weeklies as well as in books. V. Kalyana Sundaram's *Manitha vazhkkaiyum Gandhi adikalum* is a master-piece.

Another Tamil writer associated with Mahatma Gandhi is A.K. Chettiar who was perhaps the only person to

produce a documentary film on Gandhiji in the pre-Independence era and to travel to the far ends of the earth for that noble purpose. A.K. Chettiar serialised a hundred articles on Gandhi in his monthly *Kumari malar* under the title *Vazhga ni emman*. It has yet to be brought out in a book-form.

Biographies of Gandhi have been written by several persons, but those written by M.S. Subramania Iyer, Swami Suddhanantha Bharati, Narana Durai Kannan and M. Varadarajan stand out. Gandhiji's autobiography has been translated by C.V. Alagesan.

Among the poetic works on Gandhi, four are very important. Ramanuja Kavirayar of Tirunelveli has written two volumes so far. Aranga Srinivasan has done a biographical epic in various metres and won the Rajaji literary award for it. Roya Chokkalingam has composed a hundred songs on the occasion of Gandhi Centenary; he had the privilege of having Gandhi as guest in his home in the 1920's.

Kothamangalam Subbu is known for his very popular folk-song biography called *Gandhi kathai*.

The impact of Gandhism is found on short stories (e.g. Gandhi vazhichchiru kathaikal), in the novels of Akilan, K. Rajavelu (1942), N. Parthasarathy (*Athmayin ragangal, Mahatmavai thedi*) and in the writings of B.S. Ramaiah, C. S. Sellappa and a host of others.

Gandhiji's tours of Tamil Nadu and close association with the Tamil community in South Africa in the early decades of the 20th century are the themes of some other books. There is also a *Gandhi Reader for Children* and another titled *Anecdotes of Gandhi*.

So.

GANDHIAN LITERATURE (Telugu). As in the rest of India, Gandhiji inspired awesome adulation in Andhra Pradesh also. Nearly a hundred books in Telugu were published about him in his centenary year, 1969, in every form of literature. His autobiography, and his major writings in the *Young India* and the *Harijan* were immediately translated into Telugu, and serialised in the important papers like *The Andhra patrika* and *the Krishna patrika*.

The pre-Independence literature centres around the great man's initiation of 'satyagraha' in South Africa, his leadership in freedom movement at home, his devotion to truth and non-violence, and his reformative 'constructive programme'. The books that are worthy of mention in this connection are *Gandhi mahatmuni jivitamu* by A. Govindacharyulu (the prominent Andhra politician, Venkata Rao, also wrote a book under the same title), which deals with his political evolution; *Gandhiji darsanamu* by J.V. Subba Rao, *Gandhi vyaktitvamu and Mahatma Gandhi sandesamu* by U.S. Mohana Rao which depict his personality and philosophy. The great economist-statesman, M. Venkatarangayya, gave a comprehensive analysis of satyagraha; *Gandhi, ramanama mahima*, by U. Keshava Rao describes the power of 'Ram Ram' as uttered by Gandhiji; *Gandhi-gardi* by M. Jagganna explains the 'magic' spell of the leader on the masses; and *Gandhi mahatmudaina marmamu* by K. Vira Bhadrayya expounds how Gandhi became a 'Mahatma'.

The writings, after Independence, still focus on the greatness of the Father of the nation. In the compilation *Mahati*, published by Yuva Bharati of Hyderabad to mark the silver jubilee of our Independence, Y. Tayaru, writing under the title, *Gandhi vadam* (Gandhism), quotes how Gandhiji himself remarked that not accepting in practice his ideals would amount to burying him alive.

Kasturi Venkateswara Rao wrote a moving lyric under the title 'Gandhi mahatmudu'. Tummala Sita Ramamurti laments that the wordy 'bhakti' for Gandhiji is not translated into active 'rakti' by the leaders today, in his 'Mahatmuni katha'. C.R. Reddy, addressing the soul of Gandhiji, says 'There is no crane (kokkera) that does not invoke you in prayer after that, there is no need (akkara) for doing anything at all (that is, no living up to your ideals). Astrologer V.V. Siddhanti revealed Gandhiji's *Jataka rahasyamu* (Secret of Gandhiji's horoscope.)

Mahidhara Ramamohana Rao has an interesting account of the simplicity of the Mahatma in his book titled after a famous song on Gandhiji, *Kollayi kattiteyneymi* (What if he wears a loincloth only).

A definitive estimate of Gandhian literature was published by Gandhi Sahitya Prachuranalu of Hyderabad in 1970 under the title *Gandhi sahitya samiksha*. The state government undertook the translation of all the writings of Gandhiji, but the project was dropped after the publication of the first volume, translated by the veteran politician, K. Linga Raju.

Among the books meant for children, the most pleasing one is an illustrated publication by Bahuttama Publications of Kakinada, which ran into three editions in 1969-70. Illindala Saraswati Devi's *Mahatmudu mahila* (Gandhiji's view of woman, 1969) published by the Andhra Pradesh Sahitya Akademi is an interesting work.

R.M.C.

GANESALALA VYASA 'USTAD' (Rajasthani; b. 1907, d. 1965) was an eminent poet. Born in a mediocre brahmin family, he could hardly study upto the third class. His reading habits, however, enabled him to get a fair command not only of languages like English, Hindi and Urdu, besides Marawadi his own, but also of subjects like religion, philosophy, history, economics, poetics, etc. which he could discuss with proficiency of a specialist. Beginning his career as a kamadara (Chief executive) of a Thikana (feudal estate) he changed professions frequently with an inner urge to achieve the real mission of his life.

GANGULI, MANIK RAM (Bengali), is the writer of a Bengali *Dharmamangala kavya*, which eulogises dharma. He was born in Beldiha (Hooghly Distt., West Bengal). His parents' names were Gadadhara and Katyayani.

Manik Ganguli's *Dharmamangala*, a concise and well-written poem, is quite interesting. It is full of humour. Earlier Bengali poets have been mentioned in it in a humorous way.

Manik Ganguli has given the date of composition of his poem in a riddle, which is difficult to solve. From the mention of the deity, Madanmohan of Bishnupur, it can be surmised that the work was composed in the middle of the 18th century.

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Su.M.

GANGULI, MANILAL (Bengali; b. 1888, d. 1929) was the chief editor and director of *Bharati* (1915-1922). At first he acted as an assistant to Pramatha Choudhuri, editor, *Sabujpatra*. In the second and third decades of the twentieth century many eminent writers established themselves through *Bharati*. The object of *Bharati* was to foster the expansion of knowledge and mind through literature of cultivated taste. Rabindranath was its ideal and Abanindranath its guide. They enriched Bengali literature through translations and romantic imagination. He was the son-in-law of Abanindranath. Though shortlived, he left remarkable impression in his short story writing, translation, playwriting and journalism. He had a fine sense of humour and he was a born aesthete. Some of his important works are: *Japani phanus* (Collection of Japanese stories, 1908); *Bharatiya bidushi* (Short biographies of 30 learned women from the vedic age to modern times 1909); *Bhutude kanda* (Something weird), which narrates his personal experiences regarding spiritualism, medium and dialogue between this world and the world of ghosts; *Rupakatha* (Fairy tales, 1909) based on mostly Japanese stories with Japanese pictures. His collections of stories are, *Alpana* (1910), *Jhanpi* (Basket, 1912). *Mahua* (Mahua fruit, 1913), *Papdi* (Petal), *Kheyaler khesarat* (Compensation for fancy, 1922). *Mane mane* (In the mind, 1912) is his romantic novelette and *Muktir mukti* (Liberation of liberation, 1922) is his only romantic drama.

BIBLIOGRAPHY: Hemendralal Roy, 'Manilaler asar' (*Manasi o Marmabani*, Baisakh & Jyaistha issues, 1929).

Sa.M.

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GANGULI, MANIK RAM (Bengali), is the writer of a Bengali *Dharmamangala kavya*, which eulogises dharma. He was born in Beldiha (Hooghly Distt., West Bengal). His parents' names were Gadadhara and Katyayani.

Manik Ganguli's *Dharmamangala*, a concise and well-written poem, is quite interesting. It is full of humour. Earlier Bengali poets have been mentioned in it in a humorous way.

Manik Ganguli has given the date of composition of his poem in a riddle, which is difficult to solve. From the mention of the deity, Madanmohan of Bishnupur, it can be surmised that the work was composed in the middle of the 18th century.

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GANGULI, MANILAL (Bengali; b. 1888, d. 1929) was the chief editor and director of *Bharati* (1915-1922). At first he acted as an assistant to Pramatha Choudhuri, editor, *Sabujpatra*. In the second and third decades of the twentieth century many eminent writers established themselves through *Bharati*. The object of *Bharati* was to foster the expansion of knowledge and mind through literature of cultivated taste. Rabindranath was its ideal and Abanindranath its guide. They enriched Bengali literature through translations and romantic imagination. He was the son-in-law of Abanindranath. Though shortlived, he left remarkable impression in his short story writing, translation, playwriting and journalism. He had a fine sense of humour and he was a born aesthete. Some of his important works are: *Japani phanus* (Collection of Japanese stories, 1908); *Bharatiya bidushi* (Short biographies of 30 learned women from the vedic age to modern times 1909); *Bhutude kanda* (Something weird), which narrates his personal experiences regarding spiritualism, medium and dialogue between this world and the world of ghosts; *Rupakatha* (Fairy tales, 1909) based on mostly Japanese stories with Japanese pictures. His collections of stories are, *Alpana* (1910), *Jhanpi* (Basket, 1912). *Mahua* (Mahua fruit, 1913), *Papdi* (Petal), *Kheyaler khesarat* (Compensation for fancy, 1922). *Mane mane* (In the mind, 1912) is his romantic novelette and *Muktir mukti* (Liberation of liberation, 1922) is his only romantic drama.

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emotional and intellectual stance, Sunil's poetry offers something new to Bengali readers. He plays with words in a lively and creative manner. He added a new dimension to love poetry by the purity of his passion. His 'Nira' series of love-poems is probably the most intensely romantic sequence written in Bengali. However, in his recent collections like *Sada prishtha, tomar sange* (1980) he shows his awareness that a poet has a serious social role to play; in these poems he raises his voice against social inequality, religious fanaticism, parochialism, casteism, terrorism, and such other evils that tend to destroy the beauty of human existence. In fact, Sunil is a Marxist at heart and firmly believes that man's salvation lies in the formation of a classless society. But at the same time, he is dead against regimentation of any kind.

Sunil stormed into the field of novel with a trend-setter significantly called *Atmaprakash* (Self-revelation, 1966). It is a sincere and powerful portrayal of the frustration and ennui of the youth of Calcutta—unemployed, directionless and violent. The book was very well received and after that Sunil spun out novel after novel with contemporary Calcutta and its young men and women, mostly college students hailing from middle-class society, as their recurrent theme. He has also written some excellent short stories on the theme of love, hatred and deprivation. The better among them have been collected in a volume entitled *Galpa sangraha* (1977). Some of his novels and short stories have been made into films by such celluloid luminaries as Satyajit Ray (*Aranyer dinratri* and *Pratidwandwi*) and Mrinal Sen ('Ora tinjan').

Two of Sunil's later novels may be called ambitious in the choice of subject-matter, uniqueness of treatment and the vastness of their backdrop. *Ek-ebang kayekjan* (1974; the first collection of his poems also bears the same title) is set against the background of Indian freedom struggle and the activities of the firebrand Bengal revolutionaries. *Sei samay* (Ist Vol. 1981, 2nd Vol. 1982) is conceived as an epic novel dealing with the cross-currents of social and intellectual life of Bengal during the 19th century Renaissance. For its evocative power and vigorous expression, the work has been hailed as an outstanding contribution to contemporary Bengali literature. It won the Sahitya Akademi Award for 1985. Earlier, Sunil had been honoured with Ananda Prize (1972) and Bankim Prize (1983).

As a novelist, Sunil is a loner and belongs to no group. His novels about contemporary Bengali society are often based on actual incidents in his life, many of them quite trivial. He just tries to recall something interesting that has happened in his eventful life. In poetry, it is just the opposite. Pacing up and down the platform of a small railway station, his stomach vehemently protesting against lack of food for hours, he could imagine the arched eyebrows of a woman inviting him to a tryst among sandal-wood trees.

Sunil assumed the role of a literary critic and commentator under the pen-name 'Sanatan Pathak' and ran a column in the weekly *Desh* for quite some time. These articles have later been published in a volume entitled *Sanatan Pathaker chinta*. His other popular pen-names are 'Nilalohit' and 'Nil Upadhyay'. The former he used for writing light-hearted *belles-lettres* in magazines and journals. Some of these delightful pieces have been collected in volumes like *Nillohiter antaranga, Nillohiter chena achena*, etc. He has also written some highly romantic novels under this pen-name, better-known amongst which are: *Sudur jharnar jale* (1976), *Swarger khub kachhe* (1977) and *Chhabighare andhakar* (1978).

A prolific writer, Sunil has contributed some interesting books to children's literature also. His *Tin nambar chokh* (1974), *Satyi rajputra* (1974), *Jyanta khelna* (1976), *Sabuj dwiper raja* (1978), *Halde badir rahasya o dine dakati* (1978), etc. have easily captured the imagination of the younger readers.

Widely travelled, Sunil Ganguli has attended a number of national and international seminars and conferences, both in India and abroad.

FURTHER WORKS: Poetry: *Man bhalo nei* (1976), *Shreshtha kabita* (1978), *Hathat nirar janya* (1978), *Dekha halo bhalobasa bedonay* (1979). Novel: *Saral satya* (1969), *Tumi ke* (1970), *Arjun* (1971), *Kalo rasta sada badi* (1971), *Sukh asukh* (1971), *Jiban je rakam* (1971), *Sonali duhkha* (1972), *Bhayankar sundar* (1972), *Kabi o nartaki* (1972), *Nadir pare khela* (1972), *Swarger niche manush* (1973), *Ami-i se* (1974), *Prakashya dibaloke* (1974), *Sansare ek sannyasi* (1975), *Radhakrishna* (1976), *Mane mane khela* (1976), *Bandhu-bandhab* (1976), *Gabhir gopan* (1977), *Chhabir manush* (1977), *Payer talar mati* (1978), *Garam bhat athaba nichhak bhuter galpo* (1978) and *Nabajatak* (1979).

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Nirm.B.

GANGULI, TARAKNATH (Bengali; b. 1843, d. 1891) was a novelist. He was first educated in his village school and subsequently in Calcutta; he studied medicine and surgery, and obtained L.M.S. in 1869. He worked till death at various government hospitals. His first and most renowned novel, *Swarnalata* (1874), was partly published in *Jnanankur*, a magazine and was hailed as the first social novel in Bengali. The novel went into seven editions during the writer's life. The first three editions did not bear the writer's name, and in the fourth edition (1883), the fellow writer Indranath Bandyopadhyay made public the name of the novelist. Mrs. J.B. Knight translated the novel into English and published it in the journal of the National Indian Association. As a portrayal of Bengali domestic life, both in its comic and tragic aspects and, as a close observation on men and manners, the novel is a

landmark in the history of Bengali fiction. Staged at Star Theatre (1888), the play *Sarala*, adapted from the novel by Amritlal Bose, ran to full house for one year. His subsequent works are: *Lalit Saudamini* (1882), a long story, *Harishe bishad* (Grief in joy, 1887) a novel, *Tinti galpa* (Three stories, 1889), *Adrishta* (Fate, 1892), a novel and *Bidhilipi* (Ordained by destiny), an unfinished novel. He edited, while in Jessore, a Bengali monthly magazine, *Kalpalata* (1881) published from Calcutta, that continued for about three years. He encouraged the publication of the magazine, *Jnanankur* (1872-73) from Boalia, Rajsahi. An itinerant vaccination superintendent, he extensively travelled in Bengal villages, mixed freely with people from all walks, and wrote his novels out of these varied experiences. *Swarnalata* was largely written on roads, during travels by bullock-carts. He liked romances and imaginary tales and sought to attain unadorned realism. *Calcutta Review* commented on *Swarnalata*—"This is the only true novel we have read in Bengali, Babu Bankimchandra's works being poems, not novels."

BIBLIOGRAPHY: Brajendranath Bandyopadhyay, *Taraknath Gangopadhyay* (Calcutta, 1946); Sureshchandra Nandi, 'Taraknath Gangopadhyay' (An essay in *Sahitya*, 1922)

Rame.S.

GANGULI, UPENDRANATH (Bengali; b. 1881, d. 1960) was a well-known Bengali novelist, short story writer and a veteran editor. Educated in Bhagalpur and Calcutta, he obtained his law degree from Ripon College, Calcutta, and set up practice in his home town Bhagalpur in Bihar. For a time he acted as a junior to Deshabandhu Chittaranjan Das, the famous barrister and national leader. But the call of literature proved too strong for him to stick to the legal profession and he ultimately came down to Calcutta to take up a literary career as his wholetime vocation. He started in 1927 the monthly journal *Bichitra* which for its very high quality of editorship earned the esteem of the entire literary establishment of Bengal. Towards the close of his life, for nearly 8 years till his death, he edited a second journal, *Galpabharati*, with distinction. In between and during these periods he produced a profusion of novels and short stories which fetched for him the Jagattarini Gold Medal of the Calcutta University in 1955 and Narasimha Das Prize of the Delhi University in 1958.

Upendranath learnt to write under the direct influence of Saratchandra Chatterjee who had been a near relation of theirs and who passed his boyhood days in their house at Bhagalpur. But in maturer years he developed a style of his own which lay midway between Saratchandra's and that of the subsequent band of fiction writers. His novels projected endearingly the sweet romance of the old-world variety and middle-class values. Among his principal novels are: *Shashinath* (1912), *Rajpath* (1925), *Astarag* (The glow of the sunset, 1932) and *Abhijnan* (Reminiscences, in 4 parts, 1951-52), *Bigata din* (The past days, 1957), *Sesh baithak* (The last sittings, 1958), etc.

N.C.

GARAMBICHA BAPU (Marathi) is a novel written by S.N. Pendse, a distinguished novelist. Almost all his novels are steeped in the local colour of Konkani. The locale of his novels is usually the small Konkan area of ten-miles circumference with (Harne) Murud as its centre. Garambi is supposed to be somewhere in the immediate vicinity of Murud. As the name of the novel suggests, Bapu is the hero, but the proper name Bapu is qualified by the place of his habitation, Garambi.

Bapu was totally unaware of the fact that he was the illegitimate son of the local khot, the patriarch of the locality. But he was devoted to his (so-called) father. Bapu's mother was promiscuous and she knew it. Bapu, being the son of disjointed parents, was trying to carve out his own career. He was no respecter of authority, and he was insolent, rude, bitter in speech and a daredevil in action. He had not yet found any direction towards his career, but he was proud of his own ability. His self-confidence was over-whelming.

Radha, the beautiful and mature wife of Bapu's temporary employer was fascinated by this rugged but immature young man, and she impressed on him the necessity of some achievement worthy of his manliness. The wild young man had fallen in love with her, and yet he obeyed her dictate to go away from her in search of some adventure and its reward.

In the meantime Radha led the life of a widow. Bapu worked hard as a manual labourer for a Muslim trader, and in a very short time he learned all the secrets of his trade to such an extent that he himself captured the supari-trade on the Konkan coast. When he returned to Radha, he was a wealthy man, but the lovers, even if united, did not live happily thereafter. The lovers did not marry, and when a son was born to them, Radha was worried about her son's future. Bapu was inordinately proud of his achievement and his wealth, but at the same time Garambi was still not prepared to acknowledge the upstart's prestige. Garambi was somehow hostile to Bapu's career all along, and while Bapu desired to dominate the local scene, the members of the locality despised him. And so ensued a battle royal between one powerful man and a still more powerful local community. If on the one hand this is the story of a wild romance, it is also the story of a proud wilful strong man, and his bitter struggle with the community which had disowned him.

The struggle of one man against the locality, the community, the circumstances or fate—call it what you will—is almost always the central theme of Pendse's novels. But romance is never its strength. *Garambicha Bapu* (1952) happens to be a romantic novel dealing with

illicit love, and perhaps that is partly the reason of the novel's immense popularity.

The novel was selected for translation in the Representative Works of East and West by Unesco, as recommended by the Sahitya Akademi. An English translation by I. Raenside is available. It has been also translated into Hindi and Gujarati. A popular play in Marathi is based on it.

M.M.

GARBHANKA (Sanskrit). The term is used in Sanskrit dramaturgy which literally means an embryo Act. It is also called antarnatika 'play within a play'. Defined as 'that Act (of a play) which has entered within another Act, which has rangadvara (nandi), amukha (prastavana, introductory piece), bija and phala. Thus, though small and introduced as a subplay within an Act of a larger play, garbhanka has all the appearance and paraphernalia of a regular one-Act play with a unit of action (which, of course, must help the fruition of the main action of the larger play).

Some (like Ramachandra) consider it as ankavatara, one of the five arthopakshepakas, but generally its independent status is accepted. Bhoja calls it a kind of prabandhalamkara (ornament of composition), Kuntaka considers it as a variety of prakaranavakrata (an episodic peculiarity).

Kuntaka's description of garbhanka as 'that episode in which expert actors themselves assume the role of an audience on the stage with other actors performing, and which endows the entire play with exquisite beauty, is more functional. Garbhanka, thus, facilitates introduction of something marvellous or unusual in the play and affords the audience an opportunity to visualize more clearly the actors' reactions to that marvellous situation.

Whether the *Natyashastra* knows garbhanka either as ankavatara (XIX. 115) or as natyayita type of abhinaya (XXII. 48) is not clear, but Abhinavagupta tries to identify it with the latter in his commentary thereon. He refers to a play (or a type of plays) *Vasavadattanatyadhara* (now lost) of Subandhu (3rd century B.C. (?) according to Warder) in which Bindusara, presumably the hero, witnesses a play in which Udayana, the hero of the sub-play, is himself witnessing a play about Vasavadatta, and which, thus, has a play within a play. In the extant classical Sanskrit literature, Kalidasa's *Malavikagnimitram* shows only a dance performance of its heroine Malavika witnessed by its hero Agnimitra and others. Harsha's playlet *Priyadarshika* contains the earliest example of garbhanka in which Vasavadatta witnesses the episode of her own elopement dramatised with the king cunningly impersonating his own character in order to meet the heroine, Aranyaka playing the role of Vasavadatta. The garbhanka is vividly realistic with dexterously woven interruptions of Vasavadatta.

The best example of garbhanka is Bhavabhuti's *Uttararamacharita* (Act VII), portraying vividly and painfully for Rama (and his subjects) the plight, chastity and greatness of the abandoned Sita which he (or they) had never perceived directly. Garbhanka here justifies the reunion of Rama and Sita, the eternally separated conjugal pair, by forming an integral part of the plot construction. The garbhanka in Act III of *Balaramayana* of Rajashekhara, performed for Ravana's amusement, presents Sita's marriage with Rama, thus actually infuriating Ravana. The later dramatists also employ the device of garbhanka now and then, but with lesser skill.

R.N.

GARBHARESHIM (Marathi) is the sixth anthology of poems of the famous lyricist, Indira Sant (b.1914) published in 1982. Hundred and nine poems, written after 1970 (after the publication of her earlier anthology of lyrics entitled *Bahulya*), are included in it. They are presented in their chronological order. The titles of her earlier anthologies are picked up from the title of one of the poems included in them. The title, Garbhareshim, is unique in the sense that it does not form a part of the title of any one of the poems in the book. However, this title is very poetic and it forms a sort of a commentary on the texture of the poems included in it.

The poetess bagged two awards for this book: Anant Kanekar Award for 1984 and the Sahitya Akademi Award for 1984.

Indira Sant is certainly a great lyricist and poetess of modern Marathi and *Garbhareshim* is her crowning achievement.

Her poems are marked by delicacy of expression and diction. They are unornamented and spontaneous. The moods and their shades are subtle and varied. The world of her poetry related to her emotions is rich and familiar. The power of her imagery is influenced by her inner emotive world. Similarly her passion for nature lends to her poetry a unique charm.

The poetess is now in the evening of her life but still she throbs with zeal and strong desire to see life at close quarters. However, a spirit of maturity reflected in many poems in *Garbhareshim* is characteristic of her age. Many poems in this book centre round the feeling of death. The poems like 'Bhet atal ji ahe', 'Kusumkosh', 'Paul tari uchalu kashi', 'Dhukyasarkha', 'Kinara', 'Maran', 'Sangava', 'Shodh', 'Kadelotavar' seem to be the attempts on the part of the poetess to feel this unknown.

Poems like 'Kitee rahun gelele pravas', 'Vat thodishee urate mana karaya mokale mokale', 'Tatastha' suit the age of the poetess. In 'Man reshamachi ghadi', 'Dongaravari gav', 'Jithe chimani nahi', 'Niwara', 'Maherachi vat', 'Char chowkanche maher', 'Gulmohar' and some other poems of this kind, the poetess talks about her parental house and childhood, and tries to reopen the

early chapters of her life-story. These poems best express some of her feelings.

One also comes across the feeling of loneliness which is expressed in some of these poems. This feeling is expressed in the poems entitled 'Mitra maitrini jamtil tevha', 'Mahamagna', 'Dalimba', etc. While mental tension gives rise to a few poems like 'Padar bharun', 'Ek adagal', 'Abola', 'Oze', etc., a few poems like 'Balpan', 'Pimpalpane', 'Bhagyavanta', 'Anganat vrikshawel', have a reference to nature in particular. It is also noted that nature images still continue to dominate Indira's mind. Indira's *Garbhareshim* stands out very prominently in terms of richness of expression in the contemporary Marathi poetry.

M.J.

GARBI (Gujarati) is a type of lyrical poem of the mediaeval period. The poem is sung while dancing. Bhandas (17th century), who was a devotee of a Mother Goddess, composed garbis to be sung while dancing during the nine days of the festival of goddess, known as Navaratra. The poems were composed in praise of the goddess. Generally garbi depicts a single emotion or feeling and, as it is sung during group dancing, it has to be musical. After Bhandas, garbis were also written depicting, besides mother goddess, the love sports of Krishna and cowmaids called Gopis. The form was fully developed by Dayaram (late 18th century and first half of 19th century) and all his garbis depict romantic sentiment of Krishna and cowmaids.

Originally, a wooden lamp-stand in which wicks soaked in oil were lighted, was put near the idol of a Mother Goddess in the middle of the place. People danced in a circle around it. The lamp stand came to be known as garbi, but as time passed the song sung while dancing was accepted as garbi.

In garbi, the first line is known as dhruvpada, the refrain. It is the most beautiful part of it and success of garbi entirely depends on it.

C.M.

GARCIN DE TASSY(Urdu; b.1794, d. 1878). A distinguished historian and scholar of Urdu language and a critic of Urdu literature, Garcin de Tassy was born at Marseilles. In 1817, at the age of 23, he went to Paris to learn oriental languages with M. Silvestre de Sacy. Having acquired proficiency in Arabic and Turkish languages, he turned to the Persian language and translated Fariduddin Attar's *Mantiq-ut-Tayir* into French. Later he turned to the Urdu language and literature and acquired such mastery over it that in 1828 he was appointed Professor of Hindustani at Paris. His prolific writings on Hindustani language and literature won for him a permanent place in the history of Urdu literature. His contributions, which comprised mainly translations of Urdu works into French, introduced Hindustani literature to the western world. He translated into French *Kamrup* (Tahsinuddin's masnavi) in 1834 and *Gul Bakawali* in 1835. His major work *Tarikh-e-adabiyat-e-Hindivi wa Hindustani* was published in 1839. By 1870 this swelled into three volumes. It was perhaps the first serious attempt at reconstructing the history of Urdu literature on a sound and scientific basis. Later, Urdu version of this history was published under the title *Tabaqat-ush-shuara* by Munshi Karimuddin, a teacher of Delhi College. In recognition of his contribution to the recording of the history of Urdu literature, Garcin de Tassy was elected a member of the French Academy.

Besides providing instructions in Urdu at the School of Oriental Languages at Paris, Garcin de Tassy started lecturing in Hindi and published a Hindi primer, *Zaban-e-Hindi* (1874). He started delivering annual lectures on the literary developments of India. This series of introductory lectures, delivered at the beginning of each academic session, covered a survey of the literary developments of the preceding year and provided valuable information on the literary history of Urdu during the 19th century. His address delivered in 1858 gives a detailed account of the harrowing events of the revolt (misnomer, the sepoy mutiny) of 1857. In 1861 Garcin de Tassy translated into French Sir Sayyid's *Asar-us-Sanadid*. It was at his suggestion that his pupil, F. Dalancle prepared and published a *Hindustani-French Dictionary*. In 1878, a few months before his death he published a French translation of Mir Amman's *Bagh-o-Bahar*.

In recognition of his services to literature, he was elected a member of the Institute de France and got the most coveted distinction of *Chevaliar de la Legion de honnoeur*. Portugal, Sweden and other countries also conferred literary honours on him. A founder-member of the Asiatic Society of Paris, he was subsequently elected its President.

Garcin de Tassy did pioneering work in the field of compilation of the history of Urdu language. His researches indicated the lines on which history of Urdu literature could be compiled. His translations of Urdu and Hindi works into French opened a new phase of intellectual contact between the East and the West.

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K.A.N.

GARGE, SHANKAR KASHINATH (Marathi; b. 1889, d.

1931) was the innovative writer who newly started a genre of Marathi prose called, 'natya chhata' (dramatic monologues). When he was only about two and a half years old, he was given away in adoption to his maternal grandmother, who stayed at Baroda. When he started writing, he selected the name 'Diwakar' as his nom-de-plume. He wrote his first natya-chhata in 1911.

Diwakar did clerical work at a number of places, but in 1912, he became head master of a primary school run by the Depressed Classes Mission in Poona. Then he joined Poona's famous Nutana Marathi Vidyalaya as a teacher in 1916. Diwakar became a friend of poet Keshavsut and collected almost all his poems from the pages of different periodicals. Ultimately, it was this collection by him which proved to be of valuable help to the editors of Keshavasut's poems, published posthumously in a book-form. Diwakar was as unfortunate as his friend Keshavasut, for the works of both of them could be published only posthumously. Poets Madhav-Julian, Yashavant and Diwakar became members of a Writers' Club called Ravikirana-Mandala which considerably influenced contemporary Marathi poetry.

His literary career began to build up step by step. He studied the works of western writers and subsequently he found his one genre of writig in the poems of Browning which he christened as natya chhata. Browing's dramatic monologues and dramatic lyrics became almost an obsession with him. Instead of bringing old medieval characters to life as Browning did, Diwakar chose life's little ironies and humours as starting point. The first natya chhata appeared in 1911. The following two years seem to be the prime period of his career, for majority of his fifty odd pieces were written in those two years. Many of these natya chhatas are fine specimens of dramatic monologues, first of their kind in Marathi.

He chose prose with the spoken rhythm as its vehicle and depicted life's little ironies. For instance, in a monologue 'Eka natachi atma natya', he reveals the tragic truths in the life of an actor about to commit suicide by taking poison. It is ironic in style and content. In another monologue 'Wordsworthche phulpakharu', the author has invented a situation, again showing the contrast between thinking and doing.

The speaker reads Wordsworth's poem about a butterfly, waxes eloquent over its beauty and grandeur, but the moment he finds a bug in the pages of the book he is reading, he quickly catches it and sends it to its death by putting it in the burning kerosene lamp. His yet another dramatic soliloquy, 'Fatate patang', a tattered paper-kite speaks out its deep-laid pathetic thoughts. At the pinnacle of glory, almost reaching heaven from grievous earth, the kite's life-span is cut short. The theme is obviously allegorical, yet the expressions of the soul's pangs are real and immediate, not tendentious and remote. One of the most popular of his dramatic pieces is a very ironical monologue, 'Panta gele Rao Chadhale'. The truth of life that one's fall is another's rise, is very ably brought out into focus in a dramatic sequence.

Diwakar's attempts at the dramatic presentation of different characters and their moods against variegated patterns of situations were not a revival of the ancient tradition of 'bhana' or 'akasha bhashita'. It was something original in Marathi, though inspired by the English poet. A few others tried to copy his style (after his death), but none could really imitate him, and thus the name 'Natya-chhata-kara Diwakar' still remains unique in Marathi literature.

N.G.J.

GARGI, BALWANT (Punjabi; b. 1916) passed his M.A. from Lahore (1938). Influenced by Tagore, he started writing verse. His earliest play *Tara tutia* (The shooting star, 1942) was an adaptation of Tagore's *Post Office*. Then Ibsen, Synge and Strindberg attracted him for their 'realism', and his first original play *Lohakut* (The blacksmith, 1944) is an outcome of that. Its theme was a novelty in Punjabi literature. *Sail pathar* (The still stone, 1949) reflects his progressive views, whereas *Kesro* (1952) is an anticipation of a new era dawning out of the darkness of orthodoxy. But his realism is illumined with imagination in *Kanak di balli* (The stem of wheat, 1954).

Dhuni (The smouldering fire, 1976) is the psychosis of a sex-starved woman who crosses the pit of sex and jealousy to enwomb her lover's offspring, whereas *Saunkan* (The co-wife, 1979) is an extension of Oedipus-complex. He gives lyrical and poetic form to his one-act plays such as 'Pattan di bedi' (The tethered boat, 1951) and 'Kauri tisi' (The virgin peak, 1944), 'Bede' (the mother, 1951), 'Mogha' (A tributory) and 'Doctor Palta'. His plays are also admired for their thematic pattern. His stage-research *Ranga manch* (The stage-craft, 1961) brought him the Sahitya Akademi Award of 1962. He was honoured as the best litterateur of the year 1959 by the Punjab Government. He taught Indian drama for two years in the University of Washington and for several years in the Punjab University, Chandigarh. Gargi's pen-portraits *Nim de pattee* (leaves of Neem, 1961), *Surmewali akh* (The eye with aloe, 1977) and *Kaudianwala sap* (The cobra, 1980) are free and frank portrayals of his contemporary literary giants. His other works are, Dramas: *Ghugi* (The dove, 1950), *Sohni* (1965), *Gagan main thal* (Sky, the worship tray, 1969) *Sultan Razia* (1974); One-act play anthologies: *Daswandh* (One tenth, 1949), *Do pase* (Two sides, 1949), *Dudh dian dharn* (The nourishing milk, 1970, a selection); Novel: *Kaka reta* (The grey sand, 1973, second edition). His famous short story collections include *Dulhe ber* (The scattered berries), *Garam jhag* (The froth); Travelogue: *Patal di dharti* (Land of the underworld, 1974); Research: *Lok natak* (Folk-drama, 1966); Autobiographical fiction: *The Naked*

Triangle (in English, 1979) are some of his other important publications.

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S.S.So.

GARI (Kannada) is the first collection of poems by Bendre published in the year 1932. Even before the publication of *Gari* (The feather) Bendre was known as a poet of great promise. The very first poem in this collection 'Belagu' (Sunrise) which was published in a magazine atrracted the attention of Masti Venkatesh Iyengar, a writer of great eminence. The poem, Masti thought, represented a new and original mind which could comprehend reality in its entirety. Masti was particularly fascinated by a line in the poem, 'The song of birds sprang from the throat of trees,. The critical eye of Masti could see all the levels of meaning suggested by this description.

Gari as a collection of poems has many unique features. It contains poems written in the colloquial idiom of north Karnataka, used by a sophisticated poet for the first time in the history of Kannada poetry. But the most surprising feature of the collection is that there is a unity of spirit and an aesthetic integrity although the poems are not at all linked either thematically or stylistically. The first poem 'Belagu' depicts the beauty of sunrise in terms of images which are at once realistic and symbolic. The images used in the poem are highly sensuous—dew-drops on leaves and flowers, bunches of flowers in the hands of wind, song of birds spouting from the throat of trees, bees bathed in perfume, etc.—but the poet's imagination turns them into spiritual symbols. The inspired activities of the animate and the inanimate objects of this world are unified and this unity achieves a significance by the light of the sun. What the poem implies throughout is that the visible act must have an invisible agent; but the visible should not conceal the invisible.

'Hakki harutide nodidira' (See, the bird is flying) is another famous poem of this collection. The poem describes the flight of time through the metaphor of a bird. The time described here is the time regulated by astronomical movements, time as human history and also as Bergsonian duration. All these new concepts have brought about a change in the poet's experience of time. But the bird-image with its magnificent wings ('It has the blue wings of the sky and the sun and moon are its eyes') and ceaseless flight transforms the experience into something archetypal and mythical.

The publication of *Gari* is an important event in the history of Kannada poetry not because it contains poems which are of a very high order, but because it presents Bendre as a fully mature and responsible poet, and also due to the fact that it contributed spirit and substance to the tradition of modern Kannada poetry. 'These are not my poems', said Bendre in the Introduction to the collection, 'these are poems of Kannada'. This disarmingly modest statement also suggests the poet's pride and sense of belonging to a great tradition. In this collection, the poet's imagination and intellect combined with the wisdom and craftsmanship have shaped a new form of Kannada poetry. The last poem entitled 'Gari' gives expression to this situation through the metaphor of a feather of a bird. The feather not only symbolizes the lightness of lyrical poetry but also suggests the single-minded devotion of the arrow to which it is attached, and directs its flight. The element of beauty in these poems is not a product of mindless spontaneity but is born out of a serious purposiveness of the poet. 'Sow the seeds of stars; but don't spoil the field by sowing pearls and jewels'. This statement from a poem 'O hade' (Ode to the song) suggests the quality of the poetry which Bendre wanted to write and achieved in writing. *Gari* marks the continuation of the poetic tradition and also the departure from the tradition, because Bendre, surely, began at a point where others had come to an end.

Gari also reveals the pattern of the personal achievement of Bendre as a poet. Some of the poems like 'Chaliyake' (The damsel of winter) or 'Cheluva' (The handsome one) have the loveliness of an exquisite image of gold, a loveliness which can be seen in his later poetry. The beauty of vision and the intellectual vitality of the poems in the *Naky tanti* (Four strings) can be discerned in poems like 'Belagu' (Sunrise) or 'Chaturmukha soundarya' (Four-fold beauty). The poetry of Bendre doesn't have the linear progress of modern poetry—the charm of adolescent poetry maturing into adult expression—but its development is cyclic like the recurrence of seasons. From this point of view the poetry of *Gari* is truly Indian, in the sense that like all Indian art it has a wave-like movement, returning from where it started to make a fresh beginning.

K.D.K.

GARIBULLA (Bengali) was a Muslim poet, born in the village Hafezpur of Balia Pargana probably in the early part of the 18th century. He was the oldest and the most notable writer of Bhursut region on the lower reaches of the Damodar river. Here a literary and cultural centre for the West Bengal Muslims was established. Two poems of Garibulla are known, one is a Bengali version of *Jangnama* of Amir Hamza, and the other is *Yusuf Julekha* based on the Persian poem written with the same title by Nuruddin Jami. The diction of Garibulla's poems shows a high percentage of Arabic, Persian and Hindi words.

Na.S.

GATHA (Pali/Prakrit/Sanskrit). Derived from the root 'gai' to speak, to recite in a singing manner, to sing, to

extol, 'gatha' originally meant 'a speech', 'a verse', and 'a song'. It has been interpreted by Sayana as 'a speech' (gathetivannama), 'a speech in praise' (stutirupa vak), 'a hymn to be sung' (gatham gatavyam stotram), or 'a speech in the form of a hymn', (gathabhih mantrarupabhih vagbhih). In the *Brahmanas*, gathas mean stanzas in the akhyanas (e.g. Shunahshepakhyana), other than the revealed hymns, i.e. neither a 'rik' nor a 'saman', nor a 'yajus' (*Aitareyabrahmana*, VII. 18). This meaning of gatha is hinted at by Panini in the word 'gathakara' (*Ashtadhyayi*, III.2.23). So, in the later vedic and post-vedic literature, gatha has some secular characteristics. We find mentions of a particular type of gathas, viz. gathanarashamsi (*Maitrayanisamhita*, I.11.5) which are songs in praise of human beings (danastutis of the *Rigveda* and the kuntapasuktas of the *Atharvaveda*). In later times, epic stanzas which, unlike vedic hymns, were popular literature, were called gathas. In all probability, the Sanskrit 'arya' metre was also known as gatha. When Prakrit dialects were developed as literary languages, stanzas composed in those unrefined forms of speech, as opposed to Sanskrit, were known as gathas. Rajashekhara, while condemning the bad Prakrit pronunciation of the easterners, particularly of the Gaudas (i.e. the Bengalees) cites an interesting verse, purported to be said by Sarasvati to Brahma, where she insists on the Gaudas giving up the recital of gathas, i.e. Prakrit poems. The versified portions of the Buddhist Sanskrit works, the language of which does not conform to the rules of Sanskrit grammar and which is some sort of an admixture of Sanskrit and Prakrit, are known as gathas. So, this language, now called by the specialists as Buddhist Hybrid Sanskrit, is sometimes erroneously termed as the gatha dialect. The versified portions of the Pali canon (*Tipitaka*) of Theravada Buddhism are also called gathas. A gatha is defined as 'akkhara-pada-niyamita-ganthita vachanam' i.e. a saying composed with syllables regulated in feet (*Khuddakapathatthakatha*). These gathas form one of the nine stylistic divisions of the teachings of the Buddha. Though the Pali and Prakrit verses, in general, are called gathas, a particular metre in Prakrit, similar to arya in Sanskrit, is named gatha. It is defined as a metre which has twelve moras (matras) in each of the first and third feet, eighteen moras in the second foot and fifteen moras in the fourth foot. Hala's *Gathasaptashati* is a famous anthology of Prakrit poems in gatha metre.

S.M.

GATHAKOSHA (Gahakosu; Prakrit). It is a collection mostly of moral sayings and epigrams, written by different writers and also by anonymous authors compiled by Munichandra Suri (12th century). There are two other compilations going by the same title made by Jineshvara Suri and Lakshmana Suri of a later date. Some of these gathas are full of wit and humour, some are prudish and the majority of them are reflections on social life.

V.M.

GATHASAPTASHATI (Prakrit). In ancient India there was the practice of composing verses in centuries. There are several works containing one hundred verses, e.g. *Amarushataka*, the three *Shatakas* of Bhartrihari, *Chandishataka*, *Suryashataka* and so on. There are poetical works containing seven hundred verses, for example the well-known *Devimahatmya*, popularly called *Chandi*, otherwise known as *Durgasaptashati*, which contains seven hundred verses. Another work containing seven hundred verses is the *Gathasaptashati* of Hala.

The significance of the word 'gatha' in the title is that it is written in the Prakrit 'gaha' (gatha) metre. Though called 'saptashati', different manuscripts contain different numbers of verses.

The *Gathasaptashati*, an anthology in Maharashtri Prakrit of above 700 verses in arya metre, occupies a unique place as a lyrical poem in the history of ancient Indian literature. The compilation was made by king Hala, including number of verses of his own, but the greater portion of the work represents the labour of other lyrical poets of the age. The names of some such poets (Makarandasen Amararaja, Kumarila, Shriraja Bhimaswami, etc.) have been mentioned in subsequent commentaries. The modern scholars are doubtful about the accuracy of those names. Almost all the verses are equally sweet, graceful and vivid.

The verses arranged under sections called vrajyas, are mostly erotic in nature. They are full of wit and are highly entertaining. They have the liveliness of folk-poetry, though the language is rather too developed for the rugged and the rustic. We find pictures of free love, clandestine sexual enjoyment, the merriment of rural people, etc. We find, in the stanzas, cowherds, cowherdesses, the girl tending the garden, grinding corns at the mill, the hunter, and the hand worker. Simple unsophisticated love, set amidst idyllic scenes, has been depicted. The influence of seasons, including even the winter and the rainy season, on lovers is described. The pathetic note is struck when one of the couple dies and the other leads a grief-striken life in the memory of the dear departed. Apart from this, filial love as well as domestic joy of married love find a place. The pictures are drawn mostly from rural life, but the demimonde of the city is also not unfamiliar. As stated above, the influence of nature on love has been described. Nature, unrelated to love, has also been depicted.

Didactic sayings, in pithy forms, are a distinctive feature of the collection. The uselessness of a miser's money, the good-luck of the deaf who do not have to hear harsh words and the blind who do not have to see unpleasant things have been described.

Elements of folk-tale are there in the collection, e.g. a captive lady waiting to be rescued, a woman caught by robbers, an unchaste wife pretending to be bitten by a scorpion, visiting her physician-lover.

The work contains a lot of information about village life—the village headman, his wife, fields and meadows, roads, trees, domestic life, temples and deities, unchaste women, tribes like Pulinda, etc.

Most of the verses are anonymous. In some manuscripts, some verses are attributed to particular authors among whom there are women too. The anonymous verses might be composed by the compiler himself. It may be noted that, according to a tradition current among ancient commentators, only 44 of the stanzas in this anthology are by Hala himself. It should not be presumed that all the stanzas are from the pen of learned poets. Some verses are pedestrian in character. Flashes of true poetry are not rare. The ideas, expressed in some of the verses, have been expanded in Vaishnava padavalis of a much later period.

The popularity of the work may be inferred from the fact that it has been widely commented upon. So far there are about twenty commentaries, including those of Kulbaldeva, Gangadhara, etc. on the work. The latest is written by Bhatta Mathuranatha Shastri of Jaipur (Rajasthan) with its translation in Sanskrit gathas (published by Nirnaya Sagar Press, Bombay in 1933).

The name Hala-Satavahana occurs in *Vayu*, *Matsya*, *Vishnu* and *Bhagavata puranas*, according to Bhandarkar. It appears also in the 12th adhyaya of Vatsyayana's *Kamasutra*, where it is said that Satavahana is another name of king Hala. The statement is supported by *Haimanamamalakosha*.

Vatsyayana in the 12th adhyaya of his *Kamasutra* mentions the name Satavahana Satakarni of Kuntal in connection with the murder of queen Malayavati.

The name ot Satavahana is found in the 6th taranga of *Kathasaritsagara* of Somadeva (12th century). There he is described as the son of Dipakarni, the king of Pratishthana (Paithan in modern Maharashtra) and scholars like Gunadhya, Sharvavarman (the author of *Kalapavyakarana*), etc. were the jewels of his court.

A queer explanation of the name Satavahana is given in *Kathasaritsagara*, that Sata was a Yaksha. He became a lion on account of Kubera's curse. Thus Sata became the 'vahana' (a carrier) of Hala and hence he became famous by the name or title of Satavahana (i.e. one who was carried by Sata). Historians are unanimous about his period, i.e. 1st century A.D.

Hala, Sata, Satavahana, Shatavahana and Shalivahana are synonyms. The king ruled over Kuntal, i.e. the territory from Kamagiri to Dwarka, Bhrigukachchha (modern Bharoch in Gujarat) was in his territory, which he offered to his minister Sharvavarman.

Abhinanda, the author of *Ramacharitamahakavya*, says in a well-known verse that the great poet Shripalita was honoured by Hala. It is inferred from this reference that it was the poet Shripalita who compiled *Gathasaptashati* and attributed it to the patron king for the sake of money. It is because of Abhinanda's statement in the well-known verse, that the authorship of *Gathasaptashati* is attributed to Hala.

Great rhetoricians including Anandavardhana, Abhinavagupta, Mammata, Bhoja, etc., have quoted many gathas in their famous treatises.

Weber published the work without any commentary in Roman script.

An interesting story of Satavahana Hala is given in Somadeva's *Kathasaritsagara*. The king was ignorant of Sanskrit grammar, whereas the queen Malayavati was well versed in it. While enjoying the swimming sports the king started beating the queen with water. In order to stop it, the queen shouted 'modakaih tadaya'. The king immediately ordered for the 'modakas' (sweet sugarballs) and started beating with it. The queen laughed at the ignorance of the king, and explained the real meaning of her sentence according to the rules of Sanskrit grammar (i.e ma udakaih tadaya—Do not beat me with the water).

After this incident the king asked the pandits of his court to teach him grammar as early as possible. Sharvavarman promised to teach it within six months. Gunadhya the other pandit ridiculed his pride saying, if a difficult subject like grammar could be taught within six months by Sharvavarman, I shall never use Sanskrit throughout my life.

By the grace of God Karttikeya, Sharvavarman could fulfil the vow. Pleased with his scholarship and efficiency in teaching, Satavahana offered him the territory of Bhrigukachchha as a gift.

Gunadhya stopped using Sanskrit language hence forward and wrote the famous book *Brihatkatha*, in Paishachi Prakrit.

That Hala was only a compiler and not the author of *Gathasaptashati* is almost proved from the statement in the 3rd verse of the 1st chapter where it is said that Hala, the lover of poets has compiled seven hundred gathas rhetorically beautiful, out of one crore gathas (of course collected from a number of poets or from the old stock). Most probably the burden of compilation from such a huge stock might have been shared by the court poet Shripalita according to the statement of Abhinanda.

Gathasaptashati is included in the 'muktaka' type of Sanskrit poem, in which each verse is free from another. Hala's *Saptashati* is divided into seven chapters (viz. shataka) each on the number of verses and not on the topics. The work has served as an ideal one for the Sanskrit poets and writers like Amaruka, Govardhana, (the author of *Aryasaptashati*) and Bhartrihari (in writing his *Shringarashataka*). *Sattasai* in Brajabhasha (a dialect of Hindi) is undoubtedly influenced by Hala's *Gathasap-*

tashati, which has the unparalleled speciality in describing the erotic life of a common man or woman in ancient Indian society.

An important fact about the work is that it refers to the Radha legend. This is a proof of the antiquity of the legend. A literary study of the work reveals that it contains suggestions of a great import.

A broad picture of the life, particularly of the Deccan, reflected in the work, is as follows.

Agriculture appears to have been the principal means of livelihood. The village contained, among other things, a tank, a huge banyan tree, a lotus bed. Various flower plants, among which were kunda, kuravaka, kadamba, etc., adorned the village. Talking-birds were common pets. Bull, elephant, buffalo, cat, dog, etc., were the common domestic animals.

Many popular beliefs are reflected, e.g. throbbing of the left eye of a woman regarded as ominous. Festivals are referred to. We learn of bars of wine. There is also information about dress, food, ornaments, economic life, crimes and punishment which can be gathered from certain verses.

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S.V.
Sur.B.

GAUDAPADA (Sanskrit). There are two well-known Gaudapadas known to the history of Indian philosophy. One is the author of the famous *Mandukyakarika* and the other is the commentator of the *Samkhyakarika* of Ishvarakrishna. There are some who hold that both the *Karika* and the commentary were written by the same person, while others have put forth with insistence that Gaudapada, the author of *Mandukyakarika*, is different from Gaudapada, the commentator. Tradition has been consistent in ascribing the authorship of *Karika* to Gaudapada (780 A.D.) who was the teacher of Govinda who was in turn the teacher of Shankaracharya (788-820 A.D.). The scholars have accepted this view since the subject matter and thought content of these two works are widely different. It is almost always possible to unravel such entanglement by examining the internal evidence which can lead up to some definite conclusion. "Whether the commentator", observes Radhakrishnan, "is the same as the author of the *Karika* on the *Mandukyopanishad* cannot be decided in view of the diversity of thought between the two works."

Gaudapada was the first to revive the monistic ideas scattered in the Upanishads and to present them in a systematic manner. He was also the first to give an exposition of the monistic doctrine by writing his *Mandukyakarika*, a supplement to the *Mandukyopanishad*, in verse.

The *Mandukyakarika* is divided into four chapters: (1) agama (scripture), (2) vaitathya (unreality), (3) advaita (non-duality) and (4) alatashanti (quenching the fire-brand). Only the first chapter of the *Karika* deals with the explanation of the *Mandukyopanishad* while the rest of the chapters constitute the constructive parts of the work.

At the time of Gaudapada, Buddhism was widely prevalent. In the *Karika* (especially in the third and fourth chapters) there are abundant traces and points of resemblance that leave no doubt as to his being greatly influenced by Buddhistic philosophy, especially of the Vijnanavada and the Madhyamika schools. But apart from that there is probably no evidence whatever to believe that he was a Buddhist although some scholars are inclined to contend that Gaudapada with his liberal out look accepted some of the doctrines of the Buddhistic philosophy and adjusted them into the fold of his advaitic doctrine. Advaita philosophy was pioneered by Gaudapada and developed further by Shankaracharya, which in his life time itself reached its high-water mark. Shankaracharya himself confessed that advaita creed was recovered from the Vedas by Gaudapada.

Shankaracharya wrote a commentary on the *Mandukyakarika* of Gaudapada and at the end of his commentary, he expressed his profound veneration and deep admiration for that great acharya who "by churning the great ocean of the Veda with his great churning rod of wisdom recovered what lay deep in the heart of the Veda, and is hardly attainable even by the immortal gods."

Jo.Sh.

GAULANA (Marathi) or Gavalana in Marathi really means the female cowherd. The gopas and gopis of the *Bhagavata purana* were companions and devotees of Krishna. When initiated by the pranks of Krishna, they lodged complaints with his parents. However, all these bickerings and complaints were forms of 'prema bhakti' or worship through love. The Krishna devotees identified themselves with these cowherd companions of their Lord and composed beautiful songs in that mood in their respective languages. These songs are known as gaulana songs in Maharashtra.

Such songs were written as early as the 13th century and they are still available. The great saint Jnaneshwara extolled the devotion of the gaulana females for Lord Krishna when he discoursed on the saguna bhakti in his celebrated work, the *Jnaneshwari*. So it is quite possible that the very famous gaulana songs (including some 'viranis') were also composed by the same Jnaneshwara though his authorship of these compositions has become a subject of controversy.

The gaulanas written by Ekanatha became very popular. His gaulana songs were so charming and so full of

vigour that they appealed to people. Because of their popularity, gaulana songs were introduced on the folk stage and in tamasha performance. The Kolhatini women sang these gaulana songs very tunefully when they visited the houses of the middle class gentry as wandering mendicants during day time, while during night they assumed the role of dancing girls in their tamasha troups.

Ekanatha wrote scores of gaulana songs. The most noted of them are 'Kaisi jaun mi Vrindavana' (How can I go to Vrindavana), 'Wariyane kundala hale' (The earring swings by wind) and 'Mashi bola ki Giridhari' (O Giridhari, please do not speak with me). Tukarama also has some of these songs to his credit. What is amazing is the fact that an austere person like Ramadasa also composed a few such songs, and this shows how popular this genre of composition was with all Marathi poets of those days. Such gaulanas found a place even in the songs of womenfolk of both urban and rural upbringing. Two songs, viz., 'Radha rusali mandiri' and 'Aaja Mathure cha bajar zala ushira' form a part of the group of songs called 'ferachi gani'. They are sung at the festivals of Mangala Gauri pooja, Tulasi lagana and also at bodana and hadga ceremonies.

These gaulanas underwent a metamorphosis after the advent of Acharya Vallabha and his Vaishnava Pushti Marga. Lyrical poets such as Madhvamuni (18th century), Manika Prabhu (19th century), his disciple Gulabarao Maharaja and other poets of early 19th and early 20th centuries have exhibited the influence of the Radha bhava of the madhura bhakti cult. All the lavani composers like Ram Joshi, Honaji Bala, Shahira Patthe Bapurava have composed some fine lyrical lavanis about Radha, the consort of Krishna. Madhvamuni was a saintly poet who composed the fine lyric, 'Radhe tu za takama tika jora'. He also composed quite a few other gaulana songs like 'Kadhi bhetela majala deva Hari' (When could I meet God Hari), 'Sodi kara zadakari sakhaya' (O friend, leave my hand quickly) and 'Yache hatiha venu kuni ghaya ge' (Let somebody take away the flute from his hand). His disciple, the unsurpassable lyricist Amritarai has composed some gaulanas like 'Nishthura atikrura tumhi' (You are very cruel) and a whole 'katava' called 'Krishna-lila' which is virtually a gaulana song, 'Harivina gamechina ga maja maye' (O mother, I cannot bear it without Hari). Premabai, possibly of 17th or 18th century, is very much popular for her gaulana lyrics. With the bhajana groups, gaulana lyrics are still popular.

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N.G.J.

GAURA-PADA-TARANGINI (Bengali). It is an anthology of medieval Vaishnava lyric songs, mainly on the divine life of Chaitanyadeva and some of his close associates, compiled and edited by Jagadbandhu Bhadra (1842-1906), Head master of a Government school of eastern Bengal (now Bangladesh) and composer of *Chhuchhundaribadh kavya*, the famous parody of *Meghnad-badh-kavya*.

Gaura-pada-tarangini (The waves of padas on Gaura, that is, Gaurangadeva or Chaitanyadeva) was published with a short introduction by the Bangiya Sahitya Parishad, Calcutta, in 1903. Second impression of the book was published after his death, under the able editorship of a devout vaishnava scholar, Mrinalkanti Ghosh Bhaktibhushana in 1934-35. It contains one thousand five hundred seventeen vaishnava songs mainly on Chaitanya's life, composed by one hundred vaishnava poets of medieval Bengal. His main source was the *Padakalpataru*, a medievel anthology of vaishnava lyrics and a few manuscripts. Some of the best lyrics of Narahari Chakravarti (171 songs), Narahari Das (112 songs), and Vasudeva Ghosha (137 songs) and some other lesser poets, including one Muslim devotee, have been included in this anthology. Most of the padas (songs) depict Chaitanya's early life, youth, renunciation of the world and his divine frenzy. The poignant pathos of some of the padas of Vasu Ghosha, describing the master's 'sanyas' is admired even in modern times for their sincerity and devotion. One section of the anthology dealing with 'gaur-chandrika', is a prologue or introduction to the episodes of Radha-Krishna-lila where Chaitanya is depicted as the incarnation of Vishnu in close imitation of 'vrajalila' as narrated in the vaishnava puranas. The 'kirtaniyas' (religious songesters) of Bengal made those padas very popular by recitals. They used to start the kirtan partly by depicting Chaitanya's frenzied love for Krishna at the outset of the episodes.

The anthology was arranged by the editor in six chapters 'tarangas' or (waves), each taranga or chapter containing several 'uchhwas' (subchapters). These songs are very important as they throw light on Chaitanya's real and divine life. The biographies of the master written by Vrindavana Dasa and Krishnadasa Kaviraja Goswami are narrations of Chaitanya's life, sometimes real, sometimes overdrawn. But these songs, included in the *Gaura-pada-tarangini*, abound both in real picture and 'divyonmada bhava' (divine madness) of Chaitanya. This anthology, written in the form of lyric songs and the biggest of its kind, is still acknowledged as the source material of the inner life of Chaitanya, the famous religious leader of Bengal.

Asi. B.

GAURCHARAN (Oriya; b. 1814, d. 1890) or Gaurcharan Adhikari was born in the village Lehanga, near Khurdha, in the district of Puri. His father was Mukunda Mishra, a Vaishnava by faith, and the family was a Vaishnava family. Gaurcharan had traditional education, after which

he started a small school in his own house and maintained his livelihood out of the meagre income he received from that. He was initiated into Vaishnava faith by Sadananda Brahmachari, the head of the Vaishnava monastery at Puranabasta, near Ranapur, about 30 kms from Khurdha. Later in his life Gaurcharan himself became the head of the same monastery, for which he came to be known as 'Adhikari' and initiated many others into Vaishnava faith. He was a fine singer and was respected all around for that. Besides, in addition to Oriya, he was well-versed in Sanskrit, Hindi and Bengali and composed songs too, in these languages. A great devotee himself he worshipped the idol of Sri Chaitanya in his own house, and till his death, even inside his own family, he spent a life of simplicity, sacrifice and devotion.

Though for many years Gaurcharan's songs circulated and were sung by innumerable songsters and brought immense pleasure to innumerable listeners, they were first collected in book-form in 1926 by his son, Harekrishna Mishra, under the patronage of Radhacharan Das Goswamy, Mahant of Radhaballa Muttabh at Puri. It contained only 100 of his songs and was entitled *Gaurkrishna bhajan shatak* (Hundred bhajans about Gaurkrishna). Subsequently Babaji Baishna Charan and late Bichhandcharan Pattanaik collected more songs of Gaurcharan which were published in 1951 under the title *Gaurcharan gitabali* (The songs of Gaurcharan). An enlarged version of this volume was published later by Kalinga Bharati and was entitled *Gaurcharan padyabali* (The poetical compositions of Gaurcharan). It contained 276 songs.

Gaurcharan's songs are basically fine poetical composition. As regards subject matter they may be broadly divided into three categories: 1) relating to Radha and Krishna, (2) relating to various festivals and rituals of Lord Jagannath. As regards form, the songs utilized a number of contemporary forms, such as chaupadi, chautisa, boli, kirtan and bhajan, etc. The poet's involvement with Vaishnavism was almost complete and its influence could be seen in all that he wrote. The songs that deal with Radha and Krishna, portray their many-faceted love along with their changing moods and emotion. Besides there are accounts of Krishna's many activities at Brindaban particularly as related to Gopis, and to Krishna himself as a child. Similarly there are songs related to different incidents in Sri Chaitanya's life along with the songs in worship of Sri Chaitnya. Similarly the songs about Lord Jagannath are either based on popular tales about the Lord or they refer to His many festivals, such as Car-festival, Bathing-festival, Summer-festival, etc. The songs do not have unnecessary verbal complications or rhetorical modes. They are written in simple, colloquial language in adjustment with simple, familiar themes. Besides the poet has often taken the help of well-known ancient Oriya rhymes and metres to provide an extremely graceful musical structure to his songs. All these made Gaurcharan's songs popular all over Orissa and his name almost a household word along with Banamali and Gopal Krishna, the famous Oriya bhakti poets of 18th and 19th century respectively.

A few examples may be given. Thus suggesting Radha's plight a poem begins:

Didn't I caution you before?
And yet why did you look that way?
And yet, why did you expose your breast
to the weapon-sharp eyes of
that care-taker of Yamuna?
Lo! an incurable disease has spread in your body,
And you suffer as nobody else suffers!
It's the poison of that black cobra—
And pity! you drank it thinking it to be nectar.

Elsewhere in a different vein, the poet submits his complaints to the great Lord:

When should I tell my woes,
Oh Hari?—the killer of woes!
And the rider of Garuda.
Look, even if the sun is there
Darkness comes,
Isn't that a shame to you,
Oh four-armed!
You have put me in a boat of worries
And pushed me to the seas, Oh Lord!
Alone, adrift, moving to an end;
And whom should I call for help,
and where?
You have turned your ear as
hard as iron.

Gaurcharan's poems had fine music and wit, and his contribution to Oriya padabali and bhakti literature was both substantial and significant.

Ja.M.

GAUTAMA (Sanskrit) is otherwise known as Akshapada or Gotama. He is, however, popularly known as Akshapada Gautama, and flourished in 5th century B.C. He is the founder of the well-known school of Nyaya system of philosophy. He wrote *Nyayasutra* which is known as the earliest systematic literature of the system. The traditional Nyaya system as it stands today, is mainly based on this work of Gautama.

The *Nyayasutra* is divided into five adhyayas, ten ahnikas. eighty-four prakaranas and five hundred twenty-eight sutras.

Gautama begins his work with the enumeration of sixteen categories (padarthas) as pramana (means of right knowledge), prameya (object of knowledge), samshaya (doubt), prayojana (purpose), drishtanta (example), siddhanta (conclusion), avayava (members of the syllogism), tarka (argument), nirnaya (ascertainment), vada (de-

bate), jalpa (dispute), vitanda (destructive criticism), hetvabhasa (fallacies of inference), chhala (quibbling), jati (refutation) and nigrahasthana (points of defeat in debate) and maintains that a true knowledge of the categories leads to the liberation of the individual soul.

Gautama recognises four kinds of pramanas (means of proof), viz. pratyaksha (perception), anumana (inference), upamana (analogy) and shabda (verbal testimony).

He establishes the existence of God (Ishvara) or the Universal Soul who is the creator of the universe through his nyaya system.

The earliest commentary on *Nyayasutra* is the *Vatsyayana bhashya* or *Nyayabhashya* by Vatsyayana (400 A.D.). Uddyotakara (6th century A.D.) wrote his *Varttika* on *Vatsyayanabhashya* to establish Nyaya view and to defend Vatsyayana against the criticism of Dinnaga, the famous Buddhist logician who wrote *Pramanasamuchchaya*. Vachaspati Mishra (9th century A.D.), a versatile writer wrote his *Nyayavarttikatatparyatika* on the *Nyayavarttika* of Uddyotakara in order to make clear the right meaning of the said *Varttika*. Udayanacharya wrote his *Nyayavarttikatatparyaparishuddhi* in the last part of the 10th century A.D. These are the commendable works on the *Nyayasutra* of Gautama. In addition to these there are some other commentaries also. Thus it can be seen that Nyaya literature consists mostly of commentaries and sub-commentaries, glosses, etc. But it does not necessarily imply that these commentators have no or little scope for original thinking. In fact, they showed their philosophical acumen in the logical presentation of the doctrine and thus they created, apart from philosophical discussion, a vast mass of prose literature in Sanskrit.

Jo.Sh.

GAVARIBAI (Rajasthani; b. 1758, d. 1808) was born in a Nagara brahmin family in Dungarpur (Rajasthan). She was married when she was just a child of 5 or 6 years, and was widowed soon after. Her parents arranged for her education. She was widely known for her devotional feelings and rendering of devotional songs with complete dedication. It is said that the then Maharawala of Dungarpur, Shivasinha (1729-1785) visited her at her place and, having been impressed by her devotional spirit, built a temple for her use. One of her devotional verses tells that the idol in the above-mentioned temple was consecrated in the year 1779. She paid visits to a number of places of pilgrimage. At the fag-end of her life she settled at Kashi and died at Vrindavana. The number of her assorted 'padas' is taken to be 610, all of which are found in oral tradition. Some of these 'padas' are also published (*Gujarati santon ki Hindi vani*, Sardar Patel University, Vallabhavidyanagar, 1971; *Brahàt kavya dohana*, Pt. I. ed. Incharama Suryarama Desai). The basic elements of her adoration was her love for God, whom she worshipped as 'Giradhara Gopal'. Her sole ambition was to seek refuge at the feet of 'Hari'. Her devotion abounds in the quality of 'madhurya' (sweetness of feelings). Her songs are replete with the emotions of wonder and also craving to get a vision of the object of her adoration. She also composed devotional 'padas' relating to knowledge, detachment and 'nirguna' God. (God in the abstract form). She is celebrated by the common people as Mira reborn. Her language is a mixture of Rajasthani and Brajabhasha.

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Hi. M.

GAVGADA (Marathi), written by Triambak Narayan Atre (1872-1933), is one of the rare books in Marathi on rural sociology and village problems with special reference to agriculture.

The book has an illuminating introduction by Dhananjayrao Gadgil, a renowned enconomist and Director of Gokhale Institute, Pune who described it as 'an excellent book on the subject in Marathi'. It has also received encomiums from various scholars and the press.

The book was first published in 1915 and its second edition in 1925. Its present edition was brought out in 1959 by Haribhau Motey.

Though presented in the form of a dissertation, it is not a dry account of facts and figures, with tables and charts. Its language has a literary flavour and an old-time charm. It has been made interesting by the author's copious use of proverbs and sayings to illustrate a point.

The first three chapters go to describe the structure of village society, with the farmer as a pivot in rural economy, whose needs are fulfilled by village craftsmen and petty traders clustered round him. It was a complete self-sufficient unit, each caste allotted with its own jobs, from Patil to the lowest caste fixed in his place. The system continued to run without much change during the Muslim and Maratha regimes. The author discusses how and why the system changed during the British regime. Though its administration and law and order improved, the system of Patil-Kulkarni did not prove beneficial and gradually declined.

Later, the author also analyses the causes of decline in rural economy. Growth of non-farming classes and their burden on the farmer, introduction of new money-system in place of barter, the growing parasites like sadhus, mendicants and beggars, continuous flow of village workers and craftsmen towards the growing cities, disturbed village economy and destroyed village crafts, and all these impoverished the village, according to him.

The main thrust of author's discussion is the general destablization and decline of the rural 'social' system. His main object in writing the book, as he himself mentions in

its introduction, is to show the manifold defects inherent in the system itself, and to suggest solutions. The rigid caste system which divided the society into many groups, indifferent and unconcerned attitude towards each other, jealousies and rivalries among them, monopoly of higher classes and castes, combination of profession with castes led to the idea of the high and low in the professions. People's superstitions and ignorance are some of the main defects which, according to the author, must be removed forthwith.

I.S.

GAYAKWAD, BAPUSAHEB (Gujarati; b. 1777, d. 1823), though a Maharashtrian, wrote Gujarati poetry as he was born and brought up in the native state of Baroda. From his early childhood, he was fond of visiting saints to listen to their religious discourses. He was a police officer, and while he was in charge of administration of the village named Gothada, he came in contact with Dhiro, a saint-poet of repute and adopted him as his spiritual guide. He gave up his service and solely devoted his time to spiritual activities. In Baroda, he came in contact with another saint poet Nirani, and he realised the futility of religious rituals. He exposed the corrupt practices of so called religious teachers and turned to reformation of the society. He went to the locality of untouchables and held prayer meetings there and commemorated the occasion by writing a poem saying "you note it that I am polluted". In his compositions, he made use of the forms of pada (musical poem), garbi (dance poem), rajiya (morning poem), kafi (a lyrical poem) and mahina (month). He lashed out at the superficial religious practices of the Hindus as well as the Muslims. He said that spiritual zeal without knowledge leads nowhere. He insisted on religious amity, and in one of the poems he said:

> There is no difference between Vishnu and Bismillah,
> Bear in mind that Allah and Infinite are one.

His poems on months are unique because in them he depicts how the ecstasy of God realisation goes on increasing month by month. He used the form of morning poems known as rajiya for lamenting the havoc played by six types of passions—pride, lust, anger, greed, infatuation and egoism. His garbis cover a wide range of topics.

C.M.

GAYOPAKHYANAM (Telugu) by Chilakamarti Lakshminarasimham Pantulu is a poetic drama based on Gayopakhyana of the *Mahabharata*.

In the second half of the 19th century English and Sanskrit plays served as models for Telugu playwrights. All the plays were written and staged by the educated elite and most of them were amateurs. They laid the foundation of modern Telugu theatre.

In 1889, at Rajamundry *Gayopakhyanam* was written and staged by Chilakamarti Lakshminarasimham Pantulu under his personal supervision. It is a drama consisting of five Acts.

Gaya, the king of Gandharvas, was returning to his palace after visiting Brahma. It was dawn and Lord Krishna was doing his morning oblation to Sun God. Accidentally Gaya spitted. It fell on the hands of Lord Krishna, who angrily vowed to kill the person who committed the act of sacrilege. Gaya was frightened when he heard this. He approached Lord Brahma and Lord Shiva to save him from this disaster but they expressed their helplessness. He returned to his palace with broken heart. At that juncture sage Narada (kalahapriya) advised him to approach Arjuna to save his life. He advised Gaya to get a word of promise first before disclosing the fact. Accordingly he got protection from Arjuna. Lord Krishna and Arjuna decided to fight over the issue. They started fighting with each other. At the peak of this fight Lord Shiva appeared before them and pacified them by stating that all the three had committed mistakes. Gaya committed a mistake by spitting without noticing him. Krishna committed a mistake by taking a serious view of the situation. Arjuna blindly offered to protect Gaya, unaware of the consequences. Lord Krishna and Arjuna settled their quarrel. The play ends with Yudhishthira and Arjuna paying salutations to Lord Shiva and Krishna.

The moral of the play lies in the fact that Arjuna gave refuge to Gaya in the hour of need and distress. He kept up the promise even though he was required to oppose Lord Krishna.

The theme of this play has been handled by five well-known poets in verse form. Chilakamarti Lakshminarasimham Pantulu wrote the play in 1889. It was staged in May, 1890. In his adaptation, Chilakamarti followed the story written by Ramayamatya. Though Chilakamarti Lakshminarasimham Pantulu was the last to make use of this theme and conceive a play, his work became very popular. The Andhra Kesari Tanguturi Parakasham Pantulu, popularly known as lion of Andhra (who was the chief minister of the composite Madras state), acted as Chitralekha and Arjuna. First it was written in prose only. Later on Chilakamarti introduced songs in this play, which enhanced its popularity. Verses were written in a colloquial style. The Andhraites were charmed by the easy flow of his versification. The critics like Jayanti Ramaiah Pantulu felt that the *Gayopakhyanam* of Chilakamarti could be viewed as a reflection of contemporary society. A touch of good humour is seen prevailing throughout.

The play is an account of Chilakamarti's fascinating poetry, characterisation and narrative skill. The story of Gaya, which in the original version is of no literary value, has acquired a wider significance in this play. It is today hailed as one of the best plays in Telugu literature.

B.Gi.

GAZALA (Rajasthani).The modern ghazal, as it is known in Urdu and Hindi literatures, is quite different from the old genre of this similar name prevalent in old Rajasthani literature. Ghazals were often written to describe a habitat or place, a procession or ceremony, and the like. The following ghazals are known: *Ghanerava ri gazala* by Manchha Kavi (18th century), *Chittoda ri gazala* (18th century), *Udaipur ri gazala* (1811). The metre used is a single lined one, with rhymed terminations in both halves of fourteen syllables each, though there is no such hard and fast rule in this respect. It is a pure narrative with no thought-content.

Rajasthani gazala in the modern style were composed by Ganeshalala Vyasa 'Ustada', a popular poet of the sixties. Some of his poems carry the major features of a gazala. *(Janakavi Usatada*, Jaipur, 1972). The trend was followed by his own disciple Satyenda Joshi in the seventies. Joshi's gazala *(Hansa karai nigarani*), however, lack the polished beauty and sophisticated expression which form the main structure of Urdu ghazal. He has tried to compensate his failings in this respect by the thought-content which describes the struggles of modern life and the poet's spirit of revolution against vested interests rooted in our social, economic and administrative set-up.

Premaji 'Prem' may be easily taken to be the foremost among gazala writers. His book of gazalas *Sanvalo sancha* (The blackish truth, Kota, 1976) contains live pictures of the odds and incongruities of life in its various aspects. His gazalas are marked by concreteness of form. His book is the only exclusive publication of gazalas so far. *Jagati jota* (July, 1980) also contains gazalas by 16 different writers with some articles dealing with their critical aspects. Prior to this, gazalas were occasionally published in monthly magazines, such as *Maruvani, Haravala, Jagati jota*, etc. and subsequently in anthologies published by the State Education Department (*Kumpala*, Jaipur, 1982). But these gazalas differ from the traditional ones both in content and form. Gazalas of this period have been constantly affected by the multifaced changes due to thoughts, conclusions and theories born of crisis of confidence in the age-old values, and of frustration arising out of the non-fulfilment of aspirations and expectations by the post-Independence Government and society. In fact, the lyrical expression of the gazala of today has tried to re-establish itself with a view to giving expression to the various references of the contemporary events and to convey the complexity of hard life in its entirety. It has, therefore, cast off the traditional illusion, the sentimental view of life and the classic refinement.

Gazalas in Rajasthani are passing through the process of rejecting the extremely decayed emotional disposition towards life, as found in Persian and Urdu, the ornamental and romantic language woven into classic pattern of refinery, the mental creation of delicate imageries, the diseased aesthetic sense, passionately attached to woman and wine and the mathematical arrangement of musical tune and rhythm. Side by side, it is striving to adopt the intricate sensibility of modern life and the intellectually rich comprehension of emotions fortified by fresh imageries and altogether new phraseology. Thus, the Rajasthani gazala is transforming itself into a befitting document of economic disparities, dearth, suffocation, terror, suffering and awakening.

Prominent among the creative writers, engaged in moulding the gazala in its new form and in the new way of life, are R.D. Shrimali (*Jagati jota*), Laladasa, Rakesha, (*Jagati jota*), Kalyana Gautam (*Kunpala)*, Bhagirathasinha, Bhagya (*Haravala*), Ananda Priya, Jamana Prasada Thada, Rahi, Aidanasinha, Bhati, Sanvara Daiya, Dalapata Padihara, Savaisinha, Shekhavata (*Kunpala*), Krishna Kalpita, Shyama Sundara Bharati (*Kunpala*), Mitha Lala Khatri (*Kunpala*), Arjuna Arvinda (*Kunpala*), Kailasha Manahara and L.N. Ranga. The voices of the poets are full of bitter acrimony towards the declining human values. Despite all this, the Rajasthani gazala is still too immature, so far as the form, the craft and the terseness are concerned. We are still to wait for someone who could show us the elegance and competence of our language in its perfection. While the craft of the gazalas needs much of accomplishment, the emotional side also needs vigour and strength. Initially the genre has been associated with the expression of extremely delicate and soft emotions. In the modern context, however, it is required to sing of our frustrations, tensions, struggles and acrimony, besides the softness of life to be depicted in love, erotic sentiments, pleasantness, affection and amusement. But the quantity and seriousness shown by the gazala during the last four years speak of its bright future.

BIBLIOGRAPHY: *Haravala* magazine (Jodhpur, March, May, 1975); *Jagati jota* magazine (Bikaner, April, 1978, February, May, 1979, April, May, July, August, October, 1980.)

R.D.S.

GEETAI (Marathi) is a verse-to-verse, simple Marathi translation of the *Gita* by Acharya Vinoba Bhave. It was first written in Dhule Jail in 1932. Within twenty-five years, 450000 copies of this work were sold out. Vinoba later wrote in prose *Gitartha pravachana* (Talks on the meaning of the *Gita*) also published in English as *Essays on Gita*, and a lexicon of *Gita* terms, in Marathi. As an erudite Marathi scholar, Gandhian and Sarvodaya activist, Bhave felt the necessity to make the philosophical text in original Sanskrit available to the common Marathi reader. In bringing the exact meaning in the same metre in Marathi, Bhave had to work very hard. He has hardly omitted any shade of meaning, nor has he done any unnecessary padding. Fifty years after its first composition, a special building was raised to honour this work,

where the verse etched on stone slabs and a Gitai Mandir was dedicated in his honour, in Wardha. Vinoba was a Vedantin and a follower of Gandhi, so in his translation there is stress on non-violence and non-attachment.

P.M.

GEORGE, K.M. (Malayalam; b. 1914) is a creative writer, critic and linguist who opened new avenues of literary pursuit in Malayalam and took the initiative in bringing it closer to other literatures. He was educated at Alwaye and Eranakulam. He took his M.A. degree in Malayalam in 1941 from Madras University, which also awarded him Ph.D. degree for his thesis entitled *Ramcharitam and the Study of Early Malayalam* (1956). He worked as lecturer in Madras Christian College (1940-55), Assistant Secretary of Sahitya Akademi (1955-60) and its Regional Secretary (1960-69) before taking up the chief editorship of *Malayalam Encyclopaedia* (1969-75). As the first editor of *Encyclopaedia of Indian Literature* for fourteen months (1976-77), he was responsible for its preparatory work. He has also accomplished a project on Comparative Indian Literature sponsored by Kerala Sahitya Akademi.

K.M. George is one of the major literary critics in Malayalam, noted for his broad outlook and sober evaluation. His writings bear the stamp of a dedicated research scholar. He is the author of 7 books in English besides 28 in Malayalam, which include 3 collections of short plays, 2 travelogues, 5 biographies and 7 collections of monographs and essays, among which the latest is *Anveshanangal pathanangal* (1980). His important contributions to literary criticism are found in volumes like *Muntirichcharu* (1950) and *Jivacharitra sahityam* (Biographical literature, 1964). He has also edited a *History of Malayalam Literature* (1958) and written a *History of Tamil Literature* (1977). The most worthy among his English books are: *A Survey of Malayalam Literature* (1968), *Western Influence on Malayalam Language and Literature* (1972) and a monograph each on the poet Kumaran Asan (1974) and the scholar A.R. Raja Raja Varma (1979).

K.S.N.P

GEORGE MATHEN, REV. (Malayalam; b. 1819, d. 1870) was one of the few Keralite Christian missionaries who contributed to the development and modernisation of Malayalam. He was born in a Jacobite family and was educated in a seminary at Kottayam and in a grammar school in Madras. There he mastered several languages such as English, Sanskrit, Greek and Latin. After joining the Anglican Church, he came back to Kerala for missionary work. He distinguished himself as a clergyman and was respected by everybody for his profound scholarship.

He wrote a grammar of Malayalam—*Malayalmayute vyakaranam* (1861). The first part of Gundert's grammar had come out in 1851 and so Mathen's book failed to attract popular attention though it was a scholarly and independent work. But it is still very useful to scholars and research students.

His first work in prose was *Vedasamyukti* (1841), a translation of the first part of Joseph Butler's *Analogy of Religion*. *Satyavadakhetam* (1861), *Balabhyasanam* and *A Discussion between a Pundit and a Judge* are his other noteworthy works. Besides these, he wrote several essays on a variety of topics like 'The earth is round in shape', 'Advaita' and 'Rebirth'. He was encouraged by the then Maharaja of Travancore in his efforts to develop Malayalam prose.

K.S.N.P

GEWALI, SURYABIKRAM (Nepali; b. 1898) was born in Benaras. After completing his college education, he edited two Nepali magazines—*Gorkhali* (1915) and *Janmabhumi* (1922) from Benaras. He joined the Darjeeling Government High School as a teacher in 1923 and retired as the headmaster in 1953. At Darjeeling in 1924 he, along with Parasmani Pradhan, Hariprasad Pradhan, Dharanidhar Koirala and others founded the Nepali Sahitya Sammelan which is still the premier literary organisation of the Indian Nepalis.

Suryabikram Gewali was one of the earliest writers of short stories, essays and criticism in Nepali. His short story 'Deviko bali' (An offering to the goddess) was published in the magazine *Gorkha sansar* in 1926. It protests against animal sacrifice. His essay enitled 'Sokretizko bahas' (Socrates' dialogues) was published in *Chandra* in 1914 and his 'Naivedya samalochana' was published in *Janmabhumi* in 1922. It was an appreciatory study of Dharanidhar Koirala's poetical collection *Naivedya* (Offering). He excelled in writing prefaces of which there were more than a score and they contained his critical views of books as well as his evaluation of new trends in literature. As a critic, he was an impressionist and a moralist. He had tried his hand in writing poems too and had indeed started promisingly.

Gewali also wrote a play called *Shyami kamari* (Shyami, the slave girl) which was staged in Darjeeling in 1923, a year before the abolition of slavery in Nepal in 1924. He translated into Nepali the famous autobiography of Booker Washington, and also Tagore's *Dakghar*.

It is as the editor of *Bhanubhaktako bhasha Ramayan* labouring long and hard to prepare a definitive edition of the work that Gewali's contribution has been signal and enduring.

Later he devoted himself more to the historical study of Nepal and the Nepalis. His historical works include *Drabya Shah, Ram Shah, Prithvinarayan Shah, Bir*

Balabhadra, *Amar Singh Thapa*, *Nepali birharu*, and *Nepal upatyakako madhyakalin itihas* (Medieval history of Nepal valley). The list is not exhaustive.

A very important work written by Gewali is *Nepali bhashako vikashko sankshipta itihas* (A short history of the growth and development of the Nepali language, 1933). Gewali supports the theory of the Shaurseni origin of Nepali as against the Khas origin of the language.

BIBLIOGRAPHY: Kishore Kuwar, *Suryabikram Jnewali: byaktitwa ra bichar* (1984); Taranath Sharma, *Nepali sahitya ko itihas* (1970); Uttam Kuwar, *Srasta ra sahitya*, (1966).

Ke.G

GHAGHA BHADDALI (Rajasthani). Versified sayings and proverbs relating to the science of rains prevalent under the names of Ghagha, Daka, Dakka, Bhaddali or Bhadderi have been very popular in a number of states of Northern India. In Rajasthan these proverbs written in Rajasthani are found in abundance. They are also known as Meghmala, Meghamala, Bhaddalivakya, Bhaddali purana, etc. in various MSS. In Mithila they are widely known as a Daka, in U-P. Ghagha Bhaddari and in Bengal by the name of Khana. The science of rains is of an ancient origin in India. Since the vedic age uptill now it has been continuously and variously discussed and investigated. It had naturally been a subject in the treatises on astronomy and astrology, as the knowledge about future is more related to these sciences. As our lives are dependent on natural rains to a considerable degree, the knowledge about rains, its quantity and timings and the factors and indications responsible for the same is useful not only for the farmers but all other persons also. Works like *Ghagha Bhaddali* or Meghamala, etc. form the main source of knowledge in this respect for the common man. Such verses, therefore, constitute an incomparable trust of the folk literature.

No definite information is available about Daka or about who had composed these verses. Some conjectures have however been based on their popularity and tradition. As these verses said by Daka carry facts based on a rich experience and a profound knowledge, the people qualified the author by the name of Ghagha. The word-meaning of Ghagha is clever, cunning, experienced, expert, effecient, careful, etc. A person who is very clever, has a deep insight, is capable of discernment and is careful, is still called Ghagha by the lay man in a semantic variation. In Rajasthan there is lowly caste of Dakotas who beg from others; they also dabble in astrology and with the help of almanac advise their clients of the days of the month and the weekly cycle, the Rasis, Disasul and other such ordinary bits of information. They beg on saturdays in the name of god Sanaichara whom they worship. They also read out the 'Katha' of the god for the devotees. They treat themselves as the progeny of Daka. The word Dakota is derived from Dakputra which means the children of Daka. The process of derivation is Dakaputra - Dakaputta - Dakautta - Dakauta - Dakota= 'Uta' is the derivate form of 'Putra' in Rajasthani which means "Issues". The Dakotas are nowhere found out of Rajasthan and are the original inhabitants of this land. This goes to corroborate the popular belief that Daka lived in Rajasthan.

A story in this connection runs thus: A great astrologer went on a pilgrimage to Kashi. It struck him that an excellent combination of the Grahas was fast approaching, which if used for inseminatiion will produce an astonishingly brilliant scholar. Desiring to have such a son, the astrologer started on his homeward journey, but not reach his destination in time. He halted at an Ahira's residence that evening. He married the young daughter of the Ahira and impregnated her. This union resulted in the birth of Daka. Another such anecdote tells that Daka himself was a brahmin and an astrologer of high order. He married an Ahira girl who gave birth to the Dakotas.

Bhaddali was the wife of Daka. She was also known by the names of Bhaddari, Bhadari, Bhandari, etc. A manuscript entered in the name of *Megha Mala-Bhaddali Vakya* preserved in the Anup Sanskrit library, Bikaner and written by a Jain scholar in 1674, tells us like many others of this kind, that Bhaddali was the wife of Dakka or Daka. The *Bhagawad Go Mandal Brihad Kosh* of the Gujarati language informs that Bhaddali lived in the 12th century. A number of Daka sayings are addressed to Bhaddali. The name of Bhaddali, therefore, appears in many of his sayings. There has been a practice in Rajasthani to address their dear and near ones in their works. Verses known in the names of Rajiya, Bhariya, Kishaniya, Jethava, etc. also do not contain the names of their poets. The sayings of Daka contain both the names at times, such as, 'Daka says, listen O Bhaddali, there will be no rains in land', while at others there is only the name of Bhaddali-"Bhaddali, there will be good rains in Asadha". These verses contain the mode of addressing "O Bhaddali". Besides this, there are other verses as well which do not contain any name at all.

The earliest available manuscript of Bhaddali contains 1373 as its date of copying. The concerned work is *Svadhyaya sangraha pustika* relating to astrology written by Lokahitacharya which contains several verses of Bhaddali. Thereafter, there are several copies written in the 15th, 16th and 17th centuries and still more of the 18th and 19th centuries. The sayings and verses available at present do not represent the language of their age of creation. There has been a great change in them with the passing of time and change of place. Among the earliest collections of Ghagha Bhaddali, Bhaddali Puran, Meghmala, etc. the *Vristi prabodha ya Bharata ka vayu sastra* published by Mithalal Ataldas from Beawer is the most important one. It contains a wide collection of Sanskrit

verses concerning rains and has also Hindi, Gujarati and Rajasthani sayings on the subject. Ram Naresh Tripathi too published his collection named *Ghagha aur Bhaddari* in Hindi. In Rajasthani such verses have been published in magazines and journals. Such attempts done in Rajasthani include two vols. of *Prakrit se varsa jnan* by Jay Shankarji Dev Shankarji Sharma published in the year 1969 and *Rajasthani (Nibandhamala)* Part 2 containing verses collected by N.D. Swami. Both these works were published from Calcutta.

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Hi.M.

GHALIB, MIRZA ASADULLAH KHAN (Urdu; b. 1797, d. 1869). Widely regarded as the greatest Urdu poet, Ghalib has many other claims to distinction. He was a major Persian poet, wrote brilliant Persian prose in the baroque Mughal style, and was also the inimitable conversationalist and an aristocrat who counted among his friends the British and Indian elite of his day. He was mentor to poets in places as far-flung as Surat, Madras, Calcutta and Hyderabad. In Urdu, he was the last great classical poet and also the first great modern. In Persian, he was the last of a long and distinguished line of poets who wrote in Sabk-e-Hindi (The Indian style). Sceptical, ironic, witty, complex, subtle, sometimes obscure but always stimulating, Ghalib reveals himself in his Urdu and Persian poetry as a master of word and meaning, with interests which were both cosmic and local, both personal and universal. He appeals to the 20th century mind as much through his masterful, original metaphor and imagery and ironic wit, as through his concerns which are very similar to those of the modern mind.

Ghalib traced his descent from a Persian-speaking Turkish tribe, the Aibak, who originated in Transoxania. His people were comparative later-comers to India; the first to arrive was Ghalib's paternal grand-father Quqan Beg. He came to Lahore from Samarqand around 1750 and eventually settled in Agra, in the service of the Maharaja of Jaipur. Asadullah Khan (or Muhammad Asadullah Beg Khan, to give his full name) was born to Quqan Beg Khan's older son Abdullah Beg Khan in Agra on 27, December 1797.

Young Asadullah's father died in 1802, followed by his uncle, Nasrullah Beg Khan in 1806. Asadullah's mother, with her children, passed into the care of Kamidan (Commandant) Ghulam Husain Khan, Asadullah's maternal grand-father. The families of both Abdullah Beg Khan and Nasrullah Beg Khan (Ghalib's father and uncle, respectively) also received partial support from a small pension awarded by the British for the services rendered by the two brothers. The pension, to be shared by six persons, was quickly reduced by the British to a half of its original amount and was further depleted by the assignment of a 40% share to a person whose claim to it was quite obscure. Later, Asadullah tried long and hard to have his share increased, but without success.

Despite these vicissitudes, Asadullah's early years were spent in much play and little work. He had very little schooling, but began writing poetry by the time he was ten or eleven. After initially adopting Asad as his pen-name, he soon changed over to Ghalib. His earliest manuscripts show that a good bit of his best Urdu poetry was already written before he was twenty-one. On 9 August 1810, Ghalib was married to Umrao Begam of Delhi, the niece of Navab Ahmad Bakhsh Khan.

By about 1813, Ghalib had moved to Delhi, hoping to lead a life of leisure and elegance, devoted to poetry. He had already become a notable Urdu poet. By 1822, he was writing more in Persian than in Urdu, and the next thirty years saw him establish a formidable reputation as a Persian poet as well. He had put together a manuscript of Persian *divan* before 1835 and an Urdu *divan* before 1838. The Urdu *divan* was published by the Saiyyadul Akhbar Press, Delhi in October 1841, followed by the Persian *divan*, also from Delhi (Darussalam Press) in 1845. The Urdu *divan*, which is the single most widely discussed book of poems in the language, did not grow much over the twenty-eight years that remained of Ghalib's life. He continued, however, to write extensively in Persian. In 1854, the Mughal King-poet Bahadur Shah Zafar (Reigned 1837-1857) appointed Ghalib to succeed Zauq (1789-1854) as his poetic mentor. In 1850 Ghalib had already been commissioned by the King to compose, from material supplied by other scholars, a large history of the Timurids in Persian. These appointments brought Ghalib some honour, many courtly titles, and a meagre addition to his income. The history project was never completed, though a first volume, titled *Mihr-e-Nim Roz* (Midday sun) came out in 1854-55 (Fakhrul Matabi, Delhi).

All the honours and appointments ceased in the aftermath of the 1857 Mutiny. Ghalib's status with the British declined; his pension was stopped. He suffered serious deprivations during and after the Mutiny. Better days returned gradually with the restoration of the pension and traditional honours. Navab Yusuf Ali Khan Nazim of Rampur had made him his poetic mentor in February 1857. From July 1859 the Navab began to pay him monthly allowance of one hundred rupees. Ghalib continued as the Navab's mentor, though not with any regularity. The pension was continued by the next Navab after Nazim's death in 1865.

Ghalib's works began to be printed widely during his life time itself. The Urdu *Divan* was reprinted, each time with corrections and some additions, in 1847 (Delhi), 1861 (Delhi), 1862 (Kanpur) and 1863 (Agra). The Persian *Divan* was reprinted in a similar fashion in 1863 (Lucknow). A small collection of poems in Persian, perhaps

composed after 1863, came out in 1867 (Muhammadi Press, Delhi). It was called *Sabad-e-Chin* (Chinese flower basket). His account of the year of the Mutiny in Persian was printed in November 1858 from Agra. Called *Dastambu* (Pellet of perfume), it was more an expression of Ghalib's virtuosity than a book of history. In it, he took great pains to avoid all words which were not native to Iran. *Dastambu* was reprinted from Bareily in 1865. *Mihr-e-Nim Roz*, *Dastambu* and *Panj Ahang* were published as collected Persian prose in January 1868 (Naval Kishor Press, Lucknow). Prior to this, *Panj Ahang* (Five musical notes) had already seen two printings from Delhi in 1849 and 1853.

In 1862 Ghalib brought out a selective and vituperative critique of *Burhan-e Qati* (The decisive proof), a well known Persian dictionary compiled in the 17th century. Called *Qati-e-Burhan* (The annihilator of *Burhan*), Ghalib's little book was published by Naval Kishor Press, Lucknow. The barbs and sneers which Ghalib directed at Muhammad Husain Tabrizi, the compiler of the *Burhan*, and against Indian scholars of Persian, raised a storm of protest and invective. Ghalib had provoked a similar storm in Calcutta in 1828-29 by his contemptuous attitude towards Indian Persian authors. The controversy about the *Burhan*, however, was longer-lived, and found Ghalib on less sure ground. He could not really counter all the objections to his pronouncements against the old dictionary. *Qati-e-Burhan* was reprinted in December 1865 under the title *Durafsh-e-Kaviyani* (The banner of Kava) but publications denouncing and criticising it continued even after Ghalib's death. His standing as a Persian and Urdu poet did not, in any case, suffer the slightest eclipse. To this standing was added a newer source of prestige—reputation as an incomparable Urdu prose stylist—when *Ud-e-Hindi* (Indian Harp), a collection of his Urdu letters, came out in October 1868. It was followed by a second collection called *Urdu-e-Mu'alla* (High Urdu) which saw the light of day in March 1869 (Akmalul Matabi, Delhi), just weeks after Ghalib's death on 15 February 1869.

Contrary to what some people like to think, Ghalib's status as an Urdu/Persian poet was always extremely high during his day. It has grown over the years, at least in the Urdu world. The richness and complexity of his poetry has not only attracted numerous commentators and translators, but has also admitted a variety of interpretations. More than any other Urdu poet, Ghalib has been read and admired by each generation for its own reasons. For each generation has found echoes of its own concerns and interests in his poetry and prose. The centenary celebrations of 1969 helped put Ghalib on a very wide literary map extending from East to West.

In the preface to his Urdu *Divan* (1841) Ghalib had hinted that it was a selection from a much larger corpus, much of which he no longer desired to be attributed to him. On other occasions he suggested that his early poetry was difficult and dense, wayward and not in the "mainstream" of Urdu poetry. This has led some critics to believe that Ghalib repented his "waywardness" and adopted the style of his great predecessor Mir (1722-1810), whose poetry is said to be characterized by "simplicity" and "sweetness". The truth is far more complex. In some of his early poetry Ghalib did indeed experiment with heavy Persianism combined with 'Khiyal bandi' (abstract and cerebral themes chosen for their own sake). But at the same time, he was also writing in a less heavily Persianized idiom, though with an equally strong preference for abstraction and cerebralism. While compiling his *Divan*, he cut out much of the poetry of the first sort. What remained was, nonetheless, equally charged with unusual imagery and metaphor. Ghalib did not "improve" with age, as modern poets are often said to do. He hit an almost impossibly high level, and achieved a highly original style, when he was barely twenty-one, and stuck to it all his life. His work stands as the greatest monument of the last decades of a glorious period in our culture.

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S.R.F.

GHANANAND (Hindi; b. 1689, d. 1739). Very little is known of Ghananand's personal life. A Kayastha by caste, he was employed in the court of the Mughal emperor Muhammad Shah as Mir Munshi (chief scribe). It is said that he was passionately in love with a dancing girl called Sujan. One day Sujan was giving a dance recital at

the royal court. On being told by some courtiers that Ghananand was an accomplished musician, the emperor asked him to sing but under one pretext or another, Ghananand kept on evading his request. Ultimately, Sujan requested him to sing. He could not ignore Sujan's request. With his face turned towards Sujan and his back towards the emperor, Ghananand enthralled the audience with his music. After the music was over and the emperor recovered from its charm, he was enraged at Ghananand's impertinence and banished him from the court. While leaving the court Ghananand asked Sujan to accompany him but she did not. He was so hurt by her deceit that he renounced worldly life, went to Vrindavan and became a devotee of Lord Krishna. He spent the rest of his life in intense devotion to the Lord till he was killed by the soldiers of Ahmad Shah Abdali in 1739.

Ghananand is an outstanding poet of the later medieval period called the Riti Kal of Hindi poetry (1650-1850). While the general trend of the Riti School is classical, Ghananand is a romanticist to the core. He is credited with the authorship of about forty works large and small. Their authenticity, however, is not beyond doubt.

In an age when poetry had degenerated into verbosity, artificiality and ornamentation, Ghananand was one of a few exceptions who cared for sincerity of feeling and depth of emotion. There is a happy blending of romanticism and mysticism in his poetry. As a poet known for the lucidity, suggestiveness and music of his language, he is unsurpassed among the poets of Brajbhasha with the sole exception of Surdas. He gave new dimensions to metaphor which lends a peculiar charm to his verses.

De.S.

GHANASHYAMA (Prakrit/Apabhrahmsa; b. 1700, d. 1750), who hailed from Maharashtra, was a versatile writer of the 18th century. He was the son of Mahadeva and Kasi and grandson of Chaundaji Balaji. His was a family of literary aptitude. His two wives, Sundari and Kamala, followed their husband in writing several Sanskrit commentaries, one being on *Viddhashalabhanjika*. He had two sons, Chandrashekhara and Govardhana, of whom the former wrote a Sanskrit commentary on his father's *Damaruka*, while the latter, who was blind from early years, wrote a commentary on Ghatakarpara's work. At the age of 29 Ghanashyama was appointed the minister of Tukoji I, the king of Tanjore.

A literary gem of his time, Ghanashyama authored in all 109 books, 64 in Sanskrit, 20 in Prakrit and 25 in local vernaculars. More important of these works are *Venkateshacharita* (a poem narrating the story of Lord Venkateshvara of Tirupati), *Abodhakara* (narrating the stories of Nala, Krishna and Harishchandra simultaneously), *Kalidushana* (a poem which can be read both in Sanskrit and Prakrit), *Prachandarahudaya* (an allegorical play, refuting the view put forth in the play *Sankalpa-suryodaya* of Venkatanatha Vedantadeshika), *Damaruka* (a 'prahasana' which is a collection of select scenes), *Madana-sanjivana* (a 'bhana') and *Ananda-sundari* (a 'sattaka'). Of these creditable works, the most notable is the *Anandasundari*, a 'sattaka', containing a 'garbhanataka' also which relates a love story in four acts. Originally a Sanskrit writer of repute, Ghanashyama wrote this work in Prakrit. The Prakrit used by him in this work is not so attractive as Sanskrit, but it is marked by his erudition as well as by the use of vernacular Marathi words. He is said to have written two other sattakas, namely *Vaikunthacharita* and *Navagrahacharita*, as also commentaries on the *Uttararamacharita* of Bhavabhuti, *Ramayanachampu* of Bhojadeva, *Shakuntala* of Kalidasa, *Venisamhara* of Bhattanarayana, *Dashakumaracharita* of Dandin, etc.

Ghanashyama was proud of his erudition and creative genius and called himself 'Maharashtrachudamani', literally the gem in the forehead of Maharashtra. He also assumed the title 'Kavi Kanthirava' and styled himself 'Sarvabhasha-kavi', i.e. a poet having mastery over all languages. He also considered himself equal to Rajashekhara (9th-10th centuries), author of *Karpuramanjari*, for having composed a 'sattaka' entirely in Prakrit.

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K.S.

GHAR (Marathi), published in 1950, is the first published work of the distinguished Marathi dramatist Vasant Kanetkar. It has had three editions till 1983. This novelette is an experimental psychoanalytical piece of writing which uses the flash-back technique. A person, who has come to the city to work, has no house and remembers his home and family. The novel uses bold type for many day-dream sequences, and also verse for many surrealistic expressions. Some very frank sexual images created controversy and the critics were not unanimous about its literary value. Kusumavati Deshpande writes that though it is a well-structured novel, yet its latter part seems to be weak as the author's sympathy gets 'moss-ridden'. Indumati and Raghunath are a well-balanced couple, and Mary, Radha and Lucy are some immemorable character-sketches. Home-sickness here is used as a clever prop for the author's comments on urban dehumanization.

P.M.

GHARE-BAIRE (Bengali), one of the major novels of

Rabindranath Tagore, serialized in the *Sabujpatra* (Green leaves) in 1915-16, was published in book-form in 1916. The English translation, *The Home and the World* came out in London in 1919. It was deeply admired by Yeats. He felt, if a similar novel were written by an Irish novelist, it would stir up strong feelings. In Bengal the novel stirred up a lot of controversy immediately after its publication. The author was assailed for being both immoral and unpatriotic. In this novel Tagore used the setting of the Anti-Partition Movement (1905) in Bengal, of which he had a direct personal knowledge, having been drawn to its vortex for a long time. When he presented the reality—much that was hollow and negative in the movement and its leadership—he was accused of being unpatriotic. And for depicting the attraction of Bimala, the wife of Nikhilesh, for Sandip, he was accused of immorality.

Ghare-baire is the first novel of Rabindranath written entirely in the form of Bengali prose known as 'chalit-bhasha'. Its prose is, however, full of barbed irony and needle-sharp epigrams. The major characters of the novel, the three points of the triangle of love, Nikhilesh the husband, Bimala the wife and Sandip the lover are protagonists and narrators as well. Instead of rendering what happens before the eyes, the author finds it more convenient here to analyse what has gone before through the introspection of the characters. It is not clear whether these self-revealing narrations are pages from the diaries or not. However, the form has its predecessor in Bengali literature, in Bankimchandra's *Rajani*. Nikhilesh, the hero is a supporter of the constructive aspects of the Nationalist Movement. His friend Sandip, the political worker and impassioned orator, is a nihilist. Between the two stands Bimala, torn asunder between the husband and the lover. Other important characters are Nikhilesh's sister-in-law and the teacher. Despite his feudal background, Nikhilesh is a modern man and a supporter of women's emancipation. He has freed Bimala from the brutish narrowness of domestic life. When Sandip dares Nikhilesh to translate his ideas to their logical consequences, Nikhilesh accepts the challenge and gives Bimala liberty to choose freely, although Bimala's attraction for Sandip hurts him deeply.

In this novel of ideas, in which the arguments and theoretical discussions are as much important as the incidents and psychological turning points, the theme of the indivisibility of freedom has been brilliantly posited by the author. Sandip's flattery goes to Bimala's head and makes her pulse beat faster. The unthinking emotional exuberance of the Swadeshi days offers a proper setting for Sandip's unbridled and unprincipled hedonism and gives him a fictitious halo commanding respect and admiration from Bimala. Sandip, this 'magician of ideas', preaches the idea of free sex and declares that it is not modern to suppress the instincts. He also preaches the Nietzschean philosophy of power. He raises the banner of revolt against the bond of marriage as he has raised it against the bondage of foreign rule. His reckless flattery makes Bimala almost lose her bearing and she almost fails to notice when in a state of mental stupor her link of love with Nikhilesh gets snapped. But Sandip's lust for money and physical love introduces a jarring note. His tinsel tawdriness is finally exposed. The childless Bimala's maternal love for young revolutionary Amulya saves her and the shock of his death brings her back to reality. In the end she returns to Nikhilesh who has all along been waiting with patience, forgiveness and love. Is the grossness of Sandip's character the result of his extremist politics? The answer remains ambiguous. Despite this weakness, Rabindranath's criticism of life as embodied in this novel is of a very high order and luminous with the brilliance of intellect.

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As.S.

GHASHIRAM KOTWAL (Marathi) is a controversial drama full of dance and music by Vijay Tendulkar, the celebrated Marathi dramatist. He says in a brief introduction that it is not a historical play, but is a fictional legend based on historical facts. Such Ghashirams are the product of special social conditions. Such conditions and such Ghashirams are beyond time and space. Though the basis is historical, yet the author has no desire to pass any value judgement on the real Peshwa, Nana Phadnavis, Ghashiram Kotwal or their good or bad historical personalities. If this legend has some lesson, it is very different.

In 1973 the first edition of this work was published. Tendulkar had earlier written *Sakharam Binder* which had raised not only many an eye-brow of prudish critics, but also dust of social controversy. Progressive Dramatic Association, Pune did the first performance on 16th December, 1972 in Bharat Natya Mandir. The producer was Jabbar Patel, music was directed by Bhaskar Chandavarkar and dance by Krishnadev Mulgund. Mohan Agashe acted as Nana and Swaroopa Narake as Lalitagauri. Pune orthodoxy opposed the play and the playwright was even man-handled.

Tendulkar used folk-music forms like kirtan and also chorus to heighten the effect. This play is a devastating comment on an ambitious careerist who sacrifices his daughter to satisfy the lust of a lecherous, intelligent finance minister of the Peshwa. He gets the retribution by being ordered to be properly punished with death under the foot of an elephant. The hypocrisy of the so-called orthodox Brahmins of Poona, who considered themselves

as custodians of public morality in their private lives, were adultreous and callous about the lives of other fellow-beings, is well exposed. The horror behind such double moral standards is hit hard like a nail by Tendulkar. This play has been translated into several Indian languages and also into English. The play has been successfully staged in India and abroad. It was also a play chosen for the Festival of India.

P.M.

GHATE, VITTHALRAO DATTATREYA (Marathi; b. 1894, d. 1978) was a well-known poet, autobiographer, essayist, historian and educational administrator. He was born at Ghospur in Ahmednagar district, in a socially progressive family. His grandfather, Kondo Ranoji, was a member of the Prarthana Samaj Hindu reformist movement, modelled on Rammohun Roy's Brahmo Samaj. The family discarded idol-worship from 1870. Ghate's father, Datta, was the famous Marathi poet, who died when he was only 23.

After his primary education in Ahmednagar, Vitthalrao had his education at Baroda and later at Indore. He became a lover of Sanskrit, Marathi and English literature, with facility in Gujarati, Hindi and Urdu as well.

After his M.A. degree from Allahabad University and degree in training from Bombay, Ghate served in the educational departments in Gwalior and then in Bombay Presidency, retiring as a Deputy Director of Public Instruction. He wrote dramatic pieces popularising Maratha history. He got his training qualifications in London, and on return, edited with P.K. Atre Marathi school textbooks on new lines, which set a healthy trend.

In Pune, he had already become a member of Ravikiran Mandal, the famous group of poets, and published his lyrics under the pen-name Balkavi Madhukar. They show a delicacy of feeling and facility in composition. Collections of character-sketches, essays, historical drama, short stories and an autobiography followed. He presided over the Marathi Literary Conference in 1953 and in his presidential address, stressed interlingual relationship.

Ghate was a romantic and sociable person who cultivated a wide circle of friends. He admired off-beat, eccentric characters, pleasure seekers, who made a virtue of their vices. Even a minor worthy as his barber merits his appreciative attention. They inspired him to write interesting character-sketches and biographical comeos which are his forte. Particularly memorable is his extremely discerning and sympathetic charactrer-sketch of Hirabai Pednekar, a cultured courtesan, who was patronized by notable men of letters of the day. In her old age she had to lead a cheerless life in a small village, without music or literature which she loved. In his essay 'On the threshold of 80', Ghate writes about his love of the good things of life, his agnosticism and his fondness for the world of forms, sentiments and smells, which he cherished throughout his life.

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A.K.B.

GHAYAL, AMRIT (Gujarati; b. 1915). Amritlal Laljee Bhatt, better known as Amrit Ghayal, is an eminent Gujarati ghazal composer. After passing Matriculation Examination, he joined the State P.W.D. as an accountant from which post he retired in 1973. From 1938 to 1948 he was a personal secretary to the then Prince of Pajod, a small princely state of Saurashtra. The prince was a keen lover of poetry. Amrit Ghayal, who himself was a good scholar of Urdu and Persian poetry, soon started writing ghazals in Gujarati and flourished into an outstanding ghazal poet of Gujarati by 1940.

His first collection of poems *Shula ane shamanam*, (Thorns and dreams) published in 1954, made him known as an eminent ghazal-poet. It was followed by two more collections, namely *Ranga* (Colour, 1960) and *Roop* (Beauty, 1967). His recent collections include *Jhamya* and *Agni* (both 1982).

Amrit Ghayal's ghazals are noteworthy for their earthiness, gusto, primitive force and free and frank style. They show wide romantic moods and experiences, and zest for life, appreciation of natural beauty, complaints as well as prayers to the Almighty. His ghazals bear the stamp of a poet, who is out to challenge everything which he finds unjust. He puts old symbols into new use. He selects his words, phrases and idioms mostly from day-to-day life. He also cleverly blends colloquial words of the folk language of Saurashtra in his ghazals which give them local colour and flavour. His ghazals sometimes reflect sufi sentiments, and are characterised by an inner joy or delight, 'masti'. He has also written numerous nazms, rubais and qataas i.e. muktakas.

Bh.S.

GHAZAL (Bengali) is an Arabo-Persian word which means 'love song'. Invariably it has fine lyrical content and is very charming to hear. Its melody creates a catch in the heart. In Bengali literature the tradition of ghazal cannot be said to be old. If the Persian sufi poet Hafiz's 'rubais' can be regarded as specimens of ghazals in an extended sense, then the poet of *Satbhav-shatak* (A hundred verses containing good

ideas), Krishnachandra Majumdar (1837-1906), who is a great admirer of Hafiz, may be said to be the earliest exponent of this type of composition in Bengali. But it is not known whether his compositions besides being read were sung as well. Maharshi Devendranath Tagore (1817-1905), father of Rabindranath, was another admirer of Hafiz, but his admiration consists of a zealous assimilation of the ideas of the Persian poet rather than trying his own hand at ghazal composition. A number of pure 'Brahmasangits' (devotional songs in praise of Brahma) only were extant in his name.

Nearer to our own time the rubais of Omar Khayyam, another famous Persian sufi poet of the early 12th century, held sway for a time, thanks to their translation into Bengali verse by Kantichandra Ghosh and Narendra Deva. They did not translate from the original but both took as their model Fitzgerald's (1839-1883) translation which at one time was considered a 'rage' among the English-educated poetry lovers of Bengal. Narendra Deva's translation was rather free, but Kantichandra tried to be faithful to Fitzgerald without, of course, losing the graces of the Bengali verse form in the process. They were both avidly read in the twenties and the thirties.

But the most prolific as well as powerful ghazal composer of Bengal was the rebel poet Kazi Nazrul Islam (1889-1977). Apart from his revolutionary poetry saturated with the ideas of socialism and international brotherhood, Nazrul was also a front-rank lyricist who began his career of a composer with ghazal songs branching out in many other directions of musical creativity later on. His ghazals were more or less in conformity with the Persian type and because of their melodies they at one time won the hearts of all, right from the high-ups of the sophisticated society to the 'bidi' worker of the suburban town or the cart-driver on the village road. The enchanting tunes of these songs were rendered more enchanting in the voice of the renowned singer, Dilipkumar Roy, who had once made it his mission to popularize Nazrul's ghazals among the general masses of people.

The first lines of a few ghazals from the pen of Nazrul are reproduced here to give an idea of what these are like. As for their melodic pattern they are to be heard to be truly appreciated:

'Bagichay bulbuli tui phulshakhate disne aji dol' (Oh nightingale! do not today rock the flower boughs of the garden); 'Amare chok isharay dak dile hai ke go daradi' (Who art thou darling who calleth me by the winking of thine eyes?); 'Bhuli kamone ajo je mone bedana sane rahilo anka' (How can I forget her! She is still inscribed in my heart with pangs of sorrow); 'Cheyona sunayana ar cheyona e nayanpane (Oh, the bright eyed! do not cast your glance at my eye, please do not.); 'Eto jal o kajal chokhe pashanir anle balo ke' (Oh, who brought such tumblerful of tears in the collyrium-painted eyes of that stone-hearted maiden?)

Other ghazal writers who came after Nazrul and followed his footsteps were Ajay Bhattacharya, Sailen Roy, Pranab Roy and a number of other neo-lyricists.

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N.C.

GHAZAL (Gujarati) came to Gujarati language via Urdu from Persian. Gujarat had remained under Muslim rule for several centuries. Its influence on various spheres of life of the people was deep and wide. It had covered the cultural and literary spheres as well. Persian was the official language. Nagar and other higher communities had become well-versed in the language so much so that some Nagars, it is said, were performing their daily 'Sandhya'—a religious ritual—in Persian instead of Sanskrit! Urdu also became a popular language. Urdu 'mushaira' or poet-meet was a common phenomenon in Gujarat. Among the inhabitants of Gujarat, Parsis were very active on Urdu stage. They were equally at home in Urdu as well as Persian. In fact they were among the pioneers of the Urdu theatre in western India. Dialogues in Urdu plays used to be flowery and ornamental as far as its language was concerned. Embellished with 'bet-baazi' these dialogues went very well with the audiences. This 'bet-baazi' was nothing but an exchange of Urdu couplets. Parsis then switched over to Gujarati theatre and retained almost all the ingredients of the Urdu stage including the 'bet-baazi'. It instantly became popular on the Gujarati stage and drew repeated applause from the audience. Thus the two main factors, namely the influence of the Muslim rule and the popularity of Urdu-Gujarati plays, were responsible for the entry of ghazal in Gujarati language. Earlier poets like Dayaram, a great devotee of Lord Krishna, who mostly wrote devotional songs, and Kavi Narmad, a crusader against traditionalism, had also tried their hand at composing ghazals, but not with much success. Ultimately it was Amrit Keshav Nayak, a product of Urdu theatre, who gave some form to Gujarati ghazal. An actor, director and writer of high calibre, Nayak was well-versed in Urdu and Gujarati. Many other playwrights of the time also wrote ghazal-like compositions. This was followed by a big wave of ghazal-writing in Gujarati. The period was so fruitful that it produced outstanding ghazal-writing poets like Sursinhji Takhtasinh Gohel alias Kalapi, Balashankar Ullasram Kantharia, Manilal Nabhubhai Dwivedi, Domodar Tripathi alias 'Sagar' and a few others. They adopted both the styles in their ghazals i.e. Ishqu-e-Haqiqi and Ishqu-e-Mijazi. They were under the pronounced influence of sufism. Kalapi was a prince of a small state of Lathi in Saurashtra and died at a very young age of 26. The tragedy of his personal life, his languishing in his love-life had a big impact on his ghazals which had captivated the hearts of young men and women

of Gujarat of his time. *Kalapino kekarava* is his voluminous work, which includes, besides ghazals, other forms of poetry as well. He also wrote some essays and some of his letters have a charm of their own.

Both Balashankar and Manilal hailed from Nadiad, a town in central Gujarat, and both died quite young. While Balashankar concentrated mainly on ghazals, Manilal was a philosopher and a trend-setter in prose-writing of his time. Sagar was a saintly figure and leaned heavily towards sufism. Few ghazals could also be seen in *Saraswatichandra*, the Gujarati novel by Govardhanram Tripathi. Many of the poets of the time wrote in Persian metres occasionally. Even the *Bhagavad Gita* was adapted in Persian metres. All these factors played an important role in popularising ghazal in Gujarat.

This was followed by another important phase. Surat, a historical city of south Gujarat, and Rander, its suburb, which were under the Muslim rule for a long time, became the centres of the revival of Gujarati ghazal. An organisation named 'Muslim Gujarati Ghazal Mandal' was formed in Rander in mid-twenties of the present century. It started organising Gujarati mushairas in Surat, Rander and other nearby towns. It also used to publish the ghazals which were recited in these mushairas. The publications were known as 'kavya pushpa'. It was a pioneering effort. Ghazal was thus coming to printed form via mushairas. The publications also contained articles about the form and content of ghazal. Gujarati ghazal was under the heavy influence of Urdu and Persian languages, so much so that some poets used to write the first 'misra' i.e. line of their couplet, in chaste Urdu and the second in Gujarati. But gradually this tradition was done away with and Gujarati ghazal came into its own.

A great number of outstanding ghazal-poets emerged on the scene which included Shaida, Bekar, Asim Randeri, Sabir Vatwa, Nasim, Sagir, Amin Azad, Munadi, Zar Randeri and some others. Shaida, with his simple but effective style, was a great success in mushairas. Bekar mostly wrote ghazals i.e. humorous poems. He popularised mushairas by his humorous compering. Asim's ghazals and nazms had a pronounced romantic flair. Sabir cleverly blended Sanskrit and local words in his ghazals. Nasim and Sagir mixed emotions with philosophy. Zar Randeri gave the first Gujarati book regarding Persian metres. Amin Azad nursed young and aspiring poets of his time.

Soon the popularity of the ghazal amongst people in Gujarat spread. More and more ghazal-poets came to the fore, which included Gani Dahiwala, Amrit Ghayal, Mariz, Ratilal Anil, Shunya Palanpuri, Barkat Virani alias 'Befaam', Sheikhadam Abuwalla, Jamiyat Pandya alias 'Jigar', Qismat Qureshi and others. They worked zestfully for the Gujarati ghazal which by then was not viewed with much esteem by some Gujarati critics. Too much of popularity of the mushairas also damaged the poetic dimension of ghazal in Gujarati.

Amin Azad was among the first to publish his collection of ghazals named *Sabaasa*. It was soon followed by *Gatam Jharanam* by Gani Dahiwala, *Damaro ane tulasi* by Ratilal Anil and *Shula ane shamanam* by Amrit Ghayal. *Gatam Jharanam* had prefaces by Umashanker Joshi and Vishnuprasad Trivedi, prominent Gujarati critics. Chunilal Vardhaman Shah, another critic, wrote the preface for *Damaro and tulasi*. Thus due literary recognition came to Gujarati ghazal. Ratilal Anil also tried his hand at the critical analysis of ghazals and edited several journals devoted mainly to ghazal. Harindra Dave, an eminent poet, edited a collection of outstanding ghazals of his time named *Madhuvana*. All these played a big part in popularising and strengthening the literary base of Gujarati ghazal in late forties and early fifties. The ghazal-poets of this period tried hard to give true Gujarati colour to the ghazal. Their efforts proved fruitful in early sixties when a bunch of modern ghazal-poets emerged on the Gujarati literary scene. This was a high watermark as far as Gujarati ghazal was concerned.

The year 1955 saw a sort of literary upheaval in Gujarat when Suresh Joshi, a modernist, broke the established traditions in Gujarati literature. He sparked off controversies after controversies as far as literary forms like short story, poetry, novel, etc. were concerned. This brought a new awakening and soon it influenced the traditional form like ghazal. Though Suresh Joshi himself never wrote a single ghazal—in fact he does not have a high opinion about ghazal—the revolution which he made did have an indirect effect on Gujarati ghazal. By then the old hands were either exhausted or were repeating themselves too frequently. There were no innovations in most of their ghazals.

This proved to be an ideal condition for the emergence of the new generation of ghazal-writers. By about 1960 a bunch of fresh talent appeared on the scene. Led by Adil Mansuri, Chinu Modi, Rajendra Shukla, Manoj Khanderia, Manhar Modi and others, the group revolutionised the Gujarati ghazal. They came forward with fresh symbols, images, content and diction in their ghazals. Adil and Chinu had begun with traditional ghazals but soon they switched over to the modern style with effortless ease. They were equally at home in other forms of poetry. This proved to be a boon to them as they could bring ghazal much closer to pure poetry. The remnants of the influence of Urdu tradition and Persian diction were abolished and soon the ghazal became 'Gujarati' in colour and style. Persian metres were preserved, but the poets also tried their hand at some Gujarati metres and rythms. Experimentations and innovations were the order of the day and the ghazal-poets broke all the barriers. Some of them wrote geet-ghazals. Manoj Khanderia composed a Haiku ghazal, a couple of them wrote ghazals in the style of bhajans i.e. devotional songs. More and more new

poets entered the sphere of ghazal. Shyam Sadhu, Satish Naquab, Hemant Dhorda, Jayendra Shekhdiwala, Nayan Desai, Hanif 'Sahil', Mukul Choksi are few amongst many who are active in innovating and experimenting with the Gujarati ghazal. Lately Rajendra Shukla has embellished Gujarati ghazal with new dimensions.

Thus ghazal in Gujarat has come a long way. After passing through a difficult phase, it now feels itself well established as a genre of poetry.

Bh.S.

GHAZAL (Hindi). Basically a Persian genre, the ghazal has lately gained considerable popularity with Hindi poets. The beginning of this genre may be traced to the earliest era of Hindi literature. For example Amir Khusro's unique poems effortlessly blend Persian and Hindi vocabulary. In Kabir also we find the use of this form in poems like 'Homan hai isk mastana, homan ko hosiari kya' (intoxicated with love, what do I want caution for). Yet this genre acquired prominence only in the modern age with the emergence of Khari Boli as the literary language. Bharatendu Harishchandra adopted the form on a wide scale. A survey of different periodicals of this time will show that it was popular among his contemporaries: Pratapnarayan Mishra (1856-1894), Balmukund Gupta (1865-1907), Badarinarayan Chaudhuri 'Premghan' (1855-1923), Nathuram Sharma 'Shankar' (1859-1932), etc. as well.

The genre evoked increased interest in the 20th century. Poets like Premghan, Shankar, Shridhar Pathak (1859-1928), Ayodhyasingh Upadhyaya 'Hariaudh' (1865-1947), Lala Bhagwandin 'Din' (1866-1930), Jagannathdas 'Ratnakar' (1866-1932), Rai Deviprasad 'Poorna' (1868-1915), Gayaprasad Shukla 'Sanchi' (1883-1972) and Ramnaresh Tripathi (1889-1962) had already been writing ghazals in the 19th century. By then their craft had acquired polish though Persian influence, was evident not only on their form, metre and vocabulary, but also in their symbols and imagery. *Vir pancharatna* and *Navin Bin* (Din), *Bol-chal* (second edition 1956, Hariaudh), *Premghan-sarvasva* (1939, Premghan) are some of the anthologies which give a glimpse of the ghazals of this era.

In the Chhayavad era, Prasad (1896-1937) in *Chitradhar* (The canvas, 1918) and *Jharna* (The cascade, 1918), and Nirala (1897-1962) in *Bela* (1943) tried to Indianize the genre with Sanskritized vocabulary and purely Indian imagery. Yet, the wide influence of traditional Urdu style was clearly visible in ghazals of Makhanlal Chaturvedi (1889-1968) and some ghazals of Nirala in *Bela*. This influence continued in the next era when Harikrishna 'Premi' (b. 1908) expressly used the Urdu style in his volumes *Rup-darshan* (Vision of beauty, 1951) and *Ruprekha* (The lines of beauty, 1962). In the ghazals of Navin (1897-1960), Bhagwaticharan Verma (1903-1981), Bachchan (b. 1907), Dinkar (1908-1974), Narendra Sharma (b. 1913) and Anchal (b. 1915) we find a fine blend of styles. While leaning towards Urdu, their vocabulary is generally free from archaic Persain influence and is nearer everyday usage of Hindi. The easy, flowing grace of their language and style was emulated by later poets such as Shamsherbahadur Singh (b. 1911), Trilochan Shastri (b. 1917) and Girijakumar Mathur (b. 1918). Mathur has succeeded in creating particular moods through his ghazals in *Dhup ke dhan* (Sun-kissed corn, 1955). Shamsher uses his ghazals (the ones included in *Dusra saptak*, 1951) to weave a web of romance. The forte of Trilochan is sonnet, but in *Gulab aur bulbul* (Rose and the nightingale, 1956) he has proved his efficacy as a ghazal-writer as well. Poets like Nagarjun (b. 1910) and Kedarnath Singh (b. 1934) also adopted the genre. In the hands of poets of this era, ghazal stepped out of the ivory tower of romance and it has ever since been increasingly used to express the sorrows and the hopes of the common man. It has also been used to comment on the decadent political and social system. In this respect, special mention can be made of Dushyant Kumar (1933-1975) whose *Saye men dhoop* (Sun in the shade, 1975) effectively portrays a sensitive mind beset with the problems of the time. The tradition of ghazal writing is flourishing in Hindi and quite a few renowned periodicals (e.g. the fortnightly *Sarika*, New Delhi) are regularly publishing ghazals. Poets like Niraj, Balswaroop 'Rahi', Ramavatar Tyagi and Suryabhanu Gupta, among others, actively cultivated and enriched the genre.

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Ku.B.

GHAZAL (Kashmiri). Mahmood Gami (d. 1855) is the first important poet, who, while writing poetry in Kashmiri, used the ghazal form also. However, the ghazal that he wrote betrays the tremendous influence of the Persian ghazal which he was conversant with. His junior contemporary Rasul Mir (1870) is the first outstanding poet who infused life into the form of the ghazal and thus shaped its future. His ghazals throb with life and bring to light the marvellous sense of language of the poet. In no way does it appear either strange or difficult. The similes, the metaphors and the arrangement of words receive new dimension at his hands. In between Rasul Mir and Ghulam Ahmad Mahjoor (1885-1952) there are a few prominent poets who used the form but none of them brought any remarkable change in the ghazal form used by Rasul Mir. Mahjoor is the poet who introduced in Kashmiri ghazal the new and variegated feelings of man.

Avoiding elusive metaphysical and mystic problems and obstinate questionings, he talks of mundane realities and love, with the help of similes and metaphors mostly fresh and appealing. Consequently, it wins for him and for his ghazals popularity with the elite as well as the common people of urban and rural areas. The love which he talks of in these ghazals is, by and large, within the experience of the readers. Abdul Ahad Azad (1903-1948), unlike his predecessor and contemporary Mahjoor, strikes a new note in Kashmiri ghazal. His poems reveal him to be an iconoclast, a radical and a revolutionary. He sings warmly in favour of secular humanism, equality, religious tolerance and in an aggressive language, against landlordism, exploitation, institutionalised religion and values which divide man into the rich and the poor, the high and the low. In this way he became the forerunner of the organised progressive movement which dominated the literary scene in the first half of the fifth decade of this century. These ghazals are, in a way, a sort of versified propaganda but what saves them from mere propaganda is the sharp wit, brilliant exposition, aesthetic charm and the sense of language of the poet.

Right from the year of his death in 1948, a class of young poets, particularly Dina Nath Nadim (b. 1916), Ghulam Nabi Firaq (b. 1922), Amin Kamil (b. 1924) and Rehman Rahi (b. 1925), equipped with progressive ideology, not only carried on the mission of Abdul Ahad Azad, but also introduced into Kashmiri ghazal pro-labour and anti-exploitation sentiments. It is also anti-war, pro-peace and anti-imperialist in its overall attitude towards the life and society of the period. Notwithstanding the fact that it tilts towards propaganda, it tremendously widens the scope of Kashmiri ghazal by new similes, metaphors, expressions, diction and rhymes. And in the last years of the fifth decade results were evident: visions deepened and understanding of life widened. For this change national and international conditions as also the poets' deeper understanding of life and art were responsible. Consequently the tone of cheap hope and optimism gave way to visions which were more suggestive and, in some cases, sadder. Within a couple of years that followed, their styles became characteristically individualistic. They communicated their own feelings which were, of course, variegated and very near to the sentiments of the people. As a result of this metamorphosis, the horizon of Kashmiri ghazal expanded. It dealt with subjects like mysticism, politics, revolution, class-struggle and also with the metaphysical, psychological, supernatural, biological problems of man.

In the seventh decade of this century one marks a basic change in the overall content of Kashmiri ghazal. The change is surely disturbing but its analysis is sure to help us in understanding the sensibility of the poets. The poets of this period look deep into the things and doubt the truth of history, tradition, faith and human sacrosanctity. Life appears meaningless. They are also aware of the isolation that has been inevitable result of the modern civilization, the fear of sudden nuclear war, the selfishness of big powers while defending their national interests in international affairs, unprecedented corruption in all walks of life, unbearable isolation, population growth, unscrupulous politics and, above all, the animality of man, etc. The disillusionment that had found its inlet into Kashmiri ghazal years earlier becomes more poignant and sharp. The poets of this age create ghazals which are decidedly different from those written by the poets in the past. There are verses that express a cry of sorrow, an outburst of momentary joy, a laughter betraying cynicism, a sarcasm, a romantic wish of a happy future and, at times, an attempt to recreate the warmth of the past. Mark the disillusionment in this verse:

> The stars have fallen,
> The suns have chilled.
> O! my love, is that all?
> What else has happened?

The modern ghazal writers have not, however, disengaged themselves completely from the past and the tradition. Consciously or unconsciously they turn romantic at times and sing of revolution and social change. However, their personal preferences help them in shaping their styles. Dina Nath Nadim employs bold and fresh metaphors. It is the mortality of life and the irrational in man that form the subjects of the ghazals of Ghulam Nabi Firaq. Irony and satire prevade the ghazals of Amin Kamil, while death phobia and animality of man find their expression in the ghazals of Rehman Rahi. It is the youthful atmosphere that characterises the poetry of young Rafiq Raz. There are a few more who often divert our attention towards their ghazals. Outstanding among them is Ghulam Rasul Santosh (b. 1929) who draws freely and frequently on Indian mythology and makes indiscriminate use of Sanskrit words. The ghazals of Qazi Ghulam Mohammad bring to surface the indelible impressions he carries with him, in particular, of his rural past. Among other things it is mudane love that forms, by and large, the content of the ghazals of Muzafar Azim.

It is not the content alone but treatment as well that distinguishes the ghazal of these poets from one another and from the ghazal of the past. These poets have been doing their utmost to enrich their form by shaping new metaphors, similes, symbols, metres and rhymes with a view to making their verses suggestive, musical and emotive. Consequently the Kashmiri ghazal shows a change in its formal beauty as well.

The contemporary Kashmiri ghazal brings to light the complex sensibility of its creator which, in many respects, is modern. In early fifties it was devoid of complex and variegated human experience but during these thirty

years, it has been enriched tremendously both in its form and content.

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G.N.F.

GHAZAL (Nepali). Motiram Bhatta (1866-1896) introduced the trend of writing ghazals in Nepali. At a time when the reputation of Urdu was in the ascendance amongst the educated Nepalis, Motiram was receiving education at an Urdu school in Benaras. He was well acquainted with Urdu literature and the mode of composition of the ghazal. Incidentally, the beginning of writing of the expressly erotic (shringar) poems in Nepali coincided with the new-found Nepali fascination for the ghazal which soon served as a fit vehicle for such poems.

The structure of Motiram's ghazals is complete with the 'matla,' 'sayari' and 'maqta' parts of a standard Urdu ghazal and the 'kafia' and 'radif' rhymings; even the signatory 'takhallus' too are not wanting. He, however, made some deviations. He composed the 'misara' lines in 'matrik' (quantitative) metres in variation of 18 to 28 'matras' (units). This helped in making the lines melodious and musical. He permitted himself the liberty of writing more than the standard three sayaris in a ghazal and some of his ghazals are even without the closing maqta part. More rather than less, these deviations have been shown by the later Nepali composers of ghazals as well.

The following may be read as specimen lines from one of Motiram's ghazals:

Dui ankhibhow ta tayar chan,
tarawar po kina chahiyo
Timi afu malik bhaigayow,
sarkar po kina chahiyo.

(Two ready eyebrows you have,
why need the swords?
'Malik, you yourself have become mine,
why need governing?)

Motiram, who also wrote some excellent devotional ghazals, formed a Mitra Mandali (Association of Friends) at Benaras and launched the writing of Nepali ghazals in a big way. Their compositions were collected and published in 1912 in *Sangit chandrodaya* (The rising of the moon of music). Lakshmidatta Pant (1865-1905), Naradev Sharma Pandey (1872-1944) and Gopinath Lohani (1873-1917) were the other contributors. We come across the names of Amjad Hussain 'Anjan' and Gajab who were Muslims and composed ghazals in Nepali, as also of one 'Ratna'. Undoubtedly they were Motiram's associates, but not much is known about them.

In later times we find Nepali ghazals composed by Nepali literary stalwarts like Pahalman Singh Swar, Balakrishna Sama, Lekhnath Poudyal, Lakshmiprasad Deokota and Parasmani Pradhan. But Nepali ghazal writing reached its zenith in the compositions of Motiram Bhatta, Lakshmidatta Pant, Shambhuprasad Dhungel (1889-1929) and Bhimnidhi Tiwari (1911-1973).

Shambhu bhajanmala by Dhungel, *Meri bayasi ghazal* (1937) by Tiwari and *Ek saya ek ghazal* (1939) by Upendra Bahadur 'Jigar' are amongst the most highly acclaimed and popular volumes of ghazals in Nepali.

Mention should be made of Bhaiya Singh (d. 1968) whose many ghazals in Nepali are interspersed in his plays which number more than fifteen.

BIBLIOGRAPHY: Dayaram Shrestha 'Sambhava', *Nepali sahityaka kehi prishtha* (1975); *Garima* (Monthly, Vol. 2, No. 9); *Madhuparka* (Monthly, Vol. 14, No. 6-7).

Ke.G.

GHAZAL (Punjabi) is an Arabic word meaning a small, graceful, soft-eyed antelope found in Asia or Africa. In Arabic it also means small talk between women about love and affection. Transformed into Persian, it came to mean a poem of love, affection and sentiment, consisting of not less than ten lines of which the first line ryhmes with the second and the subsequent alternate lines. The first two lines are called matla, meaning rise (of the sun) and the last lines maqta (cutting down). From Persian it was brought into Urdu where it has flourished equally well. Most poets both in Persian and Urdu have written only in ghazal form and published collections called 'diwaṇs', according to the order of the last letter in the line in the Persian or Urdu alphabet, which order is called radif. The end-rhyme is called kafia or quafia. Sometimes a radif may consist of one or two, and rarely even three words which, however, must be preceded by a common kafia or end-rhyme. Most early Persian poets like Hafiz and Urdu poets like Ghalib, Zauq and many others have written verse only in the ghazal form. In the present age Iqbal and Faiz have brought many changes in the pattern where in a continuous version there is, after every fixed number of ghazal lines, a couplet of which the two lines have a rhyme different from that of the ghazal lines, the pattern is called tarkib-i-band or closed order. Of recent days, the ghazal form has become popular in Punjabi also but Punjabi poets generally fail to catch and reproduce the nuances. Sadhu Singh Hamdard, not only wrote ghazals, but also did good research on it.

S.S.S.

GHAZAL (Sindhi). Although the ghazal, as a form, came to Sindhi poetry through Persian and Urdu, yet it has become such an integral part of Sindhi poetry that it would be absolutely impossible to get a correct idea of the progress and development of Sindhi poetry without a survey of the ghazal.

Two trends are evident in the composition of the ghazal. There are those in which similes and metaphors are extensively drawn from Persian poetry. Others are free from Persian influence, and their imagery is founded on the experience that is peculiar to Sindhi situation. Of late, there has been a strong tendency among poets to use typical Sindhi rhyming words although the Persian originals are very much a part of the Sindhi language and are extensively used in Sindhi poetry. At the same time, however, some excellent poems have been written in the style of the Persian and Urdu ghazals.

Strictly speaking, Sachal Sarmast (Abdul Wahhab) (1739-1826) was the first poet who introduced ghazal in Sindhi, although research has established the existence of a few 'bayts' (couplets) of the ghazal before actually Sachal arrived on the scene. But these bayts are far too few and are of such an inferior standard that they are not worth mentioning. This was in the beginning of the 18th century, but then, Sachal was the first poet who showed all the distinct attributes of a ghazal.

While Sachal introduced the ghazal in Sindhi poetry, it was Khalifo Gul Muhammad 'Gul' (1808-1859) who practised this form extensively and observed the prosodic niceties of the ghazal form more strictly. He was the first poet to write a full-fledged diwan. Gul's ghazal is marked by a realistic description of men and matters and has at times didactic implications. He had used a typical Sindhi phraseology which has a rustic flavour. He has drawn his similes from the objects around him.

Akhund Muhammad Qasim (1806-1881) was Gul's contemporary. In his ghazals he, too, tried to exploit the beauties of the Sindhi language, although there is a blend of very difficult Arabic and Persian words in them. Qasim was a scholar of Arabic, Persian and Urdu. In his ghazal, he has avoided the use of ornate language. His style is direct and sober, and is typical of the indigenous Sindhi Kafi (lyric). In his ghazals the poignancy and pathos of love have been movingly rendered.

Fazil Shah 'Fazil' (1836-1900) is the ghazal writer of the group. He has, however, tried to strike a balance between Persian and Sindhi vocabulary. His ghazals are remarkable for the depth of feeling. In the hands of Mir Abdul Husain 'Sangi' (1851-1924) the ghazal got a new orientation. Sangi laid more emphasis on his personal experiences. His poems have no didactic or sufistic implications.

His poetry is characterised by the typical music of the 'taghazzul', and deals with love purely on the physical plan. In this respect, he may be called a trend-setter. Sangi's other significant contribution to the ghazal is his beautiful use of 'kafio' and 'radif' which have enhanced their appeal.

The other two important contemporaries of Sangi were Hafiz Hamid (1832-1897) and Mirza Qalich Beg (1853-1929). Mirza Qalich Beg was a great scholar. He has written a number of books, both in prose and poetry. He was a prolific poet. His most well-known work is *Diwan-e-Qalich* which is remarkable for the simplicity of its diction.

The special quality of Hafiz Hamid's ghazal is his beautiful use of alliteration, which is considered to be a mark of his beautiful diction . It was earlier widely used by Sindhi poets, particularly such classical poets as Qazi Qadan, Shah Abdul Karim and Shah Abdul Latif. It is generally used in doha form of poetry, though some poets have beautifully employed it in their ghazals.

Sayyed Gulam Md. Shah 'Gada' (1826-1905) made a thorough study of the technique of the ghazal, and many a poet used to go to him for guidance. Sindhi poets were profoundly influenced by Persian poetry and their ghazals are known for their widespread use of Persian and Arabic words. More often than not the Persian imagery was lifted from the original and incorporated in their ghazal. As a matter of fact Gada's similes and metaphors are so extensively drawn from Persian poetry and his ghazals are so thoroughly steeped in the Persian tradition that they should properly be known as Persian rather than Sindhi ghazals. But his mastery of the ghazal as an art form ought not to be slighted.

During this period, mushairas became very popular in Sindh and contributed a great deal to the development of Sindhi ghazal, especially to its technique. Many poets including Gada, Muhammad Hashim Mukhlis (1860-1934), Hakim Fateh Muhammad Sewhani (1882-1942), Nawaz Ali Nyaz (d. 1959) and Lekhraj 'Aziz' took part in these mushairas. Among them Lekhraj Aziz (1897-1970) stands apart. His *Kulliyat-e-Aziz* (1938), a collection of his poems, including the ghazals, is a typical example of his Persianised style. In fact, this type of poetry is not the true index of his poetic excellence. His eminence as a ghazal writer is based on his two books *Aabshar* (1953) and *Surahi* (1963) which he wrote in India after the partition. Aziz was a stickler for correct expression and prosodic proprieties. The main beauty of his ghazal lies in the fact that despite the traditional Persian imagery, he has not restricted his canvas. Thought in it is more important than imagery; the imagery is only a vehicle for the expression of thought.

Parsram Hiranand Zia (1911-1958) and Harumal Sadarangani 'Khadim' (b.1913) belong to the school of Aziz, though the accent in their ghazal is on Sindhi rather than on Persian idiom. Their simple and forthright style imparts a distinctive flavour to their ghazals. This is remarkable, particularly in view of the fact that it was the fashion in those days to write in Persian diction. Persian

language and literature had a tremendous influence on Sindhi language and literature, so much so that a number of poets thought that they would achieve distinction and acquire prestige if they based their ghazals on the Persian model. Sadarangani Khadim has written on various aspects of the love sublime with an artistic precision. Parsram Zia's ghazal is an unending wail for response from his beloved.

Soon, however, a strong reaction set in against this type of writing. Kishinchand 'Bewas' (1885-1947) spearheaded this movement. He wrote his ghazals in a language which was simple and direct. He endeavoured to break away from the Persian way of writing. His ghazals reflected the thought and culture of our own people. His ghazal is a beautiful example of the amalgamation of the philosophy of Vedanta and Sufism. He widened the scope of the ghazal and did not confine himself only to writing about love on the physical plane. He inspired a number of poets who followed his style of writing. Prabhu 'Wafa' (b.1915) and Hari 'Dilgir' (b. 1916) came directly under his influence.

Dilgir was influenced by both Bewas and Nyaz. From Bewas he acquired the elements of a new style while by following Nyaz, he tried to stick strictly to the prosodic patterns of the ghazal. As regards his thought, it flows from an amalgam of tradition and modernism.

Prabhu Wafa who has a flair for writing 'gits', imparted to the ghazal the beauties of this form of writing and has shown that the ghazal can absorb the rhythms of the git. His use of imagery in the ghazal amply demonstrates his romantic temper.

About this time, another outstanding poet, Narayan 'Shyam' (b.1922), appeared on the literary scene, who gave classical dimensions to the ghazal and at the same time invested even the most commonplace details of life with a beauty which only a gifted writer with a fine aesthetic sense is capable of doing. He is considered to be the king of the modern ghazal. His style is chaste and is characterised by sobriety, an inimitable style which is the expression of the inimitable personality of the poet.

Now the Sindhi ghazal became quite a rage and achieved extensive popularity both with the poets and the people. Sugan Ahuja (1921-1966) made even the simplest ghazal a vehicle of profound thought, and showed that even subtle nuances could be expressed in the simplest language.

The scope of the ghazal, too, had widened. It was no longer a romantic effusion of the agonies and ecstasies of love. The ghazal, now, started reflecting stark reality and, like other forms of art, it became the vehicle of social and political ideas. It became an instrument of social change and social justice. The working classes, their struggle for survival, their sufferings and their craving for decent place in the social milieu, these became the favourite themes of the ghazal. This does not mean that love ceased to be the theme. It continued to occupy the minds of the poets, but in a different way. Love stepped down from its pedestal of idealism and was expressed in a frank and uninhibited way without a pose, without exaggeration and with an honesty which had been all too rare in the past. Arjan 'Shad' has conveyed through ghazal this new trend in a striking manner. The other protagonists and effective writers of this new ghazal are M. Kamal (b. 1925), Ishwar 'Anchal' (b.1928), Lakhmichand Prem (b. 1928), Gordhan Bharati (b. 1929), Arjan 'Hasid' (b. 1930). M. Kamal communicates a new significance to the words he uses, gives them a texture and a content which is typical of modern sensibility.

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A.Mi.

GHAZAL (Urdu). Ghazal, generic name of by far the most popular form of Urdu poetry, has an unbroken tradition of about four hundred years. The word 'ghazal' which literally means 'talking to or about women' comes from Arabic but as a literary term denoting a form of lyrical poerty was first used in Iran. Even though the origin of ghazal is traced as far back as to Abu Nuvas (d. 813) the famous Arabic poet of the Abbasiad court, its real originator was the Persian poet Rudki (d. 940) who developed ghazal on the pattern of 'tashbib'—the first part of 'Qasida' in which the poet generally talks about the various aspects of love and beauty. Some of the other great exponents of Persian ghazal are Amir Khusro (1253-1325), Sadi (d. 1291), Jami (1414-1492), Fughani (d. 1519) and Urfi (1555-1590), but the greatest master of the art of ghazal is Hafiz Shirazi (1320-1389). Urdu ghazal in its origin owes both its structure and texture to Persian and is the most significant product of the Indo-Persian culture.

Structurally, ghazal is a unique, subtle and rather a complicated form with an unalterable system of versification. It is a short lyrical poem consisting of minimum four couplets (bayt). The maximum number of couplets varies but normally we find eleven, twenty-one or thirty-one couplets in a ghazal. Each couplet of a ghazal is an independent unit of poetic meaning and is divided into two hemistichs (misra) with a fixed scheme of rhyme and rhythm.

Look at the following two couplets of Mirza Ghalib:

Dil-e-nadan tujhe hua kya hai?
Akhir is dard ki dawa kya hai?

(O foolish heart, what is the matter with you?
Afterall, what medicine is there for this pain?)

Main ne mana ke kuch nahin Ghalib
Muft hath ae to bura kya hai?

(I agree that Ghalib is worthless. But you got him for nothing, so why complain.)

In the first couplet, the two hemistichs rhyme with each other and then the same rhyming scheme is followed with the second hemistich of the remaining couplets. The first couplet of a ghazal is called 'matla'. The similar rhyming words such as 'hua' and 'bura', are technically known as 'qafia' whereas the words or a phrase such as 'kya hai' which is repeated at the end of each couplet is described as 'radif'. The last couplet of a ghazal in which the poet uses his/her takhallus (pseudonym) is known as 'maqta'. Each ghazal is written in a particular 'bahr' (metre) which remains unchanged throughout that ghazal. Going from the technicalities of the ghazal to its various phases of development, we see that even though Urdu is supposed to have been originated in the North, ghazal as a form of poetry developed first in the South during the 16th and 17th centuries. The Adil Shahi and Qutb Shahi sultans were not only the great patrons of art and literature, but quite a few of them were themselves poets of considerable merit. Muhammad Quli Qutb Shah of Golcunda (1565-1613) has the distinction of being the first 'Sahib-e-Diwan' poet whose *Kulliyat* (collected works) was published in 1940. The ghazal written in the South till the third quarter of the 17th century, doubtlessly adopted Persian techniques but its vocabulary was dominated by the local dialects such as Marathi and Telugu, and in its content it was closer to the temperament of Hindi 'git'. These poets described their language as 'Dakhini'. The historical and psychological reason for this attitude may be ascribed to their conscious resistance to the increasingly oppressive Moghul overlordship. Things including literary and cultural trends, however, changed with the destruction of independent Deccan kingdoms by Aurangzeb in 1886-87. The ghazals of Vali Dakhini (1635-1707) and Siraj Dakhini (1714-1764), the two major poets of the Dakhini tradition, accordingly show greater impact of Persianised diction and vocabulary.

The great and rich tradition of ghazal which persists till today in some form or other, was established by Vali, who is rightly described as the 'father of Urdu ghazal'. His visit to Delhi during the reign of Mohd. Shah, completely transformed the literary atmosphere in the North. The Delhi-based poets who would normally look down upon Dakhini (southern) poetry as something inferior, were mesmerized by Vali's highly sophisticated and lyrical diction. The first generation of Urdu poets in Delhi comprising Arzoo (1687-1756), Mubarak Abroo (1692-1748), Fughan (d.1772) are mostly of historical importance. A major and, perhaps, the most significant breakthrough came into Urdu ghazal with the emergence of Sauda (1713-1781), Dard (1721-1785) and Mir Taqi Mir (1722-1810). Sauda's fresh and robust poetic diction along with his sharp satirical sense towards the hypocrisy and corruption of the society including religious institutions, Dard's sufistic ghazals with a genuine lyrical note and Mir's humanitarian mysticism, emotional depth, intensity and emotive use of language made the Urdu ghazal what it is today. Their minor contemporaries included an impressive galaxy of poets such as Mazhar Jane-Janan (1702-1781), Mir Soz (1721-1798), Qaim Chandpuri (1722-1793) and Yaqin (1727-1755). Although it is not possible here to argue about the relative worth of these poets, they are certainly complementary to, if not competitors of Mir, Sauda and Dard.

With the sack of Delhi by Nadir Shah in 1738 and then with the fifth and final bloody attack by Ahmad Shah Abdali in 1759, the cultural and literary scene shifted from Delhi to Lucknow which had a distinctly different socio-cultural pattern under the Nawabs of Oudh, who had an abundant taste and liking for all forms of material comforts and worldly pleasures.

The Lucknavi poets, proud of their culture and life-style, consciously tried to establish a separate poetic identity, both from the point of view of content as well as style. The so-called Lucknow School of Ghazal includes Mir Hasan (1727-1786), Jur'at (1745-1810), Mus-hafi (1751-1824), Insha (1756-1818), Rangeen (1757-1835), Atish (1764-1847), Shah Nasir (1765-1838), Nasikh (1787-1838) and Rind (1797-1850). It may be difficult to draw any sharp and mathematical line of demarcation between the poets of Lucknow and those of Delhi, but a few obvious differences can certainly be pointed out. In the Lucknavi poetry we find an over-emphasis on formalism, which finally led Nasikh to replace all words, phrases and expressions of Indian origin by the Persian counterparts thereof in the name of purification of language and technical virtuosity. The Lucknavi ghazal also shows evident signs of extravagant verbosity, unexpected comparisons and conceits, superabundance of similes and metaphors along with a craze for graphic and erotic descriptions of the beloved's body. Mus-hafi and Atish, however, wrote many original and refined verses with flashes of sincerity and authenticity.

The glory of ghazal was restored to Delhi, where under the patronage of Bahadur Shah Zafar (1775-1862), the last Moghul emperor and himself a poet of remarkable achievements, there emerged a new trio: Zauq (1789-1854), Mirza Ghalib (1794-1869) and Momin (1800-1852). They and their minor contemporaries, Shefta (d. 1869) and Azurda (1789-1868) not only revived but enhanced the high poetic standards set by their great predecessors Mir and Sauda. Together, they express a passion for objectivity and a sense of 'high seriousness' in poetry. Ghalib is, of course, the greatest master of ghazal but even other Delhi poets seem to be deeply conscious not only of their life

and time but of human destiny at large. They have all tried to reconcile the inner urges with the demands of external realities. Dagh Dehlavi (1831-1905) and Amir Minai (1829-1900) are the last great respresentatives of the Delhi and Lucknow schools of ghazal respectively.

A new era in Urdu ghazal was ushered in when Hali (1837-1914) exhorted Urdu poets to part with the traditional theme and opt for socio-political contents in the changed circumstances after 1857. Hali's zeal for westernised patterns of ideas was challenged by Akbar (1846-1921) who, through his ghazals, satirized the Indian elite for becoming westernized at the cost of their own rich cultural heritage. In the early 20th century, Iqbal (1877-1938) used ghazal successfully as a vehicle of his philosophic thoughts and passionate religious yearning. Iqbal's contemporaries Safi (1862-1950) and Saqib (1869-1949) are mainly remembered for their mastery over the language. They were all overshadowed, Aziz (1882-1935) by poets like Hasrat (1875-1951), Fani (1879-1941), Asghar (1884-1936) and Jigar (1892-1960) whose ghazals gained wide currency due to their lyrical and lively expressions as well as effective craftsmanship.

The two towering personalities in ghazal after Iqbal are Yagana (1884-1956) and Firaq (1896-1982) whose new rythmic and metaphoric patterns, inter-play of meaning and positively social content have made them rank with the greatest masters of Urdu ghazal. Their younger contemporaries Makhdoom (1908-1969), Majaz (1911-1955), Jazbi (b. 1912), Jan-nisar Akhtar (1914-1976), Faiz (1919-1984), Areeb (1922-1970), Sahir Ludhianvi (1922-1980), all known as 'Progressives', propagated socialist ideology through the medium of ghazal. Not all, but the best of their ghazals effectively combine aesthetic purity with a fine human concern.

The partition of the country in 1947 had its deep and anguished impact on three young poets who are generally grouped together. They are: Nasir Kazmi (1925-1972), Ibn-e-Insha (1925-1978) and Khalilurrahman Azmi (1927-1978). Their ghazals are full of pathos and deeply elegiac in tone and content. The latest poets of ghazal who shot into prominence after 1960 are Baqar Mehdi (b. 1927) Aziz Qaisi (1931) Bani (1932-1981), Waheed Akhtar (1935), Bashar Nawaz (1935), Muhammad Alavi, Bashir Badr (1935), Shahryar (1936), Hakeem Manzoor (1937), Nida Fazil (1938). The recurring theme in their ghazals is the conflict between the secret autonomous life of an individual and the tyranny of the modern commercialized socio-political set-up.

On the whole, the secret of ghazal's popularity lies in the fact that inspite of its tight formal control, it is capable of great compression, holding within its limits diverse elements working together. In the recent years, ghazal, with all its formal techniques, has been adopted by the poets of other Indian languages, mainly Marathi, Hindi, Gujarati, Sindhi, Punjabi and Kashmiri.

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F.J.

GHIAS AHMED GADDI (Urdu). Ghias Ahmed Gaddi was born in the early twenties. His ancestors were, as his surname suggests, once shepherds who used to herd the cattle at the pastures in the countryside of Bihar. *Baba log*, a selection made by him from the lot of his earlier short stories, does make one think of their author as an affectionate old shepherd sitting with his cheek resting on his staff and watching his goats and sheep instinctively while they are grazing and gamboliing. From these stories the younger Gaddi may appear to be like a simple and almost credulous old man of his stories, who cherished the tenets of faith with enthusiastic piety.

But the puzzling confusion the good old shepherd witnessed in the surrounding life in the seventies, suddenly jerked him into a new awareness. All that had seemed so good now gave him an uneasy feeling of a rather wicked design and whatever he had dubbed wicked, now appeared to contain adequate moral justification. He found that this herd of human beings had since transgressed the marked boundary of their instinctive responsiveness. And, holding the new perspective in his uncertain eyes, he set to writing his new stories. The publication of *Parinde pakarne wali gari* (The carriage for cagelings) started a new phase of his art which provided a medium for his characters to express their tensions, independent of a popular moral code. Although jarred by digressions, *Parinde* points to its author's ampler approach to show how the human choice for freedom and joy is too limited to deserve uncharitable judgement.

From amongst his later stories, 'Akh-Thoo' is another attempt of Gaddi to involve himself in present realities and, through the sufferings of a goat, to warn those in power of the distastefulness and disgust in the act of killing the innocent. In *Doob janewala sooraj* (The setting sun), also of the later period and reminiscent of his boyhood, he turns to the familiar rustic paths to narrate with dramatic ease and evenness, the futility of helpless filial striving in an unsympathetic environment. The story illustrates how, when really authentic, Gaddi can work his spell unfailingly.

J.P.

GHOSH, AMARENDRANATH (Bengali; b. 1907, d. 1962) was an eminent novelist. He could not complete college education due to financial stringency. His first poem was published in *Bangabani*, a monthly journal, while he was a student, and his first story *Kaler nauka* (Steam boat) was

published in *Kallol* and was appreciated by his readers and critics. But, as he was badly engaged in search of livelihood, he was out of touch with the literary world. Awful communal riot between the Hindus and the Muslims in 1946 terribly shocked his feelings. His strong humanism reacted sharply and moved him again to literary creativity. His famous novel *Charkashem* (Alluvial land of Kashem) was highly commended by the readers of both West Bengal and East Bengal (Bangladesh). It was a powerful attack against feudalism, communalism, war and exploitation. Kashem was a bonded labourer and afterwards was a symbol of equal right, Hindu-Muslim unity and brotherhood. He was a symbol of protest against all injustice. This novel is a memorable contribution to Bengali literature. He had to move to Calcutta with his family and take a managerial job in a ration store. When rationing system was abolished, he had to struggle again for livelihood. Still he did not submit to anybody. Some bourgeois paper stopped the publication of his writings because of his progressive outlook and inclination towards the left. Still he wrote against injustice till his death. He was a regular contributor to *Swadhinta, Parichaya,* and other journals.

FURTHER WORKS: Padmadighir bedini (Gipsy woman of Padmadighi 1949); *Beaini janata* (Unlawful assembly, 1952); *Dakshiner bil* (Marshy land of the south, 1953); *Kanakpurer kabi* (The poet of Kanakpur, 1954); *Ekti sangiter janmakahini* (Tale of the origin of a song); *Joter mahal* (Assembly of assembly); *Jabanbandi*,etc.

Sa.M.

GHOSH, ASHWINIKUMAR (Oriya; b. 1892, d. 1962), son of Akshyakumar Ghosh, spent his early years with his mother Sundaramani in the house of his maternal grand-uncles, Gourishanker Ray, the founder-editor of *Utkal dipika* and Ramshankar Ray, the eminent Oriya dramatist. He was deeply influenced by them. Dramas were staged at the family residence of his grand-uncles at Cuttack. Ashwinikumar also saw many folk plays, rasas, Oriya dramas and dramas in Bengali or translated from Bengali. After passing the F.A. examination from Ravenshaw College, Cuttack he went to Calcutta to study for the B.A. degree. The Shakespearean dramas as well as the dramas of D.L. Ray, Girishkumar Ghosh and others made a deep impression on him. Unfortunately, before completing his studies, he had to return to Cuttack where he became a teacher in Muslim Seminary and later in Peary Mohan Academy. However, he passed the M.A. examination in Mathematics, appearing as a private candidate. He joined Haranath High School in Calcutta as the Headmaster and after retirement lived there.

While a student he wrote his first drama *Bhishma* for the stage in 1911. It was successfully presented by the Dramatic Society of Ravenshaw College in 1915. It has traditional elements like the 'prastavana' and the character of 'vidushaka'. It attained popularity and was staged several times by the Sri Radhakrishna Theatre, a professional organisation of Balanga. Thus began his career as a dramatist. He drew from the epics and myths and wrote plays, like *Savitri* (1917), *Chandaluni* (1951), *Srimandira Janaki* and *Satyanarayana* (1955); plays depicting deep devotion, like *Salabeg* (1933), *Ramadas* (1933), *Raghu Arakshita* (1937), *Bhakta Harijana* and *Bandhu Mahanty* (1944); a large number of historical plays, like *Seoji* (1918), *Govinda Vidyadhara* (1922), *Kalapahara* (1922), *Samaleshvari* (1931), *Utkala gaurava* (1932), *Paikapua* (1933), *Taj mahal* (1933), *Bhanja bhujanga* (1936), *Kapilendradeva* (1953), etc; and social plays, like *Irani* (1937), *Hindu ramani* (1937), *Bhai* (1942), *Chasa jhia* (1946), *Mamlatkar kaidi* (1957), etc. Besides, he wrote farcical plays like *Reformed Lady* and *Premika chhatra* and a couple of Bengali plays, *Purir mandir* and *Abhinaya*. He wrote nearly fifty plays and also a few novels and some stories.

The most outstanding dramatist after Ramshankar, Ashwinikumar dominated the dramatic scene till Kalicharan Pattanaik came into prominence. The plays adapted from epics acheived considerable popularity. The devotional dramas, mostly based on 'dardhyata bhakti' appealed to the audience for their themes and the miraculous events depicted in them. Occasionally obvious reformism and undramatic portrayal of the good and the evil retarded interest. In the historical dramas, largely influenced by Shakespeare's chronicle plays and the plays of D.L. Ray, sometimes truth was sacrificed to fiction; melodramatic and sensational elements or characters came in. But on the whole they gripped the audience of the time with their dramatic moments, the elements of suspense and tension and the occasionally manifested patriotism. Gandhian idealism is seen to some extent in a few dramas. *Mamlatkar kaidi* deals with the psychology of the criminal. Social problems are treated in dramas like *Hindu ramani*. Greater realism is seen in the dialogues of social plays while 'khanda amitrakshara chhanda' (Blank verse with sentences broken into parts) abounds in the historical plays. In the one-act play named 'Suna Bhanja' he wrote a long introduction in the manner of Bernard Shaw.

Ashwinikumar was no mere dramatist. His keen love for the art of drama led him to take over at enormous expense the assets of the Balanga Theatre Party on the sudden death of its founder Banamali Pati. Renaming it as Balanga Art Theatre, he kept it up till 1933.

Ashwinikumar's great contribution to the dramatic writing and stage won considerable recognition for him. He was awarded the title, Natya Ratnakara, by Utkal Sahitya Samaj, Cuttack in 1944, Natya Bharati by the Oriyas of Calcutta and Natya Samrat by the people of Berhampur in the Ganjam district.

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Sa.D.

GHOSH, BARINDRAKUMAR (Bengali; b.1880, d. 1959). A revolutionary and a journalist, Barindrakumar lost his father K.D. Ghosh in his early boyhood and was looked after by his maternal grandfather Rajnarain Bose who lived at Deoghar, Santhal Parganas District, Bihar. After passing the Entrance Examination of the Calcutta University in 1898, Barindra for sometime studied at the Patna and Dacca colleges, but gave up his studies and left for Baroda to stay with his elder brother Aurobindo Ghosh (Sri Aurobindo of later days). Here he was drawn to Aurobindo's revolutionary activities for the liberation of India. In 1903, Barindra returned to Calcutta as directed by his brother. In 1906 he started a Bengali weekly, named *Jugantar* to further the cause of armed revolution. He also organised a revolutionary party with the aim of collection of arms and ammunition and manufacture of explosives. The revolutionary party organised by Barindra was later known as Jugantar group. After a few incidents of political murders, Barindra along with his 33 co-workers were arrested and prosecuted for waging war against the king in 1908. As a result, Barindra was sentenced to death, but on appeal was sentenced to life imprisonment. Barindra was sent to Andaman islands in 1909. After 10 years, the Govt. of India set him free in 1919 alongwith other political prisoners as a gesture for the success of the proposed Montague-Chelmsford reforms.

Returning to Calcutta, Barindra took to journalism and edited a weekly paper in Bengali named *Bejoli*. Later he edited and published an English weekly named *The Dawn of India*. In 1950, he became the editor of the famous Bengali daily *Dainik Basumati* and continued as such till a few months before his death. Barindrakumar, a revolutionary and patriot, also distinguished himself as an able journalist and writer. He was invited by the University of Calcutta to deliver Ramananda Chatterjee Lectures on Journalism in 1953. His important works are: *Dwipantarer bamshi* (Short poems, Calcutta, 1919); *The Tale of my Exile* (Pondicherry, 1922); *The Birth of Life* (Madras, 1922); *Dwipantarer katha* (Calcutta, 1923); *Muktir disha* (Short stories, Calcutta, 1923); *Manush gada* (Essays, Calcutta, 1926); *Pather ingit* (Essays, Calcutta, 1930); *Wounded Humanity* (Calcutta, 1934); *Bharat kon pathe* (Calcutta, 1936); *Barindrer atmakatha* (Calcutta).

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G.S.

GHOSH, BENOY (Bengali; b. 1917, d. 1982), pen-name 'Kalpencha', was born at Manoharpukur, Calcutta, though his ancestral home was in the district of Jessore. His father was Bishweshwar Ghosh and mother Sarasibala. Benoy passed the Matriculation examination in 1931 and graduated from Asutosh College, Calcutta in 1937. His debut in the field of literature was with a short story named 'Dustbin', which was published in the *Parichay*, a magazine edited by a leading poet and intellectual of the time, Sudhindranath Datta. Right from his student days Benoy was a Marxist in thought and belief. Soon he came in contact with Atindranath Bose and got himself associated with a political magazine. Thus he began his career as a journalist and remained so upto 1948. He was associated with dailies like the *Jugantar*, *Basumati* and *Swadhinata* and periodicals like the *Bharat*, *Forward Block*, *Agrani* and *Arani*.

In 1948 there was a crisis in the Communist Party of India and along with other intellectuals, Benoy moved away from the Party. He then prepared himself for the M.A. examination in Ancient Indian History and Culture. On obtaining his M.A. degree he worked as the Research Fellow of Indian Society of Oriental Art. Having started his career as a journalist, he now turned into a serious research worker in History, Sociology and Anthropology.

Benoy had the 'cultural approach to history' and in most of his writings he used the process of writing history 'from the bottom up' through the use of local materials and a local focus. A committed Marxist, he discarded the academic technique in favour of the sociological technique of historical research. One of the earliest fruitions of this approach is his voluminous *Pashchimbanger samskriti* (1957) which presents the evolutionary history of the culture of West Bengal. In *Banglar nabajagriti* (1948/1979) he sought to establish the historicity of the Bengal Renaissance of the 19th century. But 31 years later he revised his opinion and added a new chapter to this book calling Bengal Renaissance a myth.

The city of Calcutta seemed to hold an irresistible fascination for Benoy. He published three books on different aspects of Calcutta—*Kolkata kalchar* (1953), *Town kolkatar karcha* (1961) and *Sutanuti samachar* (1962). He added a fourth part, 'Kolkatar kramabikash' and published all the four under one title *Kolkata shaharer itibritta* (1975) which is the most authentic and exhaustive social and cultural history of Calcutta till date. Some of the materials for these volumes were collected when he had been working on the socio-economic history of the city as a Rockefeller Research Fellow in the History Department of Calcutta University from 1958 to 1960.

Benoy broke new grounds in biographical writings in his *Vidyasagar O bangali samaj* (1959) and *Bidrohi Derozio*. The first one, divided into three parts, is both an evaluative history of the 19th century Bengali society and a critical biography of Iswarchandra Vidyasagar. Professedly, here Ghosh followed the technique of Ernest Renan in his *Life of Jesus*, where bare facts have been coloured by some imaginative recreation of the atmosphere.

Among Benoy's later books are: *Banglar bidvatsamaj* (1973), an in-depth study of the growth and evolution of Bengali intelligentsia from 19th century British India to the modern day and *Metropolitan man—madhyabitta—bidroha* (1973), a collection of essays with the topics ranging from the scientific and technological progress in the capitalistic world to the crisis of Communist Movement and to the problem of alienation of the modern youth. Though written in between 1964 and 1971, the essays are strung together by the objective observation and incisive analysis of a social scientist. Benoy also wrote interesting belles-lettres like *Kalpenchar naksa*, *Kalpenchar bangadarshan* and *Kalpenchar baithak*, which were initially serialised in a daily.

Benoy Ghosh won Rabindra Purashkar in 1959 and was awarded the Sarojini Medal by the University of Calcutta, which he refused to accept. However in 1960 he delivered Vidyasagar lectures in the University of Calcutta.

FURTHER WORKS: Shilpa, samskriti o samaj (Art, culture and society, 1936); *Nutan sahitya o samalochana* (New literature and criticism, 1936-37); *Fascism o janayuddha* (Fascism and people's war, 1942); *Samskritir durdin* (Crisis of culture, 1945); *Primitive Indian Architecture* (in English, 1953); *Manab sabhyatar dhara* (Trend in human civilization, 1954); *Samayik patre banglar samaj chitra* (Social life of Bengal as depicted in the journals, in 5 vols., 1962-68); *Badshahi amal* (1978); *Nabababucharit; Banglar lokasamskritir samajtattva* (Sociology of the folk culture of Bengal, 1979), etc.

Sur. Mo
Nirm. B.

GHOSH, BIMALCHANDRA (Bengali; b. 1910, d. 1982), poet and lyricist, was a force in the field of Bengali poetry for about thirty years, from 1940. His great grandfather Anandamohan Ghosh was a disciple of Derozio, the fountain of inspiration for the young people of Bengal in the 19th century. His father Nagendranath was an atheist, and his mother Manimala Devi had a poetical bent of mind. From his father Bimalchandra earned a taste for Indian philosophical writing while his mother developed his taste for poetry. He was born at the ancestral house in Bhowanipur, Calcutta. He had his early schooling in two institutions (1916-1928) and matriculated in 1929. He had a brief spell in the Bhagabata Chatuspathi of Durgacharana Sankhya Vedantatirtha. His maternal grandmother Ratnamala Sen, a poetess and devout Vaishnava, taught him Vaishnava literature. He came in contact with a Marathi trade-unionist, W.S. Kardike, who led him to the Kidderpur dock area in 1927 and gave him a grounding in Karl Marx and his dialectical materialism. Then again he used to visit the office of the *Udbodhan*, a religious organ of the Ramakrishna Mission, once a week. All these contradictory influences left a deep imprint on his mind. He was simultaneously drawn towards religion as well as rationalism. In 1928 he took part in the Calcutta session of National Congress presided over by Pandit Motilal Nehru. He was a member of the volunteer corps led by G.O.C. Subhashchandra Bose.

In 1929 Bimalchandra joined I.Sc. class in the St. Xaviers' College, but had to leave it as a sequel to a students' unrest. He opted for Asutosh College, but could not complete his under-graduate course. Pecuniary troubles of his family compelled him to join a commercial firm as a clerk where his father was working. Meanwhile, he joined politics and founded a literary circle, Chakra Baithak (1930-31). He worked as a clerk for 17 years (1931-1948) and then resigned the job to become a whole timer in the field of literature. He married Renuka Devi in 1935. In May, 1941 he joined Anti-fascist Writers and Artists' Association. In 1960 a public felicitation was given to the poet on behalf of the people of Calcutta under the presidentship of the then Mayor of Calcutta and a special commemoration volume *Ardha-Shatabdi* edited by Narayan Gangopadhyay and Suddhasattva Bose was later released (May 8, 1960).

The rest of his life he had to fight against heart-trouble and pecuniary difficulties.

His first book of poems *Jiban-o-ratri* came out in 1933 when he was 23. He published 15 titles, all of them collections of poems: *Jiban-o-ratri* (1933), *Dakshinayan* (1941), *Ulu-kharh* (1943), *Dviprahar-o-anyanya kavita* (1945), *Fatoyah* (1945), *Nanking* (1948), *Hatey khorhi* (1949), *Savitri* (1951), *Sapta kanda ramayana* (1951), *Biswa shanti* (1951), *Bhukha bharat* (1951), *Chhaya path* (1955), *Udatta bharat* (Selection of his poems, first edition, August 1956, second enlarged edition April, 1963), *Rakta golap* (1958) and *Baroi December* (1960).

Bimalchandra Ghosh is one of those modern writers of Bengal to whom poetry is not an end in itself but an instrument of social change.

Savitri (1951) is the most representative collection of Bimalchandra's poems. This is an anthology of 15 poems which has left the beaten track of the then Bengali poetry that betrayed a certain amount of old fashioned romanticism as well as individualism. Bimalchandra's poems stand on a different pedestal. He has strayed courageously away from the age-old tradition of looking at life through an individual's eyes and taken to the vogue of using poetry to the high purpose of helping humanity to move ahead toward its destined goal of a better social order. This is not

to suggest that Bimalchandra Ghosh is a propagandist or that his poetry is just pamphleteering. On the one hand, his poems, because of their felicity of expression are aesthetically appealing and on the other, because of his sense of social commitment they are purposeful and informed with the element of high seriousness.

One extract from a love-poem (in *Savitri*) may be cited to show that even when locked in the arms of his beloved, the poet does not lose sight of the contrast between his experience and that of those wading through life's woes:

> The night wakes as the cuckoo coos,
> And behind dark clouds peeps the pallid moon.
> Beloved, you're in my arms locked:
> Think of those who squat on the dusty road,
> Empty their arms, and
> Sleepless with pain
> How light must be your own tale of woe.

Bimalchandra Ghosh is not only a poet but a lyricist. More often than not, his poems are rendered into popular songs.

A.M.

GHOSH, GIRISHCHANDRA (Bengali; b. 1844, d. 1913) was a celebrated Bengali dramatist, theatrical producer and actor. He was born in Bagbazar, Calcutta. After his school education, he served for a time in a commercial firm and then opted for the stage, permanently to be associated with it thereafter. He became by turn the manager of National Theatre and Star Theatre and figured in the plays of each as its principal actor. The demands of the stage soon made him turn to the writing of plays and supplying songs thereto. He became very adept in both and soon established himself as one of the foremost dramatists of Bengal. In a lifetime packed with hectic theatrical activity, he produced scores of dramas of various kinds—mythological, devotional, historical, social, farcical and operatic. He took care to present them himself on the stage of different theatres, depending upon when and where he had been engaged at a given time. Thus in his person he combined fruitfully the roles of playwright, producer, actor, trainer and guardian-mentor of the stage all fused together in a nice amalgam. Not without reason he was compared in his day with Garrick of the English stage.

In composing dramas he started his career with mythological and devotional plays which came in seemingly endless succession from his pen in the eighties and nineties of the preceding century. Thus appeared one by one *Ravanbadh* (The killing of Ravana, 1881), *Sitar banabas* (The exile of Sita, 1881), *Abhimanyubadh* (1881), *Lakshman barjan* (The abandonment of Lakshmana, 1881), *Sitaharan* (The kidnapping of Sita, 1881), *Pandaber ajnatabas* (The wanderings 'incognito' of the Pandavas, 1882), *Dakshayajna* (The sacrificial ceremony by Daksha, 1883), *Dhrubacharita* (1883), *Nal Damayanti* (1883), *Nimai sannyas* (Nimai's renunciation of home, 1883), *Kamale kamini* (The Goddess on the lotus-bed, 1883), *Brishaketu* (1884), *Sribatsa Chinta* (1884), *Chaitanya-lila* (Chaitanya's divine play, 1884), *Prahladcharitra* (1884), *Buddhadev* (1885), *Bilwamangal* (1885), *Jana* (1892), *Maya kanan* (The magic forest, 1897), *Pandavgaurab* (The glory of the Pandavas, 1899) and so on. Except for *Prafulla* (1888) which was a social drama and *Kalapahar* (1894), a historical one, all the plays written during the two decades were either mythological or devotional in temper.

One reason behind this emphasis on mythology might be the author's own predilection for them, judging by his mood during the period when he had come under the benign influence of Shri Ramakrishna Deva, the saint of Dakshineshwar. Another reason could be that, apalled by the phenomenal success of the anti-imperialist plays like *Nil darpan, Surendra-Binodini* and others of a similar nature, the British Government in this country passed a black act named The Dramatic Performances Act of 1876 whereby they sought to put a break on the staging of such plays for good and divert the attention of the Bengali playwrights to less harmful subjects. Perhaps this Act had something to do with Girishchandra's concentrated attention on mythological and devotional plays for a time. Most probably in this way he tried to escape the rigours of the Act and its obnoxious provisions. But with the slackening of the severity of the Act as days passed, he revealed himself in another light. With the turn of the century he came out with three historical plays *Sirajaddoulla* (1905), *Mir Kasim* (1906) and *Chhatrapati Shivaji* (1907), the first two of which created a regular stir among the theatregoers of Calcutta owing to their pronounced anti-British sentiments. These two were banned for a period. In line with *Prafulla, Balidan* (The sacrifice, 1904) was another very moving play with a social significance, which later sought to arouse the conscience of the people about the pernicious effects of the dowry system. He also wrote some books of poems and adapted Shakespeare's famous tragedy *Macbeth* to the Bengali stage.

N.C.

GHOSH, GOURKISHORE (Bengali; b. 1923) had his schooling in Dakshinbhat (Sylhet) and Jhinaidaha (Jessore), and college education in Nabadwip (West Bengal) and Calcutta. His father Girijabhushan Ghosh, a physician, never settled in one place. Ghosh had to start earning his livelihood shortly after matriculating in 1941. From 1941 to 1947 he worked, successively as electrician, fitter, A.R.P. rescue worker, restaurant boy, timber trader, road sirkar, agent of land customs clearing agency,

trade union organiser, clerk, school teacher, salesman, manager of a wandering dancing troupe and proof-reader of a staff reporter. In between he managed to attend college and in 1945 passed the I.Sc. examination. From a proof-reader of a Bengali daily he became cinema-editor, reporter, chief sub-editor, joint-editor, editor, and now a columnist.

His first writing, a poem, appeared in *Purvasha* (1943); his first book is *Eiy Kolkatai* (1950). He has published nearly twenty titles. He has written under the pen-names 'Rupadarshi' and 'Gaudananda Kavi'. *Rupadarshir naksha* and *Rupadarshir circus* are popular books in which Ghosh has sketched many facets of life; *Kathay kathay* is the third book in which we get further penetrating sketches of life. He has created a character Brajada who claims all credits for everything said and done in the world and sees every object from a peculiar perspective through his own vision. Drawing upon his rich and variegated experience, Rupadarshi has published a book-named *Brajadar gulpa samagra* (1967).

Ghosh has published several novels, collections of short stories and poems, apart from sketches. He has received several literary awards and also awards for journalistic writing, like Ananda Prize (1970), Koh Jai Wook Memorial Award given by the Press Foundation of Asia (1978), Magsaysay Award for best journalistic writing (1981), F.I.I. Prize from Maharashtra (1981) and Bankim Prize of the Government of West Bengal, (1982).

Ghosh has written on varied subjects: on mountain expedition, *Nandakanta nandaghunti* (1962), on political affairs, *Amake bolte dao* (1977) and *Rupadarshir sangbad bhashya* (1978). He has published collections of novelettes and short stories: *Lokta* (1966), *Sagina Mahato* (1969), *Amra jekhane* (1970), *Gariahat brijer upar thekey dujane* (1972), *Ek dharaner bipannata* (1981), and a book for children *Dustur dupur* (1973).

The most ambitious trilogy of novels by Ghosh is a running commentary on the political, economic and social upheavals in pre-Independence Bengal for a quarter of a century (1922-1946). The first two parts of the trilogy have been published, *Jal padey pata nadey* (1978) and *Prem nai* (No love, 1981,) and the third one *Pratibeshi* (Neighbours) is yet to be published. The first volume deals with the easy-going slow-moving scenes of rural Bengal from 1922 to 1926, the second with the fast changing scenes of rural and urban Bengal, while the third deals with the riot-torn gory days of 1946 which led to the partition of Bengal as well as India. The published volumes speak much of the ability of the writer. He has ably portrayed and analysed the changing pattern of society of Bengal during the third and fourth decades of this century.

A committed humanist, who is by nature free from the sophistries and pedantry of ideologies, Ghosh writes with a rare honesty which is sensitive without being sentimental, precise but never cold, ironic but never arrogant. His straight-forwardness, however, earned the displeasure of politicians of different shades. The Naxalites once 'sentenced him to death' because of his outspoken condemnation of violence, although his sympathy for the misguided youth was unfailing. Ghosh wrote many articles during the years 1970-1975 in *Desh* (Bengali weekly) and *Kolkata* (Bengali monthly), which were collected in *Amakey bolte dao* (1977), from which a selection rendered into English has been published under the title *Let Me Have My Say* (1978). The writings in these two volumes make consistent appeals to reason and seek to expose the fallacy inherent in undemocratic measures taken in the name of democracy and social justice.

A.M.

GHOSH, HEMENDRAPRASAD (Bengali; b. 1876, d. 1962) was an eminent journalist and litterateur. Graduating from the Presidency College, Calcutta, Hemendraprasad took up journalism as a career under the influence of Rajnarain Bose (1826-1899) and Sisirkumar Ghosh (1840-1911), founder-editor of the *Amrita bazar patrika*. He joined the *Bandemataram*, an extremist weekly edited by Aurobindo Ghosh (Sri Aurobindo of later days) in 1906. Thereafter, he edited a Bengali monthly named *Aryavarta*. In 1914, he became the first editor of the daily *Basumati* and built up his reputation as a first rate journalist. As a leading representative of the Indian press he went to Iraq in 1917 and later as a member of a Press delegation visited the war theatres of Europe. Upto 1940, Hemendraprasad was associated with the *Basumati* with occasional short breaks. As the editor of the *Basumati* Hemendraprasad had to court arrest for seditious writings thrice in 1931, 1938 and 1939. From his early youth, Hemendraprasad wrote a large number of short stories and novels which distinguished him as a creative writer also. He also had a profound knowledge of history, politics and literature and wrote a good number of books on these subjects. He was also noted as an orator. He was invited by the University of Calcutta to deliver G.C. Ghosh and Ramananda Chatterjee memorial lectures in 1945 and 1947 respectively.

FURTHER WORKS: Bengali: *Bankimchandra* (Calcutta, 1908); *Congress* (Calcutta, 1920); *Granthabali* (collected works in 5 volumes, Calcutta, 1922-1940); *Smriti katha* (Autobiography, Calcutta, 1938); *Rabindranath* (Calcutta, 1941); *Bangla natak* (Lectures, Calcutta, 1952). English: *Press and Press Laws in India* (Calcutta, 1930); *The Famine of 1770*, (Calcutta, 1943); *Aurobindo-the Prophet of Patriotism* (Calcutta, 1949); *The Newspaper in India* (Calcutta, 1952).

G.S.

GHOSH, MANMOHAN (English; b. 1869, d. 1924). Indo-English poet, son of a successful Bengali physician

and elder brother of Sri Aurobindo, Manmohan Ghosh received an exclusively English education, first in a Convent school away from home, and in England from the age of ten onwards; and his own mother-tongue remained almost a closed book to him. The childhood trauma of his mother's insanity and his father's sternness caused an overpowering sense of alienation in him which was accentuated by his long sojourn abroad. At Oxford, he studied classical literature, made friends with the poets of the Decadent School and after taking his degree, tried unsuccessfully to settle down in England. Compelled to return to India in 1894, he became a Professor of English in the Government Educational Service of Bengal. His marriage in 1898 brought him a brief spell of happiness; but tragedy struck in 1905 when his wife was permanently paralysed. Manmohan, who had planned a few months earlier to emigrate to England after his imminent retirement, died a blind, broken man.

Manmohan's early poems appeared in *Primavera* (1890) which also included the work of Lawrence Binyon and other British 'decadent' poets. They are typical of the mood of the Eighteen Nineties. In *Love Songs and Elegies* (1898), there is a colourful celebration of Nature. *Songs of Love and Death* (1926) shows the poet still lost in the *fin de siecle* world. *Orphic Mysteries*, ('songs of pain, passion and the mystery of death, and *Immortal Eve* songs of the triumph and mystery of beauty, were the products of a lyric upsurge following the death of the poet's wife in 1918, though they first appeared in 1974 in the *Collected Poems*. Here, Manmohan struggles through personal sorrow, movingly expressed, towards the reassurance of a reunion. *Perseus, the Gorgon Slayer*, an epic, planned as a *magnum opus* was begun in 1898 but abandoned in 1914 under official pressure, consequent on unfounded allegations that it was a seditious political allegory. This fragment of 7500 lines of blank verse on the theme of the idea of progress in human history is an elegant pastiche, entirely classical in conception and execution. In *Nollo and Damayanti* (1916), an incomplete verse drama on the Shakespearian model, the poet made an unsuccessful attempt to handle Indian material. *Adam Alarmed in Paradise*, a 'lyric epic' begun in 1918, also remained a fragment.

Manmohan Ghosh's work reveals a limited but genuine poetic talent which, however, failed to grow to its fullest stature. Hovering all through his life between the two worlds of the England of the Eighteen Nineties and India—the one 'dead' and the other 'powerless to be born' for him—he never fulfilled the early promise of *Primavera*. His poetic equipment was rich. Perfectly at home with the English language, he had an unfailing sense of rhythm and a fine sensitivity to the sound and feel of words. His delight in Nature and his passion for beauty were intense. His larger poems show that, along with a delicate lyricism, he was also capable of sustained poetic flight in the narrative mode. Unfortunately, his spiritual home was the England of the Age of Decadence. Long after he had been exiled from it, he continued to be unaware that Camelot had totally vanished, while he equally disastrously failed to realise the supreme importance of striking his roots in the land of his birth, to which he returned, not as a native, but as an alien. Manmohan Ghosh was therefore doomed to remain a minor poetic craftsman and could not become a major voice like Sri Aurobindo.

In 1974 Sahitya Akademi published *Selected Poems* of Manmohan Ghosh compiled by his daughter Lotika Ghosh. The selection contains his unfinished poems, besides the memorial address of Rabindranath Tagore.

FURTHER WORKS: Collected poems, Vol. I-III (Calcutta, 1970, 72, 74).

BIBLIOGRAPHY: Laurence Binyon, 'Introductory Memoir', *Collected Poems* (Vol. I) Norman A. Jeffares, Introduction to *Selected Poems*, P.K. Kotaky, *Indo-English Poetry* (Gauhati, 1969); Presidency College Alumni Association, *Manmohan Ghosh Centenary Souvenir* (Calcutta, 1968).

M.K.N.

GHOSH, PARIMALKUMAR (Bengali; b. 1888, d. 1960) was a poet of considerable fame in the second and third decades of this century. A group of Tagore admirers emerged in Bengal just before the first world war. They had their roots deep into tradition, and declared their faith in beauty, truth, and in the ultimate victory of good over evil.

Satyendranath Dutta, Kumudranjan Mullick, Karunanidhan Bandyopadhyaya, Jatindramohan Bagchi, Kalidas Roy, Savitriprasanna Chattopadhyay and Parimalkumar Ghosh belonged to this group.

He came of a respected Kayastha family of the village Sholaghar in Bikrampur, Dhaka district, now in Bangladesh. He was born in his maternal grandfather's place in Comilla. His father was Prabhatchandra Ghosh, a regular contributor to the *Manasi*. His mother was Kusumkumari. Parimalkumar had his early schooling in East Bengal. He took his B.A. degree with a Ist class Honours in English from a Calcutta college (1918) and M.A. in English from the University of Calcutta (1920). After a brief spell in a school at Bagnan, he joined the Dhaka Intermediate College as a lecturer in English and served there for a considerable time before he opted for West Bengal after the partition of India. He joined the Hooghly Mohsin College and then retired from the West Bengal Education Service. He had a long innings as a teacher of English and took a good number of students under his umbrage. Among them can be mentioned the following: Buddhadev Bose, Parimal Roy, Mahmud Hasan, Ajit Dutta, Asutosh

Bhattacharya, Amalendu Bose and Serajul Huque.

He had suffered a long illness before his death. He married Nirmala, daughter of Zamindar-pleader Raicharan Guha of Chandsi, Barisal. Parimalkumar regularly wrote in the following literary monthlies published from Calcutta: *Bharati, Paricharika, Pratibha, Prabasi, Manasi-o-marmavani.* His maximum contribution came during the period-1914 to 1928. He also contributed to the following journals: *Bharatvarsha, Dhaka Review, Narayan, Bejoli, Bina* and *Upasana.* He edited and published two literary journals from Dhaka—*Dipika* and *Prachi.* He published a few books; among them the most notable was the collection of poems *Narimangal* (1926). He wrote a good number of idealised love-poems which showed his command over the diction, imagery and metrics.

A.M.

GHOSH, SANTOSHKUMAR (Bengali; b. 1920, d. 1985), journalist, novelist and short-story writer, graduated from a Calcutta college and studied Economics in the Calcutta University. In 1942 he joined *Jugantar,* a Bengali daily and started his career as a journalist. Later he held important positions in some English dailies including *The Statesman.* He was, for some time, joint editor of the *Anandabazar patrika,* the most widely circulated Bengali daily. Though he wrote a number of good short stories during the forties, his first important publication was the novel *Kinu Goalar gali* (Kinu Goala's lane, 1950) which brought him immediate recognition as a powerful novelist. He repeated his success in *Momer putul* (The wax doll, 1953). In these early novels including *Nana ranger din* (Many-splendoured days, 1952) he used the conventional omniscient method of narration and dealt with the poverty, squalor and decadence of lower middle class life in Calcutta and the decline of traditional values and family loyalties under economic pressure. Since *Mukher rekha* (The wrinkless on the face, 1959) he has grown increasingly subjective and introspective. In his later novels which include *Jal dao* (Thirst, 1967), *Swayang nayak* (Myself the hero, 1969) and *Shesh namaskar: shricharaneshu makey* (The last homage: to my mother, 1971) he turned away from objective narration of external events and concentrated on self-analysis and search for the meaning of life and of death through a confessional self-projection into the narrator's persona. The basic theme in almost all his novels is the painful process of growth from the beauty of innocence of childhood into the sordidness and the sense of guilt of adult life in the city. In his later novels he has tried to fuse the two disparate states of innocence and experience and to salvage bits of meaning and faith from the confused heap of ruined memories and buried values. His prose, modelled on the sophisticated and allusive style of Buddhadev Basu, has always been a little mannered, but the relentless garrulity and the flashy word-play of his recent writings arouse an uneasy feeling in the readers that there is very little contrition in his confessions. Though his eminence as a journalist has largely obscured his literary achievements to the present generation of readers, his early novels and short stories remain an important contribution to Bengali fiction. Some of his stories and the novel *Kinu Goalar gali* have been translated in most of the major Indian languages. He won the Sahitya Akademi Award in 1972 and travelled widely in Europe, the East and South-East Asian countries and the United States.

FURTHER WORKS: Novels: *Renu, tomar mon* (Your heart, Renu, 1959) *Samay amar samay (Time, my time, 1972) Short stories: Santosh kumar Ghosher samasta galpo* (Collected short stories of Santoshkumar Ghosh, Vol. I, 1974, Vol. 2, 1979). Plays: *Ajatak* (The unborn, 1969), *Aparthiba* (The unearthly, 1970).

BIBLIOGRAPHY: Arun Mukhopadhyay, *Kaler pratima* (Calcutta, 1974); Saroj Bandyopadhyay, *Bangla upanyaser kalantar* (Calcutta, revised edition, 1980); Sarojmohan Mitra, *Chhotogalper bichitra katha* (Calcutta, revised edition, 1979).

P.B.

GHOSH, SHANKHO (Bengali; b.1932), a distinguished Bengali poet and critic, was born at Chandpur, now in Bangladesh. He got his Master's degree in Bengali from Calcutta University in 1954. At the beginning of his professional career, Shankho taught at various colleges, and since 1965 he has been a faculty member of the Bengali Department, Jadavpur University. He spent the academic year 1967-68 at the United States as a guest in the International Writing Programme of the Iowa University. For some time around 1977-78 he was also a Visiting Fellow at the Viswabharati, Shantiniketan.

Shankho's first collection of poems is *Dinguli ratguli* (1956), which at once marked him out as a poet rooted in the tradition and yet different. Composed at the beginning of the fifties, these poems show his early maturity in constantly trying to synthesize the personal with the social. After a long interval comes Shankho's next volume, *Nihita patalchhaya* (1967), which shows that the mood of his poetry has changed in the meantime. The poet is, as if, nurturing a secret sorrow and trying to move away from the madding crowd, from verbal excess to studied restraint. Understandably, this poetic withdrawal was a kind of defence mechanism built up for an escape from various socio-political chaos and belligerence of the time. But in his next book, *Tumi to teman Gauri nao* (1978), we find him re-emerging from this stance, now not just rejecting, but also accepting and re-evaluating the social realities.

The later poems of Shankho voice a protest against the degeneration of social atmosphere and the perversion and mechanical simplification of our life and thought. It is in this ceaseless battle that his commitment lies. In fact,

what appears common to the best Bengali poetry of the fifties and sixties, is not any ideology, but a sustained and organised exploration, inspired by creative loneliness in a world bent on rapid self-destruction.

Shankho's world of imagination is full of obscure hints which are only less esoteric or inscrutable than those of his famous contemporary, Shakti Chattopadhyaya. It is also a darker world, darkened with suggestions of futility and existential ambivalence.

A recipient of the Nakshatra and Ultorath literary prizes, Shankho won the Sahitya Akademi award in 1977 for his volume of poetry entitled *Babarer prarthana* (1976). It is considered to be an outstanding contribution to Bengali literature for its subdued yet deep involvement in social struggle, rich imagery, and use of everyday speech, combined with a mastery of form and technique.

Shankho has also published a few volumes of literary criticism which were very well received and widely studied. *Nihshabder tarjani* (1971), *Chhander baranda* (1971), *Sakalbelar alo*, etc. have added a new dimension to Bengali literary criticism. He has also written a few books for children and a biography of Ishwarchandra Vidyasagar and edited an anthology of verse translation from other languages into Bengali.

FURTHER WORKS: Poetry: *Ekhan samay nay* (1967), *Adim lataguhmamay* (1972), *Mukh dekha jay bijnapane*, *Shabda niye khela*, *Murkha bada samajik nay* (1974), *Panjare danrer shabda* (1980). Criticism: *Okampor Rabindranath*, *Kaler matra o Rabindra natak* (1969).

Nirm. B.

GHOSH, SUDHINDRANATH (English; b. 1899, d. 1965), after getting his B. Sc. degree from the University of Calcutta, went to Europe and studied at the universities of Paris and Strasbourg. He took his D. Litt. from the University of Strasbourg (1929) and was subsequently a member of the Information Section, League of Nations Secretariat, Geneva from 1931 to 1940. He later worked for some time in London before returning to India as a visiting Professor of English, Visvabharati University, Santiniketan. He stayed for only a year and returned to England where he died later. Some of his works are translated into French and German. The French translation of his novel *Cradle of the Clouds* won the Prix L'anglais of the French Academy.

Ghosh's published work includes plays, criticism, stories, folk tales. It is, however, as a novelist that he is chiefly remembered. The tetralogy—*And Gazelles Leaping* (1949), *Cradles of the Clouds* (1951) *The Vermillion Boat* (1953) and *The Flame of the Forest* (1955) elicited high praise, and he was described by the *Times* as "perhaps the foremost Indian novelist in English." These novels trace the growth of the protagonist through childhood, boyhood, youth and final renunciation of the secular life in quest of spiritual fulfilment.

The dominant quality as also the basic weakness of Ghosh's fiction is fantasy; he revels in "the outrageous and anecdotic". As such fantasy and reality are interwoven, often inextricably but, more often, they remain separable, unable to attain artistic fusion. However, in his basic gifts for evoking the dreams, fantasies and reveries of his protagonists, and for reflecting the folklore and rituals of Indian life, Ghosh has often been compared to R.K. Narayan.

Ghosh has also written two plays: *The Defaulters* and *And Pippa Passes*. Besides, he has also a book of literary criticism entitled *Dante Gabriel Rossetti and Contemporary Criticism* (1928). However, his real narrative gift is evidenced in the several folk tales he wrote.

FURTHER WORKS: Folk Tales and Fairy Stories from India (1916) *The Colour of a Great City* (1924); *Post-war Europe* (1939); *Folk Tales and Fairy Stories from Father India* (1966).

BIBLIOGRAPHY: Hiranmoy Ghoshal, 'An Indian Tetralogy: Four Novels of Sudhin Ghosh, *Books Abroad* (1956); Shyamala A. Narayan, *Sudhin N. Ghosh* (1973).

M.Si.

GHOSHJAYA, SHAILABALA (Bengali; b. 1894, d. 1974) was a novelist and short story writer She first attracted the notice of the reading public by being a winner in a short story competition organized by the journal *Prabasi* in 1915. Two years later, her first novel *Shekh Andu*, appeared in book form and instantly raised a storm of controversy by the unconventionality of its theme and boldness of spirit. To depict in the plot of a novel, as is done in the book, love between a Muslim driver and his Hindu master's daughter was breath-taking by any standard. This was more so because a Hindu woman was the author of this daring love-story which is a bit romantic in its texture. She also wrote two more novels, *Abak* (Dumb-founded, 1918) and *Misti sarbat* (The sweet syrup, 1920), around Muslim households. She was at one time a very prolific writer, having produced more than thirty books among which mention may be made of some more novels, like *Namita* (1918), *Janma-aparadhi* (The condemned from birth, 1920), *Mahimadevi* (1920), *Janma-abhishapta* (The cursed from birth, 1921), *Mangalmath* (1921) and *Imandar* (Loyal to virtue, 1922). Her style is simple and free of literary flourishes.

N.C.

GHULAM ABBAS (Urdu; b. 1909) is an Urdu story writer, who had done a good many translations of important Russian and English short stories before he ventured to write his first original, 'Mujassama' (The statue), published in the annual number of the *Karavan* (The Caravan) in 1933. It is a fanciful story of a king languishing

and longing for his reticent queen to express her love for him passionately.

Although an ordinary story, 'Mujassama' is significant as an indication of Abbas's keenness on detail and evidence for plausible impact. He was editor of AIR's Urdu journal, *Awaaz* before partition and later migrated to Karachi.

His famous 'Anandi', which he wrote in 1939 and which was published in the special short story number of the *Adab-e-lateef* of Lahore in 1941, draws its appeal from its unassuming narrative of routine goings-on in a town. The story points to social changes which human nature brings about in successive periods of time. It ends on the note where it began, the new august municipal councillors vehemently discussing, like their prototypes of the earlier generation, the urgent need for the ouster of the prostitutes from the heart of the town. They don't appreciate, just as their predecessors could not, that it has always been human vice rather than virtue, that brings people together to build up new townships and sustain their civilisation.

'Anandi' is, sometimes, criticised for what some critics consider an unduly prolonged description of the growth of the new township, Anandi. The criticism is unjust for, unless the new Anandi was made to grow slowly and steadily, it could not emerge as a living entity. Discussing his Anandi, Ghulam Abbas once described the township as an animate, growing character, in fact, the only character in the whole story. In some of his other stories also, he infuses inanimate places and things with souls and gives them a life all their own. His 'Katba' (The epitaph) in the story of the same name is not a mere chip of marble but a live expression of the aspirations of Sharif Husain. The piece of marble is, one would say, independently, though mysteriously, at work to serve at last as an epitaph rather than the personal name-plate it was intended to be.

Environment in the stories by Abbas is always impeccably suitable to the theme. This seems possible because of his sensitive feeling for the details. Nak katne wale (The nose-cutters), a very crisp and conclusive piece of art is an example. It is the concentration for minute details that makes the story a work of delicate craftsmanship.

An author of three collections, *Anandi, Jade ki handani* (The wintry moonlight) and *Kanras* (The joy of hearing), published in 1948, 1960 and 1970 respectively, Abbas will continue to enjoy enduring readership in the field of Urdu short story.

BIBLIOGRAPHY: Farman Fatehpuri, *Urdu afsana aur afsana-nigaar* (Karachi, 1982)., Mumtaz Ahmed Khan, *Ghulam Abbas, ba haisiyat afsana-nigaar* (Afkar, Karachi, 1982).

Kr.P.

GHULAM ALI MASROOR (Sindhi: b. 1892. d. 1953) was born in Shikarpur Sindh. He hailed from a Badvi family and father Mian Rahim Bux was a respectable personality. Masroor had primary education in Khairpur in a school where his father was the head-master. He joined Sinth Madarsa, Karachi for higher secondary education. Here he came in contact with Maulvi Mohammad Usman, a teacher and a poet. Masroor acquired proficiency in poetic compositions by remaining in company with Maulvi Usman. After some time Masroor left Karachi and went back to Khairpur to stay with his uncle, Haji Imambux Khadim, who was known as a renowned poet at that time. Later, he joined the Sindh Government as Revenue Officer and was posted at Sukkur. It was during this period that his poetic emotions surfaced and he the gave vent to them through his compositions.

Faqir Masroor, as he was popularly known, was not only a great sufi poet of his age, but he was also considered to be a great scholar. His services to Sindhi literature will never be disregarded. Out of his works, the *Hira Ranjha* containing his poems in 'masnavi' form will ever defy time. Most of his time he lived in the company of sufi fakirs in Sindh and therefore, their impact on his poetry is quite evident.

He retired from service in 1948 and settled down in Karachi for the rest of his life. He had a big family to support with the meagre pension he got from the government. Subsequently his financial condition worsened and he shifted to a village near the small town of Tando Adam, in central Sindh, where he died in a state of helplessness and penury.

P.A.

GHULAM, FARID (Punjabi; b. 1845, d. 1901) is an eminent Sufi poet of Lehndi. He was the son of Maulana Khuda Bakhsh of Chachran Sharif in Multan district. His ancestors had settled at Manglot in Multan district after migration from Thatta, Sindh. On an invitation from the Nawab of Bahawalpur, his father settled at Chachran on the eastern bank of the Sindhu river. At the time of his birth, he was named Khurshid Alam. He was a scholar of Arabic and Persian, besides Urdu and Hindi. He has composed a Diwan in Punjabi, known as *Diwan-i-Faridi*. His other work is *Asrar-i-Faridi*. He adopted 'kafi' as his poetic medium. His Kafis numbering 272, are very popular in western Punjab because of their poetic and lyrical qualities and their profound mystical insight.

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S.S.K.

GHULAM, RASUL (Punjabi; b. 1813, d. 1874) was a mystic poet, noted scholar and speaker. His father Maulavi Rahim Baksh and grandfather Hafiz Nizam ud-Din 'Khadim' were also noted scholars. He shifted from

Kot Bhavani Das to Qila Mihan Singh in the same district. His actual name was Abdulla. He received education at Lahore under the tutorship of Ghulam Mohi-ud-Din. For some time he visited Delhi and also went for Haj to Mecca. On return from Mecca, he became a public speaker as a missionary. During the mutiny of 1857, he was imprisoned for some time on the suspicion of inciting the people but was released later for want of substance in the accusations. He expresses his mystic experiences in *Qissa Sassi-Punnu*. The collection of his poems was published under the title *Panj ganj*. He also wrote *Pakki roti* in Punjabi prose, recounting the injunctions for a Muslim. In his *Siharfi*, he has exhorted men to comprehend the objective of their worldly life, as the propitation of God and winning of salvation. His language shows strong Persian influence. He has mentioned Hazrat Ghulam Qadir Jilani as his preceptor.

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S.S.K.

GHULAM-UL-NABI SUFI, AGHA (Sindhi; b. 1889, d. 1938), popularly known as Agha Sufi, hailed from the well known family of Durani Pathans of Shikarpur, Sindh. He had his primary education in Shikarpur and higher secondary education in Sindh Madrarsa at Karachi. Later, he acquired knowledge of medicine. He worked in the Education Department of Khairpur state for some time. His father, Agha Gul Hassan Khan, was a Deputy Minister in the Talpur Government of the state.

In the beginning, he became a disciple of Agha Hassan Jan, and then remained in company of a sufi saint, Ali Mohammad Luqmani. Later, he became a disciple of a 'Darazi' sufi saint, Sakhi Qubul Mohammad, who used to call him his Nanak. He was given the quarters of sufi saint Nanak Yusaf at the shrine for his residence.

Agha Sufi believed in simple living and high thinking. His complete attire included white 'shalwar' and 'kurta', and apron and turban of saffron hue. He always preferred the company of fakirs and poor friends. He was fond of music and would sing his own compositions in the 'samas' (Sufi gatherings). In the morning he would play on a sitar, and compose poems in the night.

Agha Sufi was a great sufi, and in his writings he has laid emphasis on the similarities of the sufi and yogic practices. He was a great scholar and almost all the religions fell within the orbit of his study.

His published books included *Dunya Durangi, Gulzar Mohammadi, Ishqu Agha, Fariyadu Agha, Armanu Agha, Tabi jawahar, Munajat Qurani, Farsi-Sindhi grammar, Angrezi-Farsi grammar, Hindu Yoga vidya*. All these books are not extant. His unpublished books are: (1). *Shahnama Sindh*. This work is written in chaste Sindhi and the manuscript is available with his son, Agha Zia-ul-Din Khan. (2) *Hindustan mein drame ji tarikha* (History of drama in India). This work contains the long history of the Indian drama during the last two thousand years, upto 1920. The manuscript is available with Agha Sufi's nephew Agha Abdul Rasul Khan. His nephew also has the manuscripts of his other works. viz. *Krishna Kirpa, Shan Islam, Inqalab Europe arf Germany sazish* (Revolution in Europe and German conspiracy) and *Kaleja jo Zamano* (The college days). The last book is a collection of plays. Agha Sufi was not only a successful playwright but also a poet of no mean repute.

P.A.

GHUMAKKAR SHASTRA (Hindi), is a treatise on the various aspects of rambling in 1949 by the great scholar-rambler Mahapandit Rehul Sankrilyayana. Rahul had an insatiable urge for wandering in the most difficult and unapproachable terrains within the country and outside. He devoted decades of his chequered career to rambling and attributes all that he achieved in life to this wandermania. He was an extraordinary wandermaniac, perhaps the greatest amongst those who ever wielded their pen. He perfected the art of rambling to such an extent that he could devise a 'science' out of his rich experiences gathered during his marathon ramblings. To Rahul rambling is the greatest of all religions, a universal religion that has existed for ever and has inspired generations after generations of people who yearn to known more and more. It was Adi Shankaracharya's utterance, "Nistraigunye pathi vicharatah ko vidhih Konishedhah" that Rahul adopted as his life's motto and mission and abided by this 'religion of rambling' all his life. To him, rambling is the only 'cash religion', so to say, in the sense that it brings forth immediate results. He argues that if the primordial man had chosen to lie low in his original mooring and had not moved, man would have made no progress at all. In fact, to him Shankar, Buddha, Mahavir, Nanak, Swami Dayanand and Jesus Christ all owed their greatness in no small measure to their itinerant spirit. A rambler alone can know people at large in their natural surroundings and can hope to delve deep into their psyche. He naturally gets attracted to the ways, living patterns,languages, habits, social practices and the thought processes of people in all lands that he happens to visit. He identifies himself closely with their lot and becomes one of them. These fascinations liberate him from narrow personal bonds and worries and he rises above them. He acquires a carefree disposition and the habit of adjusting with whatever circumstances he is placed in, welcome or adverse. The entire universe becomes a family to him, 'Vasudhavia kutumbakam' in

practice. As he gets more and more detached from his original moorings and rises above parochial personal relationships, he finds himself in a wider world fraternity and enters into close familial bonds extending far and wide. A rambler is, therefore, a liberated soul while still living in flesh and blood.

Rahul attributes his writings to the vast experiences of men of myriad natures, of various lands and communities and used to different patterns of living. He declares in one context: "My wanderings obliged me to wield a pen and my style just moulded itself. The gateway to the world of creativity was thrown open for me by my wanderings thirst and I am obliged, therefore, to this urge of mine. (*Asia ke durgam bhukhandon mein*,). It was for him" a conquest of the world in search of the truth, for artistic creativity and for propagation of good will and understanding all round." (*Ghumakkar shastra*).

The immense pleasure that the author derived from his untiring ramblings led Rahul to write the *Ghumakkar shastra* which is in essence a code for intending ramblers, for he claims to have perfected this art to the level of a discipline, a science. He exhorts his young reader to take to rambling in a big way for its own sake and for forging a better world community. He enumerates a number of benefits that flow directly from this invaluable practice of rambling.

It takes a man into a wider world and enlarges his mental horizon.

His knowledge of men and matters grows richer day by day and he develops a spontaneous sense of fraternity with the whole world.

Coming into contact with men and women of diverse natures, thinking and mental attainments, he acquires a tolerance of other's viewpoints, gets mellowed in the process and sheds his prejudices. He thus flowers into a humanist in the real sense.

He is always alert, agile and on the move. Inertia becomes something alien to him 'charaiveti charaiveti' becomes his life's motto, and so on.

His appeal to the youth, therefore, is simple yet foreceful. "Man is born but once and youth, too, is a one-time phenomenon. Young men and women who have guts, who are venturesome and who are gifted with an indomitable spirit should never lose this unique opportunity. Gird up your loins, O potential ramblers! the whole world fondly awaits you with open arms!"

Ghumakkar shastra is a unique work of its kind in any Indian language and is a forceful document manifesting an indomitable spirit.

Ma.C.

GHUMMAN, KAPUR SINGH (Punjabi; b. 1927, d. 1985) was born at village Dulcheeke (District Sialkot) now in Pakistan and died in a car accident. He graduated from the Punjab University, Lahore and started his career as a teacher. At the end of his career he rose to the position of Director, Language Department (Punjab), Patiala and then Director, Punjab State University Text Book Board, Chandigarh.

He devoted his entire energy to writing and directing Punjabi plays. His full length plays are *Jeundi laash, Band galli, Putli ghar, Manas ki ek jaat, Atit de parchhaven, Vismad nad, Azadi da supna, Noor Jahan, Ucha takht Lahore da* and *Roda Jalali*. His collections of one act plays include *Rab de rang, Zaildar, Galt kimtan, Do jotan do moortan, Kavi te kavita, Kach de gajjre, Jhungalmata, Is paar us paar, Man anter ki peed, Narantar chalde natak, Do kurrian, behran natak*. Some of his plays have been broadcast at the national level.

While directing and producing his plays on the stage, he inspired and involved his entire family in this dramatic venture. He was one of the inspirers and moving forces in popularising the drama-medium and theatre movement in Punjab.

He was a dramatist who believed in doing different experiments in his different plays. He inherited the realistic play tradition initiated by his predecessor Ishwarchander Nanda and wrote some plays in this style. He also explored the folk-literature of Punjab and wrote plays on the basis of this folk-tradition (*Rani Koklan* and *Roda Jalali*).

He won the Sahitya Akademi award in 1984 for his play *Pagal lok*.

S.S.U.

GIAN SINGH GIANI (Punjabi; d. 1923) was one of the earliest Sikh historians. Departing from the tradition of *Janam Sakhis* (The biographical accounts of the Sikh Gurus) he tried to adopt the methodology of a historian. But his sense of historiography is not very profound. His immediate source of inspiration was the works written by his contemporaries like Santokh Singh and Rattan Singh Bhangu.

Giani Gian Singh was the son of Bakhta Singh, a follower of the Nirmala sect of the Sikhs. He got his education from a renowned and learned scholar Pandit Tara Singh Narrotam, and spent the major portion of his life as a Sikh priest in a Gurdwara at Barnala, where he composed most of his literary and historical works.

Some of his important works of poetry as well as of prose are: *Tawarikh Guru Khalsa* (in 3 parts) (History of *Shamsher Khalsa* (Sword, the Khalsa); *Shri Guru Panth Shamsher Khalsa* (Sword the Khalsa); *Shri Guru Panth Prakash* (Account of Sri Guru & Panth); *Ripudaman prakash* (Account of Maharaja Ripudaman), *Itihas Bagarian* (History of the Bagarian House). Depending for his knowledge of the Sikh history on the earlier sources, he writes in a straight narrative style but largely follows the

legendary/traditional accounts given in the *Janam sakhis* and other writings.

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Jagb. S.

GILCHRIST, JOHN BORTHWICK (Urdu; b. 1759, d. 1848) was an eminent Oriental scholar and linguist. He had his early education at George Hariot's Hospital, Edinburgh. He stayed in West Indies before coming to Bombay in 1782 to join Pre-military Medical Corps. in East India Company as an assistant surgeon. Later on he was transferred to Bengal Army in Calcutta in 1783. In 1784 he was promoted as surgeon.

In India, his long cherished desire to learn the Moorish language (Urdu) was fulfilled. Initially he learnt the language in Persio-Arabic script from a munshi. While he was learning the language, he thought of compiling a grammar of this language. Gilchrist was greatly moved with the efficacy, popularity, wide usage, sweetness and rich treasure of Urdu. He was fond of Sauda's poetry and Miskeen's marsiyas. On the basis of his personal observations of the then linguistic situations from Surat to Calcutta, Gilchrist firmly believed that Hindustani was the language of the masses. This strengthened his idea of writing the Hindustani grammar. He visited several centres of learning like Faizabad, Allahabad, Lucknow, Benaras and Jaunpur to know more about this language. In his travels he was much moved by the mushairas. He spent 7 years (1787 to 1794) at Ghazipur in U.P., where he completed and published his first book (1) *English-Hindustani Dictionary* (1786-1790) and compiled (2) *A Grammar of the Hindoostanee Language* (1796), completed other two books (3) *Appendix in Pt. II* (1798) and (4) *The Oriental Linguist* in 1798.

He spent 16 years in learning and researching the linguistic aspects of the Hindustani language. During this period he faced economic hardships and suffered bad health.

Governor General Warren Hastings of the East India Company provided him facilities to undertake research and write books. Apart from the facilities which he received from the East India Company to improve his financial position, he took up indigo plantation in Faizabad, reared silk worms., took up trade in opium and also sugar contracts. All finances earned through these sources were utilised for research and learning. On request he was granted exemption from postal charges by East India Company in 1788 A.D. 150 copies of his works were purchased by the Company for Rs. 12,000 and the entire amount was paid to him in advance. However as even this could not improve his financial position, he had to mortgage the copyright of his dictionary and grammar printed in one volume to Cooper, the printers of the book on the terms that all sale proceeds would be deposited in the account of Mr. Holbybig Booksellers until the total amount incurred on the printing of this book was cleared. He received wide publicity for his books through advertisements.

John Gilchrist suggested to East India Company officials to learn Hindustani for achieving better political and economic gains. His suggestion was warmly welcomed and with the consent of Marquis of Welsely a semi-government school called Gilchrist Ka Madarsa or Oriental Seminary was established in 1799 to train some newly appointed 30-40 junior civil servants of East India Company at a time. This Madarsa served as the nucleus of the Fort William College which was established in 1800 A.D. to mark the memory of Britishers' grand success at Srirangapatnam after the assassination of Tipu Sultan of Mysore. The main objective of the College was to train British civil servants in the Hindustani language, law, history and customs. He was appointed Professor and Head of the Department of Indian Languages in 1800 A.D. Fort William College survived for about half a century but John Gilchrist served it for about 4 years i.e. upto 1804. This is considered as the golden period in the history of this College.

Gilchrist, for the attainment of his objectives attracted scholars and best writers of Hindustani (Urdu) from Delhi and other parts of north India. About 42 scholars were employed on regular basis in April 1801, including Mir Amman Dehlvi, Bahadur Ali Hussaini, Syed Haider Bakhsh Haidari, Sher Ali Afsoos, Lallo Lalji, Kazim Ali Javan, Ikram Ali, Muzhar Ali Vila and Tarinicharan Mitra.

About 10 scholars including Mirza Ali Lutf, Nihalchand Lahari and Shakir Ali were attached to the College who also under the headship of Gilchrist, contributed generously to Urdu prose.

All these scholars worked incessantly to compile and produce books in Urdu prose. The College became a great centre of literary activities even though it made no contribution towards original writings. Translations and adaptations were produced in large numbers and the object of imparting knowledge of Urdu and other Indian languages was achieved successfully. John Gilchrist's last two phases of life in India from 1799 to 1801 and 1801 to 1804 were pleasant, materially comfortable and successful. During the last three years he wrote, compiled and produced the following books (of these the first 4 had been completed earlier during 1786 to 1798). *A Dictionary, English and Hindoostanee, A Grammar of the Hindoostanee Language, The Appendix, The Oriental Linguist, Hindee Exercises, A New Theory and Prospectus of Persian Verbs, The Anti-jargonist, The Stranger's East India Guide to the Hindoostanee*, or *Grand Popular*

Language of India, The Hindee Principles, The Hindoostanee Directory or *Students Introductors. The Hindoostani Manual* or *Casket of India* containing the extracts from Urdu translations and adaptations, *Nastaliq-e-Hindee* (published in three scripts i.e. Perseo-Arabic, Roman and Nagri Volume I was published in 1802 and II in 1806)., *Moral Preceptor, The Hindee Roman Orthoepical Ultimatum, The Hindee Arabic Mirror and The Oriental Fabulist* which consists of Aesop's fables, translated by different translators in Arabic, Persian and other Indian languages like Sanskrit, Brajbhasha and Bengali. All the translations are in Roman script. It was an experiment of Gilchrist's idea to adopt the Roman script to all the Indian languages for which he had already prepared a phonetic chart.

The credit of introducing the first printing press in India also goes to J. Gilchrist. All Urdu works of the Fort William College were printed in nastaliq script for the first time.

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F.B.

GIRADDI GOVINDARAJA (Kannada; b. 1939) is a noted Kannada critic, poet and fiction writer. An M.A. in English (Karnataka University, 1963) with diploma in English studies (C.I.E.F.L., Hyderabad, 1970) he later took an M.A. degree in Linguistics also (U.K., 1973). He is at present working as a teacher of English at Post-Graduate Centre, Kalburgi. His publications include a narrative poem *Sharada* (1956), poems, *Rasavanti* (Juicy one, 1961), *Marlene Manroe* (1974), short novel, *Mannu* (Dust, 1976), short stories, *A mukha e mukha* (That face and this, 1970) and *Hangu mattu itara kathegaly* (Obligation and other stories, 1978). He became prominent as a critic with *Sanna katheya hosa olavugalu* (New trends in short stories, 1965) because it is a pioneering critical study of modern Kannada short story. Next came his study of folk literature *Janapada kavya* (1971) and another book entitled *Navya vimarshe* (New criticism, 1975), which is a study of the concepts of criticism. His third book of criticism *Kadambari: vastu mattu tantra* (The novel: theme and technique, 1976) not only introduces the theory of technique as the exploration of the theme but also contains the application of this theory to some of the significant Kannada novels.

Su.N.

GIRDHAR, (GIRADHARA) (Gujarati: b. 1787, d. 1852) is very famous for his popular work *Ramayana* (1837). For writing this poem he has drawn on Tulsidas and some puranic works and has created his own version of the *Ramayana* in a lucid style. Traditional metres and melodies, simple language and flexible versification have rendered this poem so highly musical that it became popular throughout Gujarat.

Influenced by the tradition of Vaishnava poetry he also wrote devotional poems like *Radha-vivaha-na-baramasa* and *Tulsi-vivaha*. The latter is a series of 26 lyrics which resemble the form of kadavam (cantos) popular in medieval Gujarati narrative poetry. The poems depict in detail the wedding of Krishna and Tulsi. Influenced by Dayaram, he composed a few lyrics about the love between Krishna and Gopi .wherein he occasionally incorporated Braj and Hindi phrases. 'Asvamedh' 'Rajsuyayajna' are his lesser known poems. He has brought into Gujarati the 'Dashamaskandha' of *Bhagavata* in its entirety in his poems on 'Mathuralila' or 'Krishnalila'. His Gokulalila' depicts the same theme in the form of narrative poetry.

Ch.T.

GIRDHAR, KAVIRAYA (Hindi; b. 1713). Nothing is definitely known of Girdhar's time, place or personal life. According to Shivasingh Sengar he was born in 1713. As the language of his verses is, by and large, Awadhi, he may be supposed to have lived in the Awadhi-speaking region. Kundaliya is a metre of Hindi which got almost identified with him for he has written only in this metre. None else compares favourably with him in this respect.

Girdhar's verses have enjoyed great popularity in the Hindi belt. The reason for their popularity is that he has put the essence of his extensive worldly experience into straight and simple verses. They are like sign-posts which, if followed, will save a person from many a trouble and trauma in this bizarre world. The subjects dealt with include familial and social relationships such as those of father and son, of husband and wife, of friendship, and pertaining to enmity, company, faith, fame, fate, wealth, worry, truth, falsehood, financial transaction, etc. It will be futile to search for poetic beauty in these verses but they more than compensate for this lack by their practical utility which they contain in ample measure. Girdhar's language is colloquial and as such very easy to understand. It is a common man's language in the real sense.

De.S

GIRHORI, ABDUR RAHIM (Sindhi; b. 1738, d. 1778) was a Sindhi poet and scholar of Islamic theology. He belonged to Manariya caste. It is said that his ancestors migrated from western Rajasthan to Sindh and finally settled in Tharparkar district adjoining the border of

Rajasthan. Abdur Rahim, after getting formal education in Arabic, Persian and Islamic theology, became the disciple of a Sufi saint, Muhammad Zaman of Lavari Sharif in Sindh. As he had settled in Girhor village of Tharparkar, he came to be known as Girhori. He was very fond of debates on subtleties of Islamic laws and theology. At the age of forty, Abdur Rahim was killed while leading an attack along with his disciples on a temple of Mahadeva about sixty miles away from Girhor. He was buried in his village Girhor where his 'dargah' still exists. Abdur Rahim has written mainly on Islamic laws and Sufi mysticism in Arabic and Persian languages. He compiled 446 preachings of his Master, Muhammad Zaman, in a book in Arabic entitled *Fatah-al-fazl* (Achievement of favour). The book also includes his explanatory notes. Unfortunately, the work does not contain orginal Sindhi text of the lectures delivered by Muhammad Zaman, which would have been a good specimen of 18th century Sindhi prose. Another significant compilation of Abdur Rahim is *Sarah abyat Sindhi*. It contains eighty-four Sindhi verses of Muhammad Zaman with commentary in Arabic by Abdur Rahim. Fortunately, this work contains the Sindhi text also. These verses are considered to be the gems of Sindhi poetry having profound mystic thought and poetic beauty. The work has been translated into Sindhi with the title *Abyat Sindhi* (Sindhi couplets) by the eminent scholar, Umar bin Muhammad Daudpoto, and published in 1939. The same scholar has critically edited the Sindhi poetry of Abdur Rahim in a book *Kalam Girhori* (1956), on the basis of manuscripts and old litho-printings collected by him from different places in Sindh. The work was published by Sindhi Adabi Society from Karachi in 1956. Girhori's Sindhi poetry mainly deals with Islamic laws and religion. However, there are certain verses that express mystic thought artistically and can be regarded as specimens of good poetry.

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M.K.J.

GIRI, AGAM SINGH (Nepali; b. 1928, d. 1971), a poet of distinction, is regarded as one who best represented the Indian Nepalis in Nepali literature. His five poetical collections are: *Yad* (Remembrance), *Atma vyatha* (Anguish, mine), *Ashu* (Tears), *Jivan git* (Life's songs), *Yuddha ra yoddha* (War and warrior) and *Jaleko prativimba: roeko pratidhvani* (A burning image and a weeping echo). The first collection was published in 1955 and the last one was published posthumously in 1978 and it was awarded the first Bhanu Puraskar in 1979 by the Nepali Academy of West Bengal.

Giri writes of sadness felt incessantly by him and a rather over-burdensome sadness pervades his poems. No product of any personal trauma, yet this sadness was intrinsic to Giri's own nature. The poet's painful realisation of the sad plight of Indian Nepalis made it later more acute and the poet discursive. Nevertheless, a majority of the best poems of Giri fall in the latter category of his poems. In his first phase the poet alternated between inwardly cognizing his sadness as though in purity when poetry was for him 'a painful expression of an accursed life' and focusing it outward and bearing it in fusion with other feelings as an in-grown aspect of the existing social reality. The second choice or tendency perceptibly gained on the first.

Of the Indian Nepalis who, Giri felt, are today only a faint shadow of their former glorious self, he says:

> You have become unrecognisable here
> Blood in your cheeks has dried up
> The light in your eyes is gone,
> You look like a child who has fallen asleep sobbing,
> Like a prisoner tortured long,
> The ill-fated whose morsels are snatched away
> And the house dispossessed------
> I have come only to see whether you are 'You'
> But, you have become unrecognisable.

Ever of romantic temperament in his writings, Giri wrote lilting metrical lines and smoothly rhythmical free verse with equal ease. He opted increasingly for the second in his later days in an effort to selectively take in some of the agreeable aspects of modernist writing. He wrote *Yuddha ra yoddha* (War and the warrior) making relevant to the Nepalis (Gorkhas) on a grand scale the ringing declaration of Netaji Subhas Bose: 'You can perhaps force a man to shoulder a rifle but you can never make him fight to give his life for a cause which is not his own'.

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B.R.

GIRIJAKALYAN (Kannada). Hariharadev of Hampe is the author of *Girijakalyan*. He was out and out a Kannada poet and a poet of the masses too. He was revolutionary and anti-traditionalist. It was because of the effect of his untiring efforts that the flow of Kannada poetry took a sharp turn in its course and shaped itself altogether in a new form. The growth of poetry, so far confined to palaces only, extended to monasteries also. A new purposeful literature understandable to ordinary man was produced. Devotion became the nucleus of Kannada literature. Thus the modernity of Harihara became an

ideal to the poets of the later period. His *Girijakalyan* distinguished itself as a great epic.

The story depicted in it is same as that of the famous *Kumarasambhava* by Kalidasa, the celebrated poet of India. The theme of the *Kumarasambhava* is the birth of Kumara, the son of Shiva and Parvati and the destroyer of Tarakasura. Harihara narrates the same story only with the difference that he has named his work *Girijakalyan* and not *Kumarasambhava*.

Girijakalyan is an epic in champu style. Though the author follows the trend of poets prior to him championing champu style, he never yields to traditionalism. The style, language and composition used in *Girijakalyan* speak of his revolutionary attitude towards poetry. Descriptions, characterisation, and the language are not at any stage difficult or complex to understand. The most outstanding character of the epic is that of Girija on whom the story is built up. Harihara has not spared any of his aritistic abilities in chiselling her. Shiva's role is secondary but his omnipresence is felt always through the thoughts, views and ideas of Girija.

Being a devotee himself, Harihara has reached the zenith in describing Girija as a devotee, and her devotion to Shiva. All the remaining characters in the story appear to be secondary to her, but they have their own individuality, and are never lost.

The descriptions of Harihara are attractive. Even the customary descriptions which are his own creations, are quite appealing. These are enchanting descriptions of Girija's childhood and youth. War with Tarakasura, burning of Kama and other situations are quite picturesque. Descriptions of Tapovana and penance of Girija, though they appear to be bit lengthy, are capitvating. None can equal Harihara in the art of creating a proper situation or in telling a story.

Harihara wrote in a common, colloquial language understandable to an ordinary man and here lies his greatness as a poet of the masses. According to him poetry should be simple, meaningful, powerful, and purposeful.

In poetry all the nine rasas should find place according to Harihara. However, bhakti-rasa over-rides all other rasas in his works. Anything that is described is pervaded by bhakti-rasa in all the works of Harihara. He is a trend-setter who inspired a lot of poets belonging to his age.

M.S.S.

GIRIRAJ KISHORE(Hindi; b. 1936). He passed his M.A. in social work. After having worked in various administrative capacities, he is at present holding the position of Registrar at the Indian Institute of Technology, Kanpur (U.P.). A novelist, short story writer and a playwright, his first story was published in 1959. He is one of those contemporary story writers whose mind encompasses vast and varied contextual situations of life. He has the faculty to express different moods of men. He depicts the various frustrations, disabilities and the affectations of the upper middle class with a commendable depth of feeling. Realistic descriptions, authenticity of personal experience and objectivity are characteristics of his short stories.

The stories of *Paperweight* unfold the helplessness of people who cannot take their own decisions, and the inertia reflects calamitious mental confusions, they represent contemporary mood on a vast scale and are honest documents of defeat. *Rishta aur anya kahaniyan* demonstrates the objectivity of the artist, the authenticity of personal experience and the actuality of the environment.

'Log' depicts a world that is fast fading and dissipating. 'Jugalbandi' presents a picture of the mentality of two parallel generations. The author succeeds remarkably in capturing the social and political awareness of a historically important age with its all anomalies and inner contradictions.

Chiriyaghar is a novel that delineates the style of functioning of a governmental organisation along with the mentality of its staff, the rampant corruption and the situations that mark deviational behaviour in respect of human relationships. In *Yatrayen*, the contemporary sense of apprehension and disintegration has been expressed through the medium of symbols on a vast canvas. In *Indra sune* Giriraj projects the model of capitalist development, through the medium of fantasy with all the incongruities permeating social, economic and cultural levels.

Yatha prastavit uncovers some humanistic aspects in the context of corrupt functioning of the administrative torture cells. In *Praja hi rahane do* the author shows how one person's avariciousness affects the society. He depicts it through the blind rule of Dhritarashtra and the thoughtless cravings of Gandhari and interprets it in the modern context of life with a scathing satire on power hungry rulers. His *Narmada* (1970) and *Badshah-ghulam-begum* are successful and stageable plays. Through his plays and stories he unveils the tottering and decadent mentality of Indian administrative set-up. The conspiratorial and mad craze of careerism drives a man to the point of lunacy. In *Ghas aur ghore*, the conflict regarding relevance of playwrighting surfaces repeatedly. In *Chehre, chehre, kitne chehre* the same conflict gets transformed into experimentalist creativity. In his dramatic creativity the author uses 'chorus', 'masks', 'symbols', 'movement' and 'signals' as his tools.

Some of his other important works are *Char moti meab* (Short story, 1963), *Neem ka phool* (Short story, 1964), *Shahr dar shahr* (Short story, 1976), *Do* (Novel, 1979), *Davedar* (Novel, 1979) and *Khoye huye ki khoj* (Play, 1980).

Gov. R.

GIRISH (Hindi; b. 1899), real name Girijadutta Shukla born in Jaunpur (U.P.), after his graduation from the Allahabad University, launched his literary career as a poet under the guidance of his mentor and a contemporary stalwart, Ayodhya Singh Upadhyaya 'Hariaudh'. Girish was a poet, novelist and literary critic. As a poet, however, he did not scale the heights he aspired for. His output as a poet, apart from stories published in contemporary journals, is limited to just one epic poem titled *Tarakvadh* which he published in 1958. It adopts a purely narrative style and draws on the *Kumarasambhav* for its plot. As a work of poetic creativity, it does not rank very high with the critics because of its matter-of-fact and unimaginative descriptions. Nor does it focus on spots which could have been portrayed with sensitivity and imagination bringing out the interplay of human emotions and their inner conflicts. His major work, however, lies in the field of literary criticism. His studies during the early period of the growth of literary criticism in Hindi bear the stamp of deep understanding of literary excellence, sensitivity and values. Even though he tries to be dispassionate, his strong likes and dislikes, his partisanship do manage to show up through his criticism. His major critical works, viz. *Mahakavi Hariaudh (1934), Guptaji ki kavyadhara (1936) and Acharya Ramachandra Shukla* (1955) are indeed commendable. In the area of fiction, *Babu Sahib, Jagadguru, professor, Vidroh, Pandaji, Lambodar Tripathi and Bahta Pani* deserve special mention.

Ma. C.

GIRISH (Marathi; b. 1893, d. 1974). Shankar Keshav Kanetkar alias 'Girish' was one of the poet members of 'Ravikiranmandal', who wrote representative poetry of Ravikiranmandal School. He has written poetry of both the types, i.e. lyric (gitikavya) and long narrative (khandakavya).

The following anthologies of lyrical poems were written by him: *Kanchanganga* (1930), *Phalabhar* (1934), *Manasmegha* (1943), *Chandralekha* (1951), *Kanchanmegha* (1955), *Soneri chandane* (1961) and *Amrita* (1970).

There are more than 300 lyrics on a variety of emotional experiences in all these anthologies. The sentiment of love does not seem to be predominant in Girish's poetry, in comparison with his respectful attitude towards public figures of prominence as well as institutions. His devotion to God is expressed in some of the 'abhangas' he has composed. It was befitting to his times that some lyrics were the direct expressions of the feelings for forsaken widows and the down-trodden. The characteristic feature of such poems is that they are the works based on the objective observation rather than on deeply felt pity. His observation of the country life is quite discernible in his nature poetry. Some dramatic poems are written by him in the poetic style of Tambe. Though quantitatively large, his poetry has some qualitative limitations. Didacticism, marring the aesthetic value, makes them commonplace. However, fine lucid composition and well balanced natural emotions adorn his poetry.

Chandralekha, a later anthology of poems, is representative of some of his new aspirations displaying his loyalty to the changed times.

In 1954, Girish rendered a free translation, entitled *Aniketa* of 'Enoch Arden' the famous poem of Tennyson.

He wrote many lyrics and kept up the tradition of the poetry of Ravikiranmandal School.

His contribution towards long narrative poetry also catches one's attention. *Abhagi Kamala, Ambarai* and *Kala* are the three longer pieces of this type. *Abhagi Kamala* depicts the miseries of a Hindu widow. This long narrative poem shows the felicity of his descriptive power, mainly that of nature, and portrayal of the emotional exuberance of human psyche.

Ambarai is a narrative poem composed in 'saki' metre; its chapters are aptly entitled as 'bahar'. It deals with a farmer's life, and how the wife of a victim of social oppression succeeds in getting rid of it. The social environment of the rural life is presented in a local dialect. The songs like 'Nyaricha vakut hoil', 'Tuzhya navachi godi lai jiva' and 'Pirtichi kirat' incorporated in it add to the grace of the narrative form. *Kala*, the third poem, comparatively a shorter one narrates the love of Kala and Mohan leading upto to despair at the end.

Along with Yashawant ans Madhav Julian, the stalwarts of Ravikiranmandal, Girish also proves his competence in handling the form.

Known and recognized chiefly as a poet, Girish has written some prose also. *Kavyakala* and *Parimala* are the collections of critical articles. *Rasagrahana* presents before the reader the critical appreciation of some contemporary poems. *Marathi natyachhata* is a treatise on 'natyachhata'. *Mala bhetlele vidyarthi* is a book of character-sketches, while *Mazhi punyamandire* is a book wherein some of his experiences related to the field of education are narrated.

All these books lead one to concluded that though predominantly a poet, Girish has his own contribution to Marathi prose literature as well.

M.J.

GIRTI DIWAREN (Hindi), a novel by Upendranath Ashq about the urban lower middle classes in India, was first published in 1947. It moves from one small locality to another; from the Kallovani area in Jullundur to the area called Changad in Lahore, and presents a minutely observed picture of the lives, loves and joys and frustrations of the men and women who live and love and have their being in these narrow lanes and bylanes, inside the tiny rooms with their unmitigated squalor and poverty.

Chetan, the hero of the novel, is a sensitive young

man, who cringes under the poverty all around and within his social set-up, and is desperate to beat out of it somehow. The title of the novel, *Girti diwaren*, means literally, the crumbling walls. It is these crumbling walls of tradition, of moral values and familial ties, which lead Chetan from one adventure to another driving him, from his mistress Nila, back into the arms of his pregnant wife Chanda, whom, he finds he does not love anymore and finally to the dispensary of the cratty Vaid, Kaviraj, who exploits the vulnerable young man again and again.

In the goodness of his heart and his irresolute temperament, Chetan makes a break from the traditional hero of Indian fiction, who is not only wilful but also supremely confident and aggressive. Chetan has all the diffidence of a young man from the lower middle classes, with a very middle class desire to succeed. Ashq has aimed, in presenting him, at portraying reality, and not the ideal. Most of the questions he raises are concerned with his personal salvation. He does not fight for public causes, but for private ones. Life, as Ashq himself says in the novel, is not pure gold, but an alloy made of various metals, and one should accept it as such.

Linguistically and structurally, the novel with its clear-cut phrases and irony of tone is well able to retain the objectivity of the theme. The local phrases are interwoven effortlessly with Urdu and Hindi, and result in a very interesting kaleidoscopic pattern, which brings an entire era and regime alive once again.

M.P.

GIT-FAROSH (Hindi), the first collection of poems of Bhavaniprasad Mishra, was first published in 1956. It contains his poetic compositions from 1930 to 1945 with a poem written in 1947 (Git-farosh) and a poem of 1953 (Shabdon ka mahal) as exceptions. He shot into instant fame because of his Git-farosh and even today it remains one of his most popular poems. The anthology contains primarily poems describing the beauty of nature, especially of the Vindhyas, Satpura ranges and Ravi areas. The undulating scenery of these areas are like childhood-friends of the poet. He does not go to nature for advice like the poets of the 'Dwivedi' era nor does his interest in nature stem from a sense of wonderment and curiosity as it does in the case of some of the poets of the 'chhayavad' period. He has a sense of affinity with both the softer and more forceful aspects of nature, a oneness at once Indian and innate.

While Bhavaniprasad's poetry is appreciated by the intellectual fraternity for its zest for life, social awareness, sublimity and contemporary outlook, he is equally popular in communicating with the man in the street because of his forthright style, keen insight into his problems and unassuming honesty. He is so simple, direct and forthright in his expression that his commonness itself makes him uncommon. He may be linked with the tradition of Khusrau, Kabir, Rahim, Maithilisharan Gupta and Nirala who took inspiration for their creativity from the folk-life and its simple achievements. The simple, informal and natural depictions in *Git-farosh* are typical of his style which continues to develop through constant touch with the people and their language. He succeeds in bringing his poetic diction close to that of the common man whose oneness with nature he so adeptly underlines. In fact, he manages, at times, to erase the distinction between poetic language and the common language of the people. His faith may have floundered a bit in his later poetry but in *Git farosh* we find the poet giving us remarkably clear-cut pictures of his unflinching zest for life and Gandhian tenets. Poems like, 'Dhan parva', 'Meri nata', 'Asha git', 'Tyohar ki patkan' and 'Git-farosh' are especially relevant in this context.

R.L.

GITAGOVINDA, ITS INFLUENCE (Pan Indian). The *Gitagovinda* is a medieval text created long after the perennial sources of philosophic writing, speculative thought and epic literature had gone through many meandering vicissitudes of Indian history.

No doubt the hero, and perhaps the heroine, were known and the prototypes of the characters traced back to vedic, even prevedic, sources and the collective psyche of the Indian people was familiar with the content and the symbolism. Nevertheless the emergence of both Krishna and more particularly Radha of the *Gitagovinda* was the gift of a poet and creator without a finished model and a predecessor. Historically, the writing of the *Gitagovinda* and its spread throughout the Indian sub-continent coincides with repeated invasions, wars, battles, feuds, rise of principalities and the rest. In literary history, it is the period of the rise of regional literatures inspired both by Sanskrit textual literature and indigenous oral traditions, but with a distinctive identity specific to each cultural region.

The spread of the *Gitagovinda* into different parts of India and its unique impact on the literary and the artistic traditions of India has thus to be viewed against a background of political unrest and the absence of a central political power for the best part on the one hand and the emergence of distinctive regional or local styles in religion, art and thought on the other. The popular movements of bhakti and other allied cults were both sustained by it and in turn became the vehicle of mobility of a poem which could be comprehended on many levels of consciousness through multi-media of word, sound, line, colour and movement.

The last three decades have brought forth a body of primary material which makes it possible for us to identify the landmarks of the mobility pattern of this work into different regions and different levels of society. Our study has revealed that there is hardly a region or a literature it

does not touch and transform. Its influence permeates into the recesses of each regional literature and artistic style and brings about a transmutation which can be clearly distinguished from the nature of influence exerted by the epics, the Puranas and the rest. Unlike the epics and Puranas, it determines the development of particular theology and dogma without ever shedding its pure literary quality. For purposes of dilating upon the influence of the *Gitagovinda*, it is necessary to take into account the nature of archaeological, literary and political material which has to be tapped.

First and foremost are the manuscripts of the *Gitagovinda* from different regions of India and from Nepal. The first date comes from Nepal (1348). It is a short recension comprising the 24 cantos without the seventeen verses which appear in the longer recensions.

Alongside is the valuable epigraphical evidence from Patan (1295) which quotes the *Gitagovinda*. From this evidence, it is clear that the *Gitagovinda* had travelled to both Nepal and Gujarat within fifty years from the date of its composition.

Little is known of the tradition of the *Gitagovinda* between the 14th and mid-15th centuries although from external evidence, it would be possible to deduce that commentaries continued to be written. Amongst the most valuable are those from Orissa and Bengal of the 13th and 14th centuries. By the late 15th century, there is a renewal of interest and commentaries on the *Gitagovinda* appear in all parts of India, but particularly in Rajasthan and Gujarat. From all accounts, it would appear that the singing of the *Gitagovinda* was well established in the Vaishnava centres of Patan by the end of 13th century, and it must have continued all through the 14th so as to be responsible for the writing of major commentaries in the 15th century the two most distinguished of these being of Mananka from Gujarat and of Kumbha from Rajasthan. In the 16th century appear many more in other parts of India, particularly Orissa, Bengal and Karnataka. We must also remember that this period coincides with two other major events. First, the birth of Chaitanya and his interest in the *Gitagovinda* and the second closely related to it i.e., the emergence of the Jagannath cult and the supreme place of Puri as a centre of pilgrimage. The commentaries and the imitation, together with the translations are prolific in Orissa and Bengal, Rajasthan, Gujarat and Karnataka follow suit. By the 15th century, the original *Gitagovinda* and its imitations, chiefly the *Abhinava Gitagovinda* must have been so well established that it led to a heated controversy on whether the *Gitagovinda* or its imitations, the *Abhinava Gitagovinda* would be sung in the precincts of the temple. This history of controversy runs parallel to the discussion of the application of the original ragas or different ragas to the prabandhas of the *Gitagovinda* in Rajasthan and elsewhere.

A perusal of the textual material, the commentaries and the imitations makes it clear that while the *Gitagovinda* became central to the ritual, the theology and the doctrine of the followers of Chaitanya, it was an artistic creation for western and central India. Also the singing of the *Gitagovinda* was common to both the East and the West, but in each case, modification of the ragas and talas was considered necessary. In the South, it permeated all levels of society and gave rise to the particular cult today identified as the Radha-kalyanam tradition. While this was one line of development, there was the other of equal significance. From the South came the Telegu Guru Mimparaka to Vrindavana. He more than any other single influence lifted Radha of the *Gitagovinda* from its literary sources and gave her an independent status and place as a deity. This process of a literary creation, assuming the dimension of a pervasive myth culminating eventually as a deity is perhaps unique in the history of religions and literatures and the arts. Slowly but surely Radha travels to different regions and to cults and the arts on her own or in conjunction with Krishna, but with an identity which can be clearly distinguished from the literary creation of Radha by Jayadeva.

Equally powerful and pervasive is that other movement where the *Gitagovinda* travels in its sung or dramatised version, but the theology and the doctrine centre around the figures of Krishna and not Radha. The most characteristic example of this is Shankaradeva of Assam. In his works, the tradition of the Krishna of the *Bhagavatapurana* and that of the *Gitagovinda* coalesce but it is Krishna and Madhava who are predominant and not Radha. In the 17th and 18th centuries begin the rituals of Guruvayur temple in Kerala. Here too, while the *Gitagovinda* is accepted and becomes part of the ritual of the temple, the worship is restricted to Krishna and excludes Radha.

From Vrindavana begins the tradition of the 'yugala' or jugalarupa when Krishna and Radha are seen together and as inseparables. The deified form of Radha and its spread to different parts of India particularly Bengal and Manipur have to be traced back to the happenings in Vrindavana.

From the above, it will be clear that Jayadeva was the fountainhead of three or four different types of development of the Krishna cult from the 14th to the 17th centuries.

These were all co-eval. In some temples, the *Gitagovinda* was sung to the image of Krishna alone, in others it was to the image of Radha, in yet others, it was to both. In theology also, it gave rise to two distinct doctrines of the Goswamis, some subscribing to the advaita school and others to the dvaita. A further development is in evidence in the consideration of Radha as the 'svakiya' and others as the 'parakiya nayika'.

In tracing the literary and pictorial and performing arts traditions of the *Gitagovinda*, cognizance must be

taken of these varied developments which influence and are in turn influenced by literary and artistic developments. In literature, the *Gitagovinda* was responsible for four distinct types of commentaries/imitations and translations:

1) The commentaries which understand the *Gitagovinda* purely as a theological work. To this category belongs the work of all the Goswamis.

2) Literary commentaries which comprehend and interpret the work as an alamkara text and analyse it only from the point of view of the alamkara and nayaka and the nayika-bheda. Chief amongst these is the *Rasikapriya*.

3) Commentaries which look at the text of the *Gitagovinda* as a work of erotics and comment on it as the kamashastra or kokashastra.

4) Commentaries which view the *Gitagovinda* from the point of view of music. Kumbha's *Sangitaraja* along with *Rasikapriya* throws valuable light on this. Later, the works of Lochana and the writer of *Hridyakautuka* are important from the point of view of music; also are the Oriya commentaries particularly the *Sangitakalpalata*.

5) Prose dramatised works based on the *Gitagovinda* are equally popular. They are either called the sangitanataka or the goshthis. The earliest amongst these is the Piyushalahari of Jayadeva II. Perhaps Orissa followed by Bengal was the centre of this genre of writing in both Sanskrit and in the regional languages.

6) Imitations of the *Gitagovinda* in verse were written in all parts of India. These could be divided into the imitations of the *Gitagovinda* based on the Krishna theme and others which followed the format of the *Gitagovinda* in metrical patterns, vocabulary but substituted Rama, Shiva, Durga and other deities for Krishna. These works are innumerable. Perhaps in this respect, the *Gitagovinda* is second only to the *Meghaduta*.

7) Translations of the *Gitagovinda* are there in all regional languages. Some are faithful verse translations, others only generally based themselves on the *Gitagovinda*.

Although no early illustrated manuscripts of the *Gitagovinda* are known, the pictorial interpretation of the *Gitagovinda* must have come into vogue fairly early. To date over forty illustrated manuscripts of the *Gitagovinda* are known. They belong to all parts of India except South India.

A bare listing of these sets of miniature paintings is indicative of the popularity of the theme. Considering that most of this activity was co-eval with the earlier art of Mughal paintings, it is surprising that the theme is unknown in Mughal miniatures.

1) The first amongst these is a 15th century *Gitagovinda* from Gujarat dated approximately 1438. Mazumdar drew our attention to it as far back as 1938. It contains ten illustrations of the avataras and one of Devi Sharada.

2) A complete *Gitagovinda* possibly dated late 15th century is now in the B.J. Institute in Ahmedabad. It has thirty-five illustrations.

3) Two or three illustrated folios of *Gitagovinda* in the popular Mughal school are kept in Coswaji Jehangir collections.

4) A set of *Gitagovinda* paintings in the *Chaurapanchashika* style is now in the Prince of Wales Museum.

5) Out of an incomplete set of *Gitagovinda* paintings from a set which must have had about 134 paintings, only 17 folios are now available. This is in the Jaipur City Palace Museum. These have been placed in the first decade of the 17th century.

6) A set of *Gitagovinda* paintings is in the N.C.Mehta collections. This is a magnificent set of paintings, about 194 in all, in which all the verses are illustrated. This too has to be placed about 1600-1610.

7) A set of *Gitagovinda* paintings is with the Kankaroli Maharaj. Stylistically they are very close to the sets of *Gitagovinda* paintings mentioned at 5 and 6 above. They belong to the last decade of the 16th century or the first decade of the 17th.

8) A remarkable set of paintings along with a text of the *Gitagovinda* in Bagari from Javar in Mewar with a dated colophon of 1594 is also available. These paintings clearly show the emergence of a popular school of painting which does not discard the extended eye.

9) A set of *Gitagovinda* illustrations is in the Sarasvati Bhandar, Rajasthan. This is a set of thirty-five *Gitagovinda* paintings with a small format rendered in a typical Mewar idiom. These would have to be placed around 1650-1660.

10) Three sets of *Gitagovinda* paintings are in the Udaipur Museum. These are scattered folios, executed in different idoms of the Mewar School. All these have to be placed at the end of the 17th or early 18th century.

11) A set of *Gitagovinda* drawings in the Bundi style is now in the Bharata Kala Bhavan collections. The set must have had about 180 drawings. Of these 100 are extant.

12) An illustrated *Gitagovinda* manuscript from Assam with 112 illustrated folios belong to the first half of the 18th century. It has an Assamese translation of Kavichandra Ramanarayana followed by a Sanskrit text. The pictorial rendering is in a typical Asamiya idiom.

13) A *Gitagovinda* set in the Malwa idiom is now in the private collections of the Maharaja of Jaipur. About ninety paintings of the set are known.

14) From the 16th and 17th centuries onwards appear many illustrated *Gitagovinda* sets on palm leaf and other material including ivory, from Orissa. Nearly thirty such sets are known. More important amongst these are exhibits Nos. 24, 35, 44 and 46 of the Orissa State Museum. The *Gitagovinda* of Orissa is preserved in the Ashutosh Museum and two folios are also kept in the

Indian Museum, Calcutta, and the British Museum, London. Finally a paper manuscript of the *Gitagovinda* with folios in the National Museum and Jagdish Mittal and Bharat Bhavan collections is also known. A magnificent *Gitagovinda* in the Orissa style is in the collections of L.D. Institute of Indology, Ahmedabad.

15) From the 18th century onwards appear the several Pahari sets of the *Gitagovinda*. The most important amongst these being the *Gitagovinda* folios now in the collections of the National Museum, Chandigarh Museum and the Bharati Kala Bhavan in the Basohli style.

16) Scattered folios of the *Gitagovinda* in the popular Mughal, Kotah and the Kishangarh schools are in diverse private collections, Salarjung Museum and the Goenka collections.

17) Then appear the early 19th century sets of the *Gitagovinda* in the Kangra, Guler and Nurpur styles, all scattered in the collections of the National Museum, the Salarjung, the Bharati Kala Bhavan, the Chandigarh Museum, the Lahore Museum, N.C. Mehta Collections and the collections of the Victoria and Albert Museum, the Boston Museum of Fine Arts and many other private collections. Most of these are published, but not all.

18) In the 19th century, we have to return to the *Gitagovinda* sets rendered in the Jaipur, Amber and late Rajasthani schools. Amongst these are three sets in the Jaipur City Palace Museum. One of them is a rendering of the *Gitagovinda* as a musical text and thus closely related to the Ragendra sets of the earlier period.

19) Two sets of *Gitagovinda* paintings found in the Darbhanga Sanskrit University Library are also of the 19th century. Each has illustrated folios.

20) An incomplete set of *Gitagovinda* illustrated manuscript comes from the Bir Library, Nepal. These illustrations have to be placed about the end of the 18th and the early 19th centuries.

21) The tradition of illustrating *Gitagovinda* verses on book covers and patas continues in Bengal. Of these, an important manuscript from Bengal was brought to light by Stella Kramrisch in an article in the JISOA No.1945.

Besides these, there are other scattered folios too numerous to be listed. Nevertheless, even from this listing it is obvious that the *Gitagovinda* had an unparalleled popularity in the pictorial traditions of India, extending from the East to the West touching Nepal, Bengal, Orissa, Himachal Pradesh, Rajasthan and Gujarat. It is, however, surprising that no *Gitagovinda* illustrations are known from Andhra Pradesh, Tamil Nadu and Kerala where the *Gitagovinda* singing and dramatic traditions had without doubt left a deep impact. Equally surprising is the absence of the *Gitagovinda* pictorial manuscripts in Manipur where the singing and dance traditions of the *Gitagovinda* took firm roots in the 18th century.

The singing, dance and theatrical traditions of the *Gitagovinda* constitute a parallel stream. These traditions are important both for their historical value as also the fact that they survive in their living continuities. There is hardly a region where collective or solo singing is unknown. In some regions, the traditions are rich and alive, in others one can only surmise on the basis of commentaries, textual references and historical accounts.

As had been mentioned above, Rana Kumbha's commentary is an important landmark in the sangita commentaries. *Gitagovinda* must have been sung fairly previously for Rana Kumbha to remark that the original ragas and rasas are no longer valid and that he must take into account contemporary situation. Later Lochana in the *Ragatarangini* asserts the same. Surprisingly, however, no tradition of the *Gitagovinda* survives in Rajasthan although no conclusive statement can be made. This is also true of Gujarat, although it is learnt that the Rani Palitana and others used to sing the *Gitagovinda* until the thirties of this century. The fact that it was sung is also borne out by the records of the Bhavanagara Palace from the published account of the palace singer in 1910.

In contrast, however, the *Gitagovinda* is sung in different regional styles at different levels of society in Kerala, Tamil Nadu, Andhra, partially in Karnataka, Orissa, Bengal, Manipur and in many substyles of Hindustani music.

Here different levels of *Gitagovinda* singing can be discerned:

a) It is sung in the inner sanctum of temples, as in the 'garbha guha' as solo singing. This is its most exoteric level. Here the most important traditions are in the Guruvayur temple, Kerala, the Jagannath Puri temple, Nabadvipa temple and a few temples of Mathura.

b) Outside the temples in the courtyard it acquires a dramatised version. Often the men appear in the women's garb and the tradition can be reconstructed from historical accounts.

c) The bhajana singing tradition of South India, particularly in the festivities connected with Magha samkranti today it is popularly known as the Radha-kalyanam tradition. This is largely collective in nature. Here Radha is married to Krishna with the twenty-second prabandha.

d) A related bhajana tradition restricted to women is the *Gitagovinda* which is also of the bhajana genre but in accompaniment with the Kumrai is known to Karnataka, Tamil Nadu and Kerala.

e) *Gitagovinda* verses are also incorporated in the kirtan traditions of Bengal, Orissa and Manipur. This is a sub-class by itself. Sometimes it is only singing; at other times, it is an accompaniment to the dance particularly in Manipur and the Nabadvipa tradition.

f) The *Gitagovinda* is also sung in the melas predominantly the Vairagi mela and Kundali of Birbhum region in Bengal. It also coincides with Magha samkranti.

g) The *Gitagovinda* padas have been rendered in the

sophisticated classical styles of both Karnataka and Hindustani music. Many composers have rendered these in their distinct sampradayas. Of these the compositions of Iyer Varadachar in the South, the Gwalior Gharana in the North are well known. So also is the important stream of sopana singing in Kerala and the ashtapadiyattam.

All the singing traditions of the *Gitagovinda* are closely related to the dance and dance-drama traditions of the *Gitagovinda*. Orissa and Manipur have sustained a continuity specially in the latter. In North and South India there have been recitals by contemporary artists. The two important compositions are those of Rukmini Devi and Mrinalini Sarabhai. Rukmini Devi assiduously collected the musical renderings of the Karnataka musicians and composed her dance-drama. Mrinalini Sarabhai's approach has been more eclectic in nature. *Gitagovinda* is performed in all forms of Indian dance mainly Bharatanatyam, Odissi, Manipuri, Kuchipudi, Kathak and in the Manjuthara of Kathakali. It is today an indispensable part of the reportoire of these dance forms.

Apart from the doctrinal turn that the *Gitagovinda* takes, it is perhaps necessary to identify the artistic qualities of the work which make it possible for the work to effect influence and transform all that it touches.

First and foremost is the manner in which Jayadeva transforms the character of Krishna. The Krishna of the *Harivamsha* and the Krishna of the *Shrimad-bhagavata* was undoubtedly a cowherd pastoral being, but he was primarily a symbol—a symbol of the godhead, the unity which could multiply itself into the plurality.

This indeed is the significance of the myth which has been reinterpreted a hundred times, As we follow the Krishna of these Puranas, including the *Vishnu-purana*, we find a character arising out of a primeval agricultural psyche into a godhead whose pranks and relationships with the mother figure Yashodhara and the plurality symbols of the gopis, we become familiar with. The descriptions and the attributes are clear and unambiguous. By the time of the *Vishnu-purana* and the *Srimad-bhagavata* Dashamaskandha, he assumes the status of the unity principle in undisputable terms. The gopis are his parts. He recreates himself and the formless or one form is seen in the multiple forms and merges back in the formless or the one form. This is the symbolism of the rasa and its various versions. One could follow the contours of this development through many puranas and the kavyas. The mood of autumn, the vernal moonlight of the *Harivamsha* become the spring of the Dashamaskandha. Krishna who multiplies himself in the *Vishnu-purana* becomes the one part of the *Bhagavata*.

But Jayadeva's Krishna is none of this. He is first and last a human, a god in pain, a god and man who grows line by line, verse by verse, prabandha by prabandha throughout the twenty-four cantos. He is the small diffident boy being escorted by one maturer. The human drama begins at night, but is over all too soon. The adoloscent Krishna is attracted by and attracts all those others and the one Radha watches, yearns and is jealous. In remembering her first night with him, she recalls the delicacy of the first union in shades subtler than any painting could capture. The mood of despondency overtakes him as it takes the other, but not for a moment does the poet let us forget that this is all play (lila), the human bond is elsewhere. The verses of the prabandha 'lalita-lavangalata' and 'chandanacharchita' resound with the sound of music, the youthful flowering of spring, the hum of bees, and yet nowhere is Radha forgotten. The despondency which follows is that of lover in anguish.The lover who traverses the lonely paths and trudges through the Yamuna, is a man forlorn, alone conscious of his wantonness, his incompleteness without her. No remorse had touched the Krishna of the Puranas. It is Jayadeva who invested his hero with this human quality of being incomplete without her. Godhead though he is, he must suffer the pangs of separation as the human and with an equal intensity. While he suffers, the jealousy and the anger of Radha mounts. Her wild fancies reach new heights and then she crumples to the depth of depression, of anguish and of intensity of emotion, and passion is arrested beautifully in intensity of emotion' and passion is arrested beautifully in the two sargas which follow each other in quick succession, namely 'rati sukha sare' and 'pashyati dishi dishi'. He is the human lover on the bank of the Yamuna making his bed of lotus shoots and leaves, startled by the slightest sound of a nestling leaf, she is the waning anguished one who looks and looks not in the recess of her abode but within herself. Most poignant is her imagining herself—both as herself and as him. And yet the two are one, the first outdoors and the second indoors—simultaneously they are separate, apart and yearning. The reconciliation of the two is neither early nor smooth. In the Puranas, the God appears, the God disappears. In the *Gitagovinda* it is the human figure of Krishna who yearns and pines, is anxious to return and powerless to make the first tangible move.

The sakhi persuades him and persuades her in poignant words. Krishna arrives only to be rebuked and reprimanded through the famous verses of 'yahi Madhava' and 'yahi Keshava'. Here again, Jayadeva gives his character flesh and blood hitherto unknown in literature. And then begins the gentle coming together of the two. All through Krishna of the prabandhas in his varied states is counterpoised against the Radha in her myriad bhavas of the nayikas, the mugdha, the vasakasajja, etc. Although the nayikas and dhirodatta and dhiralalita nayakas were both known and much explored in Sanskrit literature, this particular treatment is as fresh as it is deeply evocative of a

humanity which touches the core of any sensitive reader or hearer. The gradual coming together of the two is once again in a one to one relationship and is no generalised yearning of the jivatma for the paramatma. The verses of the last two sargas are held together as much on the level of the sense perceptions as on the level of the spirit. All else, even the stoic penance of Parvati in the *Kumarasambhava* and the subsequent love-play of Shiva and Parvati seem an overstatement when poised before these. Krishna then of the *Gitagovinda* is a human, human to the last and yet the symbol of human ascension for which the spirit ever craves.

Radha is equally novel. She is not the special sakhi with whom Krishna runs away in the *Bhagavata*. Nor do all the references to her ranging from the *Atharvaveda* to Hala's *Gathasaptashati*, to Kshemendra's lyrics provide a proto-type for the character which Jayadeva creates in the *Gitagovinda*. Nowhere is she drawn like any of her prototypes. She stands in one to one relationship with Krishna whether jealous or impetuous, forbidding or captivating. The nascent sketches of her character in earlier literature provide us with a proto-type, a predecessor, Jayadeva fills every limb of the character with sap rich and sensuous but human and endearing.

And yet all through this human drama, full of sense perception dark and light, night, dawn and day the fragrance of spring blossoming and the fire of passion, we are still in the realm of the spirit. Both and many levels of consciousness move in simultaneity; it is neither allegory nor symbolism of the song of Solomon. It is all these together in every syllable and line, word and meaning and sound. The capacity of the Sanskrit language for multiple level of meaning was inherent and others before Jayadeva had used it effectively. Jayadeva draws the last drop of blood from this possibility by using language which moves like the staves of a staff notation each dimension reinforcing the other. The horizontal staves have a progressive movement in simultaneity and each has an individual status.

The formal and technical qualities of the verses depend in no small measure on the thematic content and the purpose of the artist. He loads every rift with ore, metaphor upon metaphor are piled one upon the other through a systematic design of alliteration and inner rhyme, all combined together in a well-knit structure of the moric metrical patterns known and perfected in Sanskrit poetry. The vowel and consonant values of the syllables are used both for the metrical as also for sound value. Along side is the symphony of colours which is intrinsic to the design. Form the dark blue of the night when the drama begins, we move to the yellow and orange of the rasa and the desolation of noon-day sun. We arrive at the night again, the dark night of the soul, where white garlands on dark skins are the white cranes on cloud-cast skies. The dawn follows with its hues and we return to the golden glow of the morning meeting. Jayadeva plays upon the dark body of Krishna and the dark clouds in a unique fashion. So does he incorporate yellow, orange, and red for expressing inner states of mind, the outer environment.

And finally there is the constant movement of the two characters and the sakhi who interlinks the spatial relations and the emotive states. She moves freely in space but Radha and Krishna are clearly spatially demarcated be it indoors or outdoors, the forests and the gardens and the inner spaces are visualised brilliantly and visions of trees, trunks, the Yamuna and beds of lotus petals are conjured through scent, sound and fragrance. Through these the characters move in isolation, desolation and finally in unison. Movement of the two, a gesture here, a bit of the eyebrow there, a pointed finger, a closed fist are all part and parcel of this drama. The description of feet, waist, arms, hands and head are literally interwoven into the literary piece. It is dance set to music and tala and word.

Ka.V.

GITAGOVINDA (Influence; Oriya). Jayadeva wrote his famous work *Gitagovinda* at a time when the entire country was in need of such a work. The poem, in 12 sargas and 72 shlokas, describes the amorous love sports of Radha and Krishna. The subject matter was not new. Some other poets had also taken up the subject and had tried to popularise it. But the real importance of the subject was that Radha-Krishna, as eternal lovers, were accepted by the vaishnava sampradayas like Nimbarka and others. At the time Vaishnavism was gaining ground throughout India with special importance put on Radha-Krishna worship. Jayadeva, a devotee of high repute, took the subject and presented it in a simple and lucid style. With the worship of his God 'Govinda' he added one more element that is 'Gita'. By this he attracted not only the devotees, but also the musicians and the dancers of the country. Popular elements such as music, dance, etc., along with simple language and poetic excellence, made the *Gitagovinda* not only an extremely popular work of the period, but in popularily, it excelled many great works of ancient India and soon became a perennial source of inspiration for the Sanskrit and vernacular poets of the country.

There is a legend that being attracted by *Gitagovinda* Lord Jagannatha, the great God at Puri, expressed his desires to the king of Orissa, through a dream, that He would like to listen to the poem every day. Accordingly a new type of seba (service), namely 'Gita Govinda seba' was introduced by the kings of Orissa. It so happened that one of the kings of Orissa, Purushottama by name (15th century), got a kavya written imitating the famous *Gitagovinda* and named it *Abhinaba Gitagovinda*. He

wanted through his sovereign power to introduce its singing in place of the *Gitagovinda* of Jayadeva. But to his misforture, the Lord himself interfered in the battle of supremacy between the poets and accepted Jayadeva's *Gitagovinda*. The king Purushottama was no less a devotee. He insisted on the Lord's accepting at least a portion of the new kavya and the Lord agreed. Accordingly 20 shlokas of *Abhinaba Gitagovinda* were added to the original *Gitagovinda* which was sung before the deity every day.

It is not possible now to verify the authenticity of the story, but after the introduction of *Gitagovinda* in the Lord Jagannatha temple, the popularity of the poem increased in India and scholars from other parts of the country became attracted towards it and a lot of kavyas imitating *Gitagovinda* were written. A list of few works given below out of hundred such works in Sanskrit will give an idea of its influence and popularity: Bhanudatta's *Gitagaurisha* (1320); Hira's *Gitashankara*, Krishna Datta's *Hira Gauripati* (1649); Harishankara's *Gitaraghava;* Shyamarama Kavi's *Gitapitabasan*; Siti Kanta's *Gitasitaballabham*; Hamsamani's *Gitadigambara* (1655); Chaturbhuja's *Gitagopala*; Jaya Narayana Ghosal's *Gitashankara*; Kalyana's *Gitagangadhara* and Kamalalochana Khadgaraya's *Gitamukunda* (1790).

The *Gitagovinda* was written to describe the love sports of Radha and Krishna, and so it fulfilled the desire of Radha-Krishna devotees. Being envious of the popularity the worshippers of Shiva and Rama, who were no less popular gods in the country, some poets wrote kavyas and named them, *Gitagauripati*, and *Gitaraghava*.

The influence of *Gitagovinda* can be traced on many other works, not only on kavyas but also on natakas and other forms of literature.

The most striking feature of *Gitagovinda* was that it created poets like Vidyapati (Mithila), Chandias (Bengal) and Surdas (Hindi). When Chaitanya accepted *Gita govinda* as one of the masterpieces of Vaishnava literature, its popularity increased to such an extent that the vaishnava poets of Bengal, mostly the followers of Chaitnya, like Rupa Goswami, (1470-1554), the writer of *Gitavali*, Jiva Goswami (1511-1566), the writer of *Gopalachampu*, Ray Ramananda (16th century), the writer of *Jagannathavallabha nataka,* Nibasacharya (16th century), the writer of *Nandaraja champu*, wrote kavyas and natakas with the *Gitagovinda* as their model.

The popularity of *Gitagovinda*, mostly in its 'padavali' form, created a separate form of literature called padavali. A host of poets, like Govinda Das, Balarama Das, Ray Champati, Madhabi Dasi, Gyana Das, wrote their poems in Brajabuli and became popular.

Jayadeva added a new spirit to Indian literature with love and devotion as its important contents. In Orissa alone, almost all the important poets of Oriya literature, such as Sarala Das (15th century), Balarama Das (16th century), Achyutananda Das (16th century), Narasingh Sena (16th century), the writer of *Gopakeli*, Debadurlabha Das (16th century), the writer of *Rahasyamanjari* as well as the Padavali poets like Raghu Arakhita of 16th century, Rasananda Nabaghana Chanda and Salbeg of 17th century, Dinakrushna, Lokanath Vidyadhar and Upendra of 18th century, and Banamali, Gopalkrishna, Gourahari, Benudhar, Pindika Chanda and others of 19th century, were all influenced by the *Gitagovinda* of Jayadeva.

At the same time poets often translated *Gitagovinda* into lucid, musical Oriya poetry and tried to enrich Oriya literature. The poets of the 16th century, Dharanidhar, Brindavan and Trilochan Das, became famous as the translators of *Gitagovinda*. Dharanidhar translated it, not in lyrical form but in the nabakyyani (9 syllables) Brindavana das in his *Ras baridhi*, experimenting with the Oriya raga and raginis. Trilochana Das named his work *Govindagitaa*, replacing Gita by Gitaa. He tried to give a philosophical interpretation to the poem and described it as a love sport of jivatma (self) and paramatma (the Absolute).

Dinakrishna Das (18th century) in his *Amrita sagara boli,* gave a free translation of *Gitagovinda* and gave importance to its story element.

Bajari Das and Uddhaba Das of 18th century did not change the name but changed the metre. They translated it in the nine syllable metre, which was very popular in Orissa, and closely followed the subject matter in detail. The other translators of fame were Dibyasingha Deva, the king of a State called Patia, in the Cuttack District, and Pindika Chanda (19th century). In 20th century, Banamali Brahmachari, Jayakrishna Pattanayak and Kalicharan Pattanaik, the dramatist, translated *Gitagovinda*. Kalicharan has tried to keep the original Sanskrit metre in Oriya.

Some prose translations of *Gitagovinda* are also available in Orissa. Among these, the translations of Jagannath Mishra and Banibhusan Ananta Rath belong to the 16th century. They are important from the point of view of development of Oriya prose style. Jagannath Mishra's translation contains 72 shlokas whereas in Rath's translation there are two more shlokas. There is one translation by Basudeva Mahapatra (17th century). He has translated 74 shlokas. There is another prose translation known as *Keshola pothi* (Keshola manuscript) according to the provenance of the MS. The name of the translator is not given in it.

The *Gitagovinda* not only inspired the poets, dramatists, musicians and the dancers of Orissa, it also gave inspiration to the painters. Most of the illustrated manuscripts available in Orissa are on the *Gitagovinda* theme. On the walls of temples also, we can see the images of Dasabatara, that is, ten incarnations of Vishnu, on the pattern of *Gitagovinda* in spirit.

Like the poets, the rhetoricians were also influenced by *Gitagovinda*. In his work, Jayadeva has presented Radha in different moods, as described in the alankara shastras of Sanskrit. She is described as 'abhisarika', 'bipralabdha', 'khandita', 'kalahantarita' and 'swadhinabhatrika'. This presentation of Radha in different moods became so popular in the later period that the rhetoricians like Bhanudatta gave much importance to 'nayikabheda barnana' only. The rhetoricians of medieval age wrote alankara shastras where we find the descriptions of different types of nayikas. In Oriya literature, we can see books like *Dhagamuktabali* by Narasingh Sena (16th century) and *Rasapanchaka* by Upendra Bhanja (18th century), which describe different types of nayikas only.

The *Gitagovinda* had its tremendous influence on Oriya life, literature, art and anchitecture, though Jayadeva mentions only two things, i.e., 'Hari smarana' and 'Vilasa kala' kutuhalam' as the main aims of his compositions; actually it pervaded the entire cultural life of the Oriyas. Following the footsteps of *Gitagovinda*, 'Harismarana' (to remember Hari) became a part of their life. Before starting the day's work, they name 'Hari'. And again to follow up 'vilasa' of Jayadeva, poets have written *Ragunatha vilasa* (Dhanajaya Bhanja, 17th century), *Vaidehisa vilasa* (Upendra Bhanja, 18th century), *Rukmini vilasa* (Jadumani, 19th century) and *Sitesh vilasa* (19th century).

K.C.S.

GITAGOVINDA (Sanskrit) attributed to Jayadeva (who lived somewhere in eastern India in the latter half of the 12th century) is medieval India's gift to Sanskrit literature.

Its form and structure belie categorisation: it can neither be called a mahakavya or kavya in the conventional sense; it has been termed as giti-kavya or prabandha and a nrityakavya. Each of these appellations points at a single aspect or dimension of the composition and little wonder that its very categorisation in any single known genre of Sanskrit literature has been difficult. The structure of the *Gitagovinda* is deceptively simple. On the surface it appears as a stringing together of the twenty-four prabandhas (songs) loosely knit together with a slender thematic content. Underneath it is a highly complex and intricate structure which moves concurrently on many planes and employs many communication tools dependent not only on the verbal and its literal and metaphorical meaning, but also musical melody, colour tonalities and all other sense perceptions.

Thematically the poem is again only superficially simple, revolving around only two characters Krishna and Radha principally and the sakhi or duti. In fact, Jayadeva gives a totally new turn to the Krishna theme and thus departs radically from the theme of Krishna and the gopis as described in the *Rasa-panchadhyayi* of the dashamaskandha of the *Shrimadbhagavatapurana*. The Krishna and the gopis of the *Shrimadbhagavatapurana* are the culmination of the theme of the *Harivamsha* and the *Vishnupurana*. Jayadeva incorporates, almost creates the character of Radha and thus makes his work an absolutely novel composition of the love of Radha and Krishna, instead of the loves of Krishna and the gopis. The division of the poem into sargas (cantos) and prabandhas follows a carefully designed scheme.

It is nearly divided into twelve sargas and twentyfour prabandhas of unequal length. The poem begins with a description of the overcast sky, the thick clouds, the dark forests and the direction by Nanda to Radha to take the frightened Krishna home. This sets the tune of the poem and never does Jayadeva forget that the passionate play which began in the thickets of the forest was on the way to this journey homewards. The homewards is important, as is the fact that Radha is the older of the two and is the active principle of the 'kelilila' (love play). In the subsequent verses of the first prabandha, Jayadeva establishes both his identity, as one amongst other poets, as also his intent of creating a poem on the passionate play of Krishna and Shri. The multiple levels of the poem are almost explicitly stated in the reference to the contemporaries, one master of speech, another of flowing sound, a third of musical notes, and a fourth of the erotic and the sacred, but Jayadeva claims himself as the master of design. In another context, the particular verse has been debated on account of the evidence of provenance. Here it must be interpreted as Jayadeva's clear enunciation of his capacity to coalesce the word sound, speech and music in a design. Equally clear is his statement that the poem moves concurrently on the levels of erotic and the sacred. All this he believes will enrich the hearts of men through the experience of listening to the songs of Hari in his loves. Abruptly but logically begins the first pranbadha whch describes the ten incarnations of Vishnu. The Dashavatara theme well-known and chiselled is given a vigorous treatment where verses flow in quick succession: each single verse creates a mighty cosmic picture of the specific myth. Significant is the inclusion of the Buddha as an incarnation and Jayadeva's understanding of the role of Buddhism. The final verse coalesces all the preceding verses and invokes Krishna in his ten forms. The inclusion of the Dashavatara-prabandha constitutes another type of unity which runs through the poem. In the appellations and names of Krishna used in the poem, the myths and the forms are frequently alluded to.

In the second prabandha, other myths are brought in, but the dominant one is that of Krishna (Hari) who rests on the soft slopes of Shri's breasts. In short, through the first two prabandhas, the poet introduces his principal characters, both in their particular as also universal aspect: Krishna is Vishnu and Radha is Shri. The import is clear: the poet makes a clear statement of the multiple levels on which his poem will move.

All sense perceptions are aroused but the poignancy of the pain of separation remains. Both the actual separation and the memory of the union are juxtaposed with a masterly delicacy. The careless Krishna becomes the bewildered Krishna. Now it is memories that haunt Krishna. Madhava repents and suffers in his separation. Radha haunts him, appears and disappears before his mind's eye and he pleads for her forgiveness. He waits helplessly for her in a clump of reeds on the Yamuna riverbank.

The sakhi describes Radha's suffering to Krishna. Each verse is a word painting created by a design of similes and metaphors which conjure up the entire cosmos. The human and cosmic proportions of the poem are contained in the verses of these prabandhas. The sakhi is almost describing the separation of the celestial and the terrestial, the earth and the sky.

Logically in the fifth sarga, the sakhi as the communicator and the bridge between the micro and macro levels, the human and divine, the erotic and sacred, the world of war and love or war of love, returns to Radha this time to convey equally powerfully the state of Krishna to Radha. Once again, although the fourth sarga begins with the spatial situation of the repentant Krishna, the actual descriptions are those of Radha in the fifth, although the spatial situation belongs to Radha, the descriptions are those of Krishna. Another loop in time and space is made. Prabandhas ten and eleven are poignant descriptions of Krishna in the clump of reeds. When a leaf falls, he imagines Radha's coming. He prepares the bed of lotus petals in expectation.

In the sixth sarga, prabandha twelve, the sakhi returns to Krishna to tell the helpless Krishna of the powerless Radha who sees Krishna in her loneliness everywhere. Staring at her ornaments, natural grace, she fancies herself as 'I am Krishna, Madhu's foe.' She too, the sakhi tells Krishna, waits long in meditation for him and prepares her bed of orgaments and fantasies.

Radha cries out in pain of promises broken, of desertions, of the barrenness of life. The cries are transformed into anger and jealousy in the fourteenth prabandha. The sakhi returns from Krishna. She is alone without Madhava. Suspicions arise in Radha and she has visions of Krishna with that other. Verses of the fourteenth prabandha pulsate with the images of Hari which arise in Radha's mind. She is the maker of these fears and these suspicions and the visions of the other voluptuous beauty. She continues in the same vein in the fifteenth prabandha as also in the sixteenth and her tormented voice rises in a crescendo when she calls out to Yamuna river as her sister of death and calls out 'Drown my limbs with waves, let my body's burning be quenched.' The poet sustains the suspense at the level of drama and highlights the phases of inner journey of soul in the darkness of the psychical night. The long night passes and in the early dawn appears Krishna. Radha wasted by her fantasies, powerless, denounces him bitterly. He pleads forgiveness. She sees only marks and signs of his love with the other. Radha was only imagining in the earlier ones how she projected these fantasies on Krishna and had the illusion of actually meeting Krishna not humble seeking forgiveness but a wanton lover to be rebuked. This juxtaposition of the actual and the illusory or the imagined is the secret power of Jayadeva's poetry throughout. The compact impassioned denunciation is contained only in one prabandha (17) and the poet swiftly moves to the next phase.

In the ninth sarga, the sakhi enters the scene to speak to the despondent Radha haunted by Hari and yet powerless to make the transition from the mood of anger, jealousy and suspicion to that of gentle reconciliation. The sakhi serves as the bridge for this transition. She pleads with Radha not to recoil when Hari comes and not to conjure heavy despair in her heat. "Let Hari come. Let him speak sweet words, why condemn your heart to loneliness." She pleads with Radha: "He is proud too." Understandably the prabandha is called languishing Krishna.

With the tenth sarga, the slow and moving reconciliation begins. A long day from the early dawn of denunciation has passed. At dusk she stares in shame at her friend, her anger softens but she will not admit. Then at night Krishna approaches her with tender words. Once again cosmic images are evoked. Radha's teeth are moonlight which dispel the darkness of the night. The graceful loving coaxing of Mura's foe (Krishna) is the call of the omnipotent for the world of name and form. In the eleventh sarga (prabandhas twenty, twenty-one and twenty-two) blissful Krishna dressed elaborately lies on the thicket and waits for Radha. She too dresses in gleaming ornaments and gradually approaches him. In the twentieth prabandha, the sakhi accompanies and urges her to move quickly. She wants Radha to go with the sound of anklets ringing the war-drum beat of her clanging girdle. Images of war and love abound. There are war-drums and the arrows and there is beauty of nature and dense night with its darkness. In the twenty-first prabandha, sakhi continues to urge Radha who hesitantly stops at the entrance of Madhava's bower. This is a moment of the entry into the consecrated world of Madhava's love. Spring may come to the world again. There will be cries of flocking cuckoos, the buzz of swarming bees, the red petals of offering. The cosmos is recreated and Krishna the omniscient is at the feet of Radha, the Shri. Time is coming full circle.

The poem had begun with the Lord resting on Shri (Earth). Now he worships her lotus feet. In the twenty-second prabandha of the sarga, she enters the bower; the weight of joy strains his face. She nears the edge of the bed, as her friends swarm outside; her eyes transgress their bounds straining to reach upto her ears. When Radha's eyes meet her lover's, heavy tears of joy fall like

streaming sweat. With consummate mastery, the poet piles metaphor upon metaphor in breath-taking imagery.

In the twelfth sarga (prabandhas 23 and 24), two statements of the ecstasy of the reunion are made. In the twenty-third prabandha, the friends depart, the two are alone. Radha hesitant and modest, Krishna as Narayana calls out to her: "Love me Radhika". Truly each verse of Jayadeva's song echoes the delight of Madhava. Narayana is faithful now and emotions rise to a joyful mood of love. The final union is contained in a masterly last verse. The imagery of war and love is repeated and through eleven short lines, the full love-play powerfully communicated. By the twenty-fourth prabandha, Radha's triumph is complete. Secure in her power over him, she now asks him to re-adorn her limb by limb. All sense perceptions are brought in. Her breasts are the auspicious vessels of fertility (mangala kalasha), her ears the music of the spheres (shruti mangala), her hair bees swarming over a lotus, the flowers on her hair the flywhisk of peacock feathers of the god of love. The yellow robed lover (Krishna) does what she asks. In short, the Lord omniscient re-adorns the universe with fertility of the universe and appropriately the poem concludes on a note of obeisance: "Let blissful men of wisdom purify the world with the singing of the *Gitagovinda*". The power of poetry, the joy of the ecstasy is contained in the last line which reminds us that the poem is only of devotion and bhakti.

Ka.V.

GITA-RAHASYA (Marathi) is the popular name by which Lokamanya Bala Gangadhar Tilak's famous work *Srimadbhagavadgita-rahasya or Karma-yoga-shastra* is generally known. This epoch-making philosophical work on the *Bhagavadgita* ranks as one of the great jail masterpieces of the world. It was written in solitary confinement in Mandalay Jail in Burma, where Tilak was undergoing a 6 year transportation term of imprisonment for sedition. The pencilled manuscript in Tilak's handwriting, going over 400 pages, was written in less than four months, which in itself was a remarkable achievement. The *Gita* is one of the three important methods or systems (Prasthantrayi) to reach moksha or release from worldly bondage according to Hindu religion the other two being the *Upanishads* and the *Brahmasutras* of Badarayana. Tilak's book is no mere textual commentary but an almost independent philosophical dissertation, expounding the philosophy of a political activist, thinker and scholar. Unlike his other research works, this work was meant for the common man of Maharashtra and, therefore, written in Marathi.

The title means 'the secret' of the venerable *Bhagavadgita*, the science of the discipline of action. Since action is one of the ways to salvation, the title implies that it is 'a treatise on the way of action leading to salvation'. It could truly be called Tilak's objective statement of his spiritual 'sadhana' (Quest and fulfilment).

The *Gita* impressed him when he was barely 17. It was to find a memorable expression in the enforced seclusion of jail life after 40 years. It is a remarkably clear, concise and lucid statement of Tilak's views, repeated over and over again at several places of his book. The quotation from the *Gita* given on the title page states: Without attachment, constantly perform action which is duty, for by performing action without attachment, man verily reacheth the Supreme' (*Gita*, 3.19). In the epilogue to the *Gita-rahasya* the object of the *Gita* is stated as "to attain fully a universal state of equanimity with all souls while doing your duty with spiritual thoughts or devotion. After attaining it also not to accept sanyasa but lead a family life and continue to carry on actions as merely a duty. This is the highest of man's goals."

The topical, political implication of this could be easily recognised. The first edition of 6000 copies was sold out in a short time and three editions were printed during his life time, repeated by fresh editions after every few years. The book continues to be popular even to this day.

Through his *Gita-rahasya* Tilak contributed significantly to the process of India's 'awakening' which was started in the 19th century by Raja Rammohun Roy and carried on by Ramkrishna Paramahamsa and Swami Vivekananda. Its message became the creed of the Indian National Congress for a long time afterwards.

In the *Gita-rahasya* Tilak brought Hindu philosophical thought in line with western thought and gave it the widest possible universality. This process had already been started by Raja Rammohun Roy who wanted to revive the vedantic doctrine and make it the basis of a universal world religion. For this he believed that Indian culture had to absorb the progressive features in western thought; particularly ideas like liberty, equality and fraternity. Hindu religion in its purified form, freed from supersitious practices like idolatry, the caste-system and sati would provide the basis for a world religion. In the hands of the later day political activists this thought was greatly altered and this change was given a memorable form in Tilak's *magnum opus*.

The change in the attitude of Indian thinkers was from liberalism to nationalism with more emphasis on the national elements, based on the traditional structure of Hindu society. It was in line with the changes taking place in western European thought also, which was moving in the direction of idealism and rationalism of the liberals. The pragmatic philosophy of William James had a religious slant and James accepted the potentiality of Vedanta to evolve a science of religious experience. In England, Hegelian idealistic thought began to dominate at the end of the 19th century. In France, Bergson began to preach the doctrine of intuition and question the self-sufficiency of reason and materialistic determinism.

All this confirmed the Indian nationalists' faith that the spiritual outlook of Indian culture was once again

going to prevail in the world and a new turn would be given to human culture by the newly awakened Asian nation.

Tilak made a great contribution to this phase of India's cultural life through his work in the academic and political spheres. His position in metaphysics, ethics and sociology is clearly stated in the *Gita-rahasya*. Of particular value are those chapters in the book in which Tilak tries to analyse western philosophical and ethical thought and compares it with its Indian counterpart (chapters 2, 3, 5, 9).

What emerges from the *Gita-rahasya,* therefore is a very well-structured discourse in a style which is dignified, forceful and direct. Tilak's great contribution was to make Marathi a supple instrument for the expression of philosophical ideas. So chaste is Tilak's Marathi language that the book does not contain a single word of English origin.

Tilak refers particularly to the French thinker Comte who stated that the human mind in its evolution has passed through three stages—(1) theological, (2) metaphysical and (3) positive. Of these stages, the positive state, with its importance to the physical sciences would be the final and the most evolved. Tilak disagreed with Comte and maintained that metaphysical state was the final stage, for in it there is a realisation that thought has the power to go beyond experience and to form certain conceptions, but while insisting on the metaphysics, he admitted that it was imperfect. Here he followed Spencer. But whereas Spencer took an agnostic position, Tilak acknowledged the validity of mystic experience.

While discussing ethical problems, Tilak like Comte mentioned the three different attitudes, viz. (1) materialist, (2) theological and (3) spiritual. Tilak discarded the materialist approach, because he believed that mechanical determinism was thoroughly inconsistent with any ethics. Tilak pointed out that Mill, who was a Utilitarian, had to admit that there was a qualitative distinction between different types of happiness. Tilak accepted the social aspect of ethics as pointed out by Mill but fervently advocated the idea of 'lokasangraha' (action for social good) in the *Gita-rahasya.* At the same time he also emphasized the need for discarding egotism and laid stress on disinterested action. He pointed out that in Hindu philosophy the emphasis was on social good and further declared the *Gita* was a higher synthesis as it advocated the ideal of lokasangraha by 'Sthitaprajna' (action for social good by those who have attained philosophic calm owing to their unattached attitude). Tilak also admitted that disinterested service of humanity was the future form of religion. His attitude may therefore, be summed up as spiritual humanism. It differed from rational humanism of his contemporary Agarkar as he did not divorce metaphysics from ethics.

In respect of sociology, he accepted the basis of ethical and metaphysical ideas which he advocated. Society, he thought, should be based on social duty and that all had equal dignity and equal reward viz. salvation. Time and again, therefore, he made a reference to the *Gita* adage that 'it is better to die doing one's duty or following one's dharma as acceptance of another dharma is horrifying.,

Tilak accepted material inequality in society on the ground that people with their attachment to life needed incentives. He pointed out that Vedanta advocated the concept of equality but this metaphysical ideal could not be a reality in society because the selfishness of the average individual could not be eradicated. Therefore, he argued, a sociologist had to be a realist and so the concept of four 'varnas' in the smritis was justified. He thought that it was a principle of stability which kept together the divergent elements in the society. It was, therefore, an integrating principle, giving support to the individual and inculcating high principles of morality, dignity and self-respect. Like the trade guilds of Europe, it preserved, he thought, hereditary occupations and skills, besides rendering mutual help and cooperation.

It was here that Tilak laid himself open to charges of conservation and orthodoxy, levelled at him by his reformer contemporary Agarkar. Tilak also appears to have mixed up social and economic issued. Their determination of a person's occupation on the basis of caste had nothing to do with the inequalities of western society. The four class structure of Comte was essentially different from the Hindu varna system.

The basic insularity of Tilak's view and his advocacy of the go-slow methods in social change make the *Gita-rahasya* inadequate for the needs of modern democratic society which needs a wider conception of equality and social justice for the most neglected and disadvantaged sectors of society. The thought structure of the *Gita-rahasya* and its exposition are again not entirely logical and intellectual. It is poetic, intuitive and based on spiritual faith. Concepts underlying it, such as the belief in a supreme deity responsible for all the actions of human beings, rebirth, heaven and hell, sin and its expiation are all matters of faith, not acceptable to many. Social institutions again of which the *Gita* speaks, were static and not dynamic as they are today. Concepts about man, society and nature, violence and non-violence have also changed radically in recent times. All these make it necessary to go beyond the *Gita-rahasya*, while acknowledging the service it rendered in advocating the philosophy of karma-yoga or activism to a people, who had turned away from the path of action under an unnerving colonial rule.

A.K.B.

GITA-RAMAYANA (Marathi) of Gajanan Digambar Madgulkar is a series of fifty-six dramatic songs inters-

persed with prose narratives. It can be said to be the most popular Marathi version of the Rama story today.

In composing the *Gita-Ramayana*, Madgulkar has primarily followed Valmiki's *Ramayana*. He has portrayed the episodes, like Kanchanamriga, Sitaharana or Balivadha as per Valmiki's *Ramayana*. However, he has got completely tied himself down to Valmiki's version of Rama story. Kaushalya's pining for children, shades of romance in the love between Dasharatha and Kaushalya, 'vatsalyabhava' manifested in the childhood sports of Rama are some of the examples of his own independent artistic creation. These innovations are sometimes consistent with original and sometimes not. However, it is certain that these innovations, though quite limited in number, have enhanced the beauty of his composition. Madgulkar here has not made any attempt to give a new interpretation of the *Ramayana*; but he has narrated the traditional Rama story in a style simple and lucid. Composed of events, like exile, kidnapping and revange, the Rama story is apparently an earthly story of conflict. The time honoured tradition has glorified Rama as a divine incarnation and consequently the Rama story has been coloured with devotion. Madgulkar has also adopted the same devotional outlook of looking at the Rama story. He rises from the traditional episodes like Guhaka's or Shabari's treatment to Rama which are conducive to the sentiment of bhakti. He has described the marriage of Sita and Rama as a union of Maya and Brahman. Madgulkar has thus frequently given divine touch to the Rama story. The emotional content of the composition ultimately transforms itself into a single sentiment of bhakti.

Madgulkar has composed twelve songs on Balakanda, fourteen on Ayodhyakanda, three on Kishkindhakanda, four on Sundarakanda, twelve on Yuddhakanda and three on Uttarakanda. The flowering of emotions which is seen in earlier songs is replaced later by flowing narration. The songs of Nivedak (one song) and Kusha-Lava (three songs) are in third person whereas the other songs are in first person in the sense that the characters themselves give vent to their emotions or narrate the story. There are some choruses too. Characters, like Ahalaya, Kaikeyi, Shabari, Sugriva, Kumbhakarna sing one song each while characters like Dasharatha, Bharata, Hanuman, Lakshmana, Shurpanakha, Vishvamirtra have two songs each. More songs are sung by Kaushalya (three), Rama (ten) and Sita (eight). No song is given to Ravana. This distribution of songs clearly gives an idea about the relative importance given to the characters in the composition.

The *Gita-Ramayana* is composed by keeping Rama and Sita at its centre. In a limited number of songs Madgulkar has been able to depict the essence and beauty of the Rama story.

The composition begins with the singing of the Rama story by Lava and Kusha in the court of Rama and it ends in the same scene. The narration joining two songs is in prose. This sort of composition reminds us of old champu style of poems. Like an individual flower in the garland each song is independent but at the same time connected by the single thread of the story. The songs are usually of adequate length, catchy and picturesque. The diction is simple, chaste and delightfully musical. The entire composition is neat and well-knit though it gives scope to imagination. A kind of emotional intensity and sweetness pervades these songs all through. The *Gita-Ramayana* is not only a short recension of the *Ramayana* but also a delightful recreation into song-form.

R.B.M.

GITABALI (Oriya) is a collection of songs written by Kabisurya Baladeb Rath (1789-1845), one of the most distinguished poets of Orissa, and edited by Kabichandra Kalichandra Pattanaik, an eminent dramatist and composer of songs of modern times. The book was first published in 1968, and contained 395 songs written by Kabisurya, a majority of which were not published earlier. In addition, the book also contained another 35 pieces of different categories of poetry, such as, chautisha (address poems, usually on love), chhanda (metrical poems, usually of love), chitau (letters in metrical composition, usually on love), etc. These poems have also musical structures. Baladeb belonged to south Orissa, was an administrator by profession, and received due recognition of his poetic achievements and was also honoured with the most prestigious title 'Kabisurya' (sun among poets) by the 'divine' king at Puri. Though *Kishor chandrananda champu* (a sequence of 27 poems arranged according to the letters of Oriya alphabet) happens to be the poet's most popular work, yet his songs which are also fine pieces of poetry, are equally well-known and sung by people all over Orissa. Besides, the songs substantially constitute what is generally known as 'Odissi songs', and to that extent they have resemblances (both thematically and metrically) with the Odissi songs of Dinakrishna (17th-18th centuries), Upendra Bhanja (17th-18th centuries), Abhimanyu (18th century) and Banamali (18th century), all important poets and composers of songs.

Most of the pieces in *Gitabali* are short ones, in lyrical forms, on the average between 15 to 20 lines. All the pieces have been set to tune in different ragas, and the themes generally relate to various emotions connected with love, beginning from anxiety to happiness and despair, expressed both in the form of Radha's love for Krishna and vice versa, as well as in general form of lover's feelings for his beloved and vice versa. Thus, as in the first form, in song No. 62, Radha being unable to account for her emotions, is in great anxiety. She has lost the peace of her mind and does not know whether to admit or reject her feelings

of love for Krishna. Since the time she has heard the sound of the flute she is no longer her own self. She does not know which one is the better course, whether to take poison or throw herself into the Yamuna, or to unite with that youth in great happiness. Similarly in No. 65, Radha is worried why Krishna has taken so much interest in her. She was in the midst of her friends, all young and beautiful. But he ignored everybody else and only looked at her. Why was it so, she wonders. She is a shy and insignificant girl and he is the prince of Braja. Such an interest will let wags talk. Or in No. 129, Radha feels helpless and irritated at the behaviour of Krishna. She admits that she never knew that his love was so dangerous. It appeared so sweet, but it is now like salt in sweetness. It is full of lies and deception. The pity is, she cannot hold it, neither can she throw it away. Or in No. 219, Radha's friend implores Krishna to come to her quickly as she is almost dead in grief. She is missing her pulse, missing her breath, and her life is on the way to leave her body. If he does not want to go now, why did he steal her heart then, she asks, and if she dies the sin will be his, she points out.

One may also note love-emotions independent of Radha and Krishna. Thus as in No. 82, the lover submits that he can help the lady in her toilet. He can clean her face and put a mark on her forehead better than anybody else. He can comb her long, dark hair and make it look more alluring than what it is. And he can put ornaments on her body so properly that they will look as sweet as the flowers on her breasts. Or, as in No. 238, the lady is worried that her passion of love has put her into a great fix. Her mind has become restless, it cannot not be put to any work, tears always well up in her eyes and her body has become thin. She has lost her interest in ornaments, she loses her senses frequently and in her unhappiness every moment appears like eternity.

The poems of *Gitabali* belong to and substantially enrich the strong tradition of love poetry in ancient Oriya literature, usually called 'padabali sahitya', because of its continuous references to Radha and Krishna. The two other main exponents of this tradition, in addition to Kabisurya, are Gopal Krishna (1785-1862), also from the South Orissa, and Banamali from Puri.

Ja.M.

GITANJALI (Bengali), a collection of 157 Bengali lyrics written by Rabindranath Tagore, was published in 1910. These poems were written during the period between 1908 and 1910, and about twenty of them were first included in the play *Sharadotsab* (1908) and *Gan* (1909). The English *Gitanjali* published in 1912 is not a translation of the entire Bengali book of the same name, but a collection of translations of 51 poems from the *Gitanjali*, 18 from *Gitimalya*, 16 from *Naivedya*, 11 from *Kheya*, 13 from *Shishu* and one each from *Chaitali*, *Smarana*, *Kalpana*, *Utsarga* and *Achalayatan*.

The poems in the Bengali *Gitanjali* are marked by a simplicity of diction and structural compactness. The stanzaic pattern that dominates these lyrics consists of four lines riming alternately, followed by another stanza of four lines, first two of which is a couplet, the third line does not rime with any other and last rimes with the second and the fourth of the preceding stanza, as well as with the last line of the stanza that follows; the pattern is like this: ab ab cc db.

At times, Tagore shows his riming skill by using three consecutive riming lines ccc, and on some occasions he extends the stanza by adding two more lines, the last one riming with b and thus creating greater musical effect. An example of a typical stanza structure is given here:

megher pare megh jamechhe
adhar kare ase
amay keno basiye rakho
eka dvarer pashe
kajer dine nana kaje
thaki nana loker majhe
aj ami ye base achi
tomari ashvase
amay keno basiye rakho
eka dvarer pashe

(Clouds heap upon clouds and it darkens. Ah, love, why dost thou let me/wait outside at the door all alone? In the busy moments of the noontide work I am with the crowd, but on this / dark lovely day it is only for thee that I hope).

Most of the lyrics in *Gitanjali* have a haunting melody. The naturalness of diction, simple sentence-structure, and effortless rimings, at predictable intervals and words, familiar and of rich vocalic quality, add to the poems a tone of intimacy as well as dignity. Almost each and every poem is an example of Tagore's mastery of craftsmanship and controlled artistry.

The poems of *Gitanjali* are spriritual in character, but they are different from the general body of religious poems. They are born out of a spiritual experience. but they have neither any affiliation to any particular theological framework nor have they any relation with any sectarian approach to God. God, in Tagore's experience, manifests Himself in myriads of forms and shapes, the Infinite finds His expression in the bondages of the Finite. It is not that man alone longs for God, but God too longs for man. The experience of love between God and man is expressed through the imagery of human love and nature's beauty. The images that recur in these poems are often derived from familiar situations: the crossing of the river, the call of the boatman, the flight of the cranes, dark clouds gathering in the sky, the lingering shadows of the evening, the lovers waiting for the beloved beside the door and so on. In fact, the human love and the divine love is so intricately and delicately interwoven that it is impossible to isolate one from the other or the sacred from the

profane. This complete coalescence of man and nature and God gives the *Gitanjali* poems their uniqueness.

The difference between the *Gitanjali* poems and the general tradition of the religious poetry in Indian literature is very distinct. Many critics, however, have tried to discover a direct relationship between the upanishadic ideas and the *Gitanjali*, and Tagore himself has encouraged such attempts. *Gitanjali* belongs to a different world altogether, by its emphasis on a personal element. *Gitanjali* does not have either the authoritarian voice of the upanishadic sages or their apocalyptic quality. These are poetic expressions of an individual soul. Their poetry lies not in their realisation of any particular truth, but in the process of experience of the interaction between an individual and the beauty and splendour of the universe and the love and suffering of man. *Gitanjali* is also different from the songs of the medieval mystics of India because of its total rejection of asceticism on the one hand and all theological doctrines on the other. The dominant note in the world of *Gitanjali* is its life-affirming attitude. It is a world of beauty and wonder, a world of light and colour. The lyrics present a wide spectrum of moods, varied and distinct from one another. If one hears a voice of melancholy in one lyric, there is an expression of abundant joy in another; if there is a spirit of despondency in the one, there is a sense of fulfilment in the other. The beauty of expression and the intensity of feeling make *Gitanjali* a true work of art.

The English translation of some of these lyrics, along with a few others taken from several books of Tagore, made its author known all over the world, as Tagore was awarded the Nobel Prize for literature in 1913 for his English *Gitanjali* (Song offerings). Ezra Pound wrote soon after its publication that "the appearance of the poems of Rabindranath Tagore.... is an event in the history of English poetry and of world poetry". W.B. Yeats in his introduction to the English *Gitanjali*, impressed by the superb belnding of the spontaneity of expression and profundity of experience, described the lyrics as "the work of a supreme culture, they yet appear as much the growth of the common soil as the grass and the rushes".

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S.D.

GITAR (Marathi), a collection of poems by the late lyric poet Balkrishna Bhagwant Borkar from Goa, was published in 1965. It has a 27-page introduction. The title, based on the western musical instrument Guitar, is interpreted by the poet as a combination of git (song) and tar (string). The poet traces his love for music and colours, mellowed by the study of mystics like Sohiroba Ambiye and Eknath. These are sweet lyrics with beautiful imagery from nature, and suggestive symbolic expression of tender human relationships. His diction is superb, as he evokes a universe of meanings with selective few words. There is an eerie quality in some of his poems where there is a yearning for other-worldliness, interpersed with the feeling of strong attachment to the sensual enjoyment of this world. Borkar, as a poet, is deeply influenced by Konkani folk-songs, the landscape and seascape of Goa and Gandhian philosophy, as he was an activist and freedom-fighter. He left his teaching job to join the Satyagraha movement. He was influenced by Tagore on whom he has written a book. Portuguese and French poets like Lamartine, Juevkeru, Jwan de Deisch, Cazimiru also influenced him. In this collection he has written hymns like Tukaram, with the last line Baki mhane, 'Says Baki', (the pseudonym of Borkar) and Onvi's abhangas. There is a veiled metaphysical angst which gives his poems a haunting quality, e.g. lines like;

'You are very near, yet you keep such distance' or
'No anger, no regrets, but a little sadness' or
'My sorrow is dumb like a pet dog.'
It is in front and at the back, wherever I go.'

There is only one long autobiographical poem entitled Kritarth (Gratified) in this collection; rest of the poems are short.

P.M.

GITCHANDRA TONGBRAM SINGH (Manipuri; b. 1913), better known as G.C. Tongbra, is a distinguished dramatist. A graduate with B.T. degree of Gauhati University he worked as a clerk in the Revenue Department and then joined teaching profession as a teacher at Churachand High School, Imphal. Later on, he headed the Department of Manipuri Language and Literature of Imphal College from where he retired in 1974 as its Vice-Principal. Only son of his parents his character and outlook were moulded by his father and Panditraj Atombapu Sharma greatly. After World War II he started writing plays based on social problems. *Mani manou* (Mother-in-law and daughter-in-law), *Matric pass andolan*, *Chengi khujai* (Begging bowl), *Hingminnaba* (Co-existence), *Upu baxi* (Box), *Imphal Thoibi*, etc., are some of his plays. He is also an accomplished short play writer, some of his short plays which won several awards in competitions being, *Rajkumar shollibi* (Delicate Rajkumar), *Kao phabi* (Tamer of bull), *Shikari* (Huntress), *Tapta*, etc. Besides these original plays, he adapted and translated several plays of Shakespeare, G.B. Shaw and Ibsen. His plays are marked by witty dialogues, powerful arguments, less of action and an atmosphere of social outlook. In the later phase of his career he is very much influenced by existentialist writers like Ionesco, Samuel Beckett, etc. and composed many short plays on their models. Often called G.B. Shaw of Manipuri literature, he read Shaw, Ibsen and Shakespeare extensively and like those of Shaw and Ibsen, his plays are distinctly problem plays which he presented humorously and sarcastical-

ly. He was associated with theatre movement in modern Manipur in different capacities. He is the founder of the Society Theatre in Manipur which staged most of his plays and of which he is the playwright, director and planner. He is a force to reckon with in the realm of modern Manipuri theatre and drama. He was president of the Manipuri Sahitya Parishad and the Cultural Forum, Manipur. Gitchandra received many awards and prizes, some of which are: Jamini Sunder Memorial Gold Medal (1960), Sahitya Ratna (by Manipuri Sahitya Parishad, 1973), Padmashri (1975), Manipuri State Kala Akademi Fellowship Award (1976) and Sahitya Akademi Award (1978) for his play *Ngabongkhao*. He was a member of the General Council of Sahitya Akademi, of Manipur, State Kala Akademi, as also of Manipur State Kala Akademi.

I.R.B.S.

GITI-RAMAYANA (Assamese), the story of the *Ramayana* told in 'panchali' or narrative lyrics associated with a cult, was written by Durgavara, alias, perhaps Durgavara Kayastha. As in the other early Assamese Ramayanas, there is no Balakanda or Uttarakanda, at least with such sub-headings, in this lyrical narrative. There are two distinct parts of the narrative: Aranyakanda in which the poet, who seems to have been an oja or leader of the choral 'oja-pali' singers, takes liberty with the original tale of Valmiki, gives a long rope to his narrative imagination and uses folklore motifs freely, and the other four books, going in a thin stream, and plagiarising the older Assamese Rama poet, Madhava Kandali. In the Aranyakanda he brings in several tales and motifs which are substantially different from those of Valmiki: (a) Sita's offering oblations consisting of sand to Dasharatha—a motif found in the 'Jnanasamhita' of the *Shiva-purana* and in the folklore of Bengal; (b) Rama and Sita's feeling forlorn with thoughts of the kingdom left behind and Sita's creating a holi-like festival with the people of Ayodhya out of airy nothing through 'maya'; (c) Lakshmana's lopping off Shurpanakha's ears and nose when she attempts to kiss him—this in slight modification of Valmiki; (d) Shurpanakha's flight immediately after this to Ravana, who commissions the demons, Khara, Dushana and Trishira, to kill Rama and Lakshmana—this also being slightly different from the original *Ramayana;* (e) Maricha improvising the subterfuge of assuming the form of a golden deer when Ravana wants him to kill Rama and bring Sita to Lanka, in place of Ravana suggesting this proposition as in Valmiki; (f) Sita's binding down Rama with a rope of flowers after the latter's defeat in a game of dice (pasha) when presently the golden deer comes to view; (g) Rama's drawing three lines on the ground with his bow stick and asking Sita to keep inside when he goes after the golden deer, Sita's calling Ravana and Mandodari her parents; (i) Ravana's fighting with Suparshva, son of Sampati, narrated in this kanda in place of the Kishkindhyakanda as in Valmiki; (j) Rama's putting the blame of Sita's disappearance on her lack of fidelity to him, etc. These seem to be the poet's own improvisations and borrowings from folklore. After these the narration grows slender in volume, and Durgavara mostly rests content with just lyricising Madhava Kandali's lines sometimes by just adding particles like e he, etc., or altering the versification or rhyme or condensing a tale into a few verses. Showing himself at best in touches of pathos, he loses his interest in the description of battles, his poetry coming to life once again a little in narrating the tale of Sita's fire ordeal. But very soon he hastens to conclude with the coronation of Rama as king of Ayodha. Apart from the influence of Madhava Kandali, who seems to be Durgavara's main source of inspiration, there are patches, which betray the influence of Shankaradeva and even Krittivasa of Bengal. His lyrics in their musical execution are always very entertaining.

M. N.

GNANASAMBANDAN, A.S. (Tamil; b. 1916), a noted critic and a specialist in Kamban's *Ramayanam*, was born in Arasangudi village of the Tiruchirappalli district. He started his career as a lecturer in Tamil in the Pachaiyappa's college, Madras and gradually moved to many important positions in the Government and University service. With the publication of *Ravanan matchiyum vilchiyum* (The rise and fall of Ravana in the *Ramyanam*) in 1945, he came into limelight as a critic. *Kamban kalai* (1950), *Thambiyar iruvar (1961)*, and *Arasiyar muvar* (1964), all studies in *Kamba-Ramayanam*, established him as one of the exponents of *Kamba-Ramayanam*. His *Ilakkiya-k-kalai* (1954) served as a handbook of criticism for the post-graduate students. He was in charge of the production of drama in the All India Radio (Madras) for sometime (1969-71) and was the Director of the Tamilnadu Government's Textbook Society (1969-72). Then he was appointed as the Professor of Tamil in Kamaraj University, Madurai (1973-1975). His popularity however rests on his achievements as a grand expositor of Shaivite Tamil literature. His lectures on *Periyapuranam*, a major Shaivite poetical work, have been collected and published under the title *Deshiya ilakkiyam*. According to Gnanasambandan, though full of supernatural elements, *Periyapuranam* is the national epic of the Tamils because it narrates the stories of many devotees who were born in the Tamil country. This contention becomes significant, because many of the Tamil scholars do not consider *Periyapuranam* as an epic at all. In spite of his having authored many books of criticism, Gnanasambandan's fame rests only on his being one among the grand expositors of Shaivite Tamil literature.

Sa.

GNOMIC POETRY (Sanskrit). 'Gnomic' (Greek, gnome) means anything used as means of knowing, thought, judgement, opinion i.e., maxims or aphorisms, etc. Gnomic poetry, therefore, means verses consisting of pithy sentences of wise sayings or observations on life, or ethical teachings for common men. In Sanskrit, gnomic poetry is represented in such verses which are commonly known as 'suktis', 'saduktis', 'subhashitas' or 'nitis'. From very early times, Indians took keen interest in composing and listening to such verses. Some stray verses in the *Rigveda* may be included in this class (e.g. na sa sakha yo na dadati sakhye sachabhuve sachamanaya pitvah/ apasmat preyanna tadoko asti prinantamanyamaranam chidichchhet (X.117.4) (He who offers nothing to his friend and constant companion who comes requesting for food is not a friend; let him depart, that is not at all a home; he should rather approach a stranger to support him.) Or, sam gachchhadhvam samvadadhvam sam vo manamsi janatam / deva bhagam yatha purve sam janana upasate (X.191.2). (Be united with one another, speak together, let your minds be all of one thought, as ancient deities assemble together to their shares).

Gnomic verses appear, here and there, in the Upanishads. Quite a few verses of the *Ishopanishad* (1, 2, 10, 11, et al.), the *Kenopanishad* (II. 2, 3,) and the *Kathopanishad* (I. 24) are good examples of ancient Sanskrit gnomic poetry. The *Mahabharata* abounds in gnomic verses too overwhelmingly to be selected for citation. Apart from the ethical teachings, there are verses which teach certain beneficial ways of life and dos and don'ts, from the health point of view as well. The gnomic and didactic material in the *Mahabharata* covers a wide range of subjects—philosophy, morals, practical advice for life, rules of polity, conduct of war, etc. etc.

A.B. Keith is of the opinion that the maxims so preserved in Sanskrit gnomic verses 'were not popular in the full sense of the term; they are the turning of the raw material into finished products'. But the first part of his statement is hardly convincing, because, though the maxims, the result of common man's empiric knowledge, were recast by people of superior capability of language and versification, there is no reason to believe that these verses were cut off from the popular life. So easy and unsophisticated was the Sanskrit of the gnomic verses that it was quite intelligible to even the illiterates of ancient and medieval India, who spoke Prakrit or Apabharamsha; they are still intelligible to and used by many persons not knowing Sanskrit. That the gnomic verses were the property of the common masses is further evideneced by the fact that they were freely drawn upon by the Brahmanic and Buddhist authors from a common stock. As for example, the following Pali and Sanskrit verses may be cited:

Javajivampi che balo panditam payirupasati /
na so dhammam vijanati dabbi suparasam yatha //

muthuttamapi che vinnu panditam payirupasati /
khippam dhammam vijanati jivha suparasam yatha //
—*Dhammapada*, 64-65.

(If a fool be associated with a wise man even all his life, he does not perceive the truth even as a spoon (does not perceive) the taste of soup. But if a thoughtful man be associated with a wise man even for a minute, he will soon perceive the truth even as a tongue (perceives) the taste of soup.—Trans. Radhakrishnan).

Chiram hyatijadah shurah panditam paryupasya ha /
na sa dharman vijanati darvi suparasaniva //
muhurtamapi tam prajnah panditam paryupasya ha /
kshipram dharmam vijanati jihva suparasaniva //
—*Mahabharata*, X.5.3-4

abhivadanasilassa nichcham Vaddhapachayino /
Chattaro dhamma vaddhanti vanno sukham balam //
—*Dhammapada* 109.

abhivadanashilasya nityam vriddhopasevinah / chatvari tasya vardhante ayur vidya yasho balam //
—Manusmriti, II. 121

(To him who constantly practises reverence and respects the aged, four things will increase: life (length of days), beauty, happiness and strength.—Trans. Radhakrishnan).

Surendra Dasgupta holds that a large number of such stanzas formed a part of floating literature and had wide anonyumous currnecy which is indicated by their indiscriminate appropriation and repetition in various kinds of serious and amusing works.

Later on, some of the gnomic verses were first composed as part of literary works and then, due to their instrinsic value and poetic charms, became popular among educated persons.

The gnomic verses that were thus lying scattered in diverse ancient works either as wise observations or as moral lessons derived from tales or anecdotes etc., and also flowing from mouth to mouth for generations were at last collected by some persons of unknown names and unknown dates and presented in the form of collections called of shatakas or centuries of verses and ascribed to the names of some persons who had already earned reputation in the literary world.

Among all such collections, various recensions (as many as seventeen) of the *Chanakayaniti* are most popular. Though certainly not from the pen of the celebrated author of the *Kautilya-arthashastra*, or the prime minister of Chandragupta Maurya, these were traditionally ascribed to him with a view to making them immortal under the name of that great master of polity. To have a full view of the Sanskrit gnomic poetry, one must look at those Chanakya recensions, known variously

as *Chanakyashataka*, *Chanakyanitidarpana* , *Chanakyaniti*, etc.

There are many collections of gnomic verses, by Vararuchi, Bhallata, Shilhana, Shambhu, Nagaraja, etc. The most famous of all the gnomic anthologies is the *Nitishataka* of Bhartrihari. It has been proved beyond doubt that the author of the *Nitishataka* was different from the celebrated grammarian, the author of the *Vakyapadiya*. Though verses from other sources may be found in the *Nitishataka*, it can be believed that most of the verses were composed by Bhartrihari himself. The verses speak of his mastery over the Sanskrit language, his power of keen observation and his erudition. Some of the well-known collections of gnomic verse may be listed in the following manner:

Nitisara of Ghatakarpara is a collection of 21 ethical stanzas in different metres.

Vetalabhatta's *Nitipradipa* consisting of 16 stanzas is a fine specimen of gnomic poetry.

Vararuchi's *Nitiratna* consists of several stanzas of ethical nature.

Shankaracharya also wrote his *Mohamudgara* (Hammer for confusion) which may be regarded as a famous religious gnomic poem consisting of seventeen verses where he has described the extreme fickleness and evanescent nature of human extistence.

Shatashloka, another gnomic poem of 101 stanzas written in sragdhara metre is also attributed to Shankaracharya.

Kusumadeva wrote his *Drishtantashataka* (or *Drishtantakalika)*, a collection of hundred proverbs in which certain wisdom is stated in the first line and then illustrated with an example in the second line.

Bhallata-shataka of Bhallata, a contemporary of Anandavardhana, is a gnomic poem written in a graceful style.

Shambhu, during the reign of Harsha of Kashmir (1089-1101), wrote a gnomic poem called *Anyoktimuktalatashataka*.

Bhaminivilasa by Jagannatha, the famous rhetorician, is partly lyric and partly gnomic.

Another poem called *Chatakashataka* of unknown author is also partly lyric and partly gnomic.

Nilakantha Dikshita wrote a gnomic poem called *Kalividambana*.

A similar type of work is Kshemendra's *Samayamatrika* which is also a gnomic poem though its subject matter covers religion, morality and erotics.

Charucharyashataka (The hundred stanzas on excellent life) of Kshemendra is a gnomic poem which deals with the ways of the life of the pious and noble men.

S.M.

GODAN (Hindi), is the most outstanding of Premchand's novels published in 1936 and it instantly became the centre of attraction of the Hindi readers. *Godan* has been described as an epic novel on the peasant life. Almost all classes of people and all aspects of peasant life have been vividly depicted in *Godan*. Contemporary urban life also finds vivid and detailed delineation through a parallel plot based on urban milieu. Thus *Godan* involves intertwining of two distinct threads into one whole. The plot based on rural life is the more prominent of the two while that based on urban life is secondary. To put the whole perspective in just one sentence, *Godan* represents a vibrant and lively portrayal of contemporary Indian life which reflected the true faces of India's rural and urban milieu. Premchand's art of novel writing touches its acme in this novel.

The main plot of *Godan* (gifting a cow) is centred in a village 'Belari' in Avadh. Hori, a poor peasant of the village leads a quiet life with his wife Dhania, their son Gobar and their two daughters Sona and Rupa. He has two brothers Shobha and Hira, who are not only lethargic by nature but are also jealous by temperament. Hori, entertains no hostility towards anybody, nor is he jealous of any one. He toils hard to earn his meagre living from his land and cares a lot to maintain and enhance his family prestige. Despite the partition of the family property among the three brothers, he still fondly cares for the well-being of his brothers. Sometimes Hori would go to pay his regards to Amarpal Singh, the zamindar of his village.

Once while coming back to the village, he happens to see the beautiful cow of Bhola. Seeing the cow, his heart yearns to possess it. He contacts Bhola and through clever persuasion manages to get the cow. While bringing the cow, his son Gobar falls in love with Bhola's daughter Jhunia. The ownership of the cow sends Hori, Gobar and Dhania into ecstatic joy. The whole village gathers there to have a look at the cow and to congratulate him. His brother Hira and his spouse Punia, however, turn green with jealousy and do not turn up to Hori's house. A sense of jealousy continues to grow in Hira's heart, so much so that one day he seizes an opportunity to poison the cow. Dhania raises hue and cry but Hori sides with his brother during the police enquiry and manages to save his skin. The geniality, simplicity and large-heartedeness of Hori are fully reflected in this incident.

Although Hori's financial condition continues to deteriorate day by day, he does not waver from his righteous path. From a farmer he turns into a labourer and joins the menial service of Datadin to eke out an existence by toiling relentlessly on the latter's farm along with his family. His son, Gobar, escapes to Lucknow with Bhola's daughter Jhunia. The debts on Hori continue to mount and he gets fully entangled in the clutches of the money-lenders. Even when pushed into such a tight spot,

he does not abandon his large heartedness and geniality. The entire family, his son, his brother, his sister-in-law and his daughter-in-law grows sore and unhappy with his bahaviour. Once while toiling on the farm in scorching heat, he gets a heat-stroke and falls seriously ill. Owing to his utter indigence, however, he gets no medical treatment. Perceiving Hori's approaching end, his brother, Hira tells Dhania; "Bhabhi, steel your heart and arrange for Godan, for Dada (Hori) is about to depart". But Dhania has no money to arrange for a cow and she tells Datadin "Maharaj, I have neither a cow, nor a calf, nor money! I have only twenty annas (Rs. 1.25) received from the sale of cord. That is all I have and that is the Godan for my husband!"

Thus ends the tragic tale of the peasant here and this marks the end of the plot centered round the village. Premchand so deeply identifies himself with rural ethos and depicts the rural life with such touching poignancy that the novel makes all the villages of north India and their environs come alive before one's mind's eyes.

In the plot set in the urban-life, Premchand has divided his characters into seven broad categories. Representing the feudal lordship is Rai Sahib Amarpal Singh; then there are the editor Pandit Onkarnath, the insurance agent Tankha, Professor Mehta, the lady doctor Malati, the mill-owner Khanna, Mirza and Gobar representing labour—they all give to the story a wide canvas and variegated dimensions. Dr. Malati and Professor Mehta form the backbone of the urban story, and continue to reflect and exchange views on various aspects of life and are protagonists of the concept of universal brotherhood. This plot also acquires a complex character when episodes like the exploitation by the mill-owner and the labour strikes get intertwined with it.

Godan's plot is a complex one and its characterisation is comprehensively vivid. The episodes of the novel are close to reality. Premchand frankly exposes the human fraility of his characters. He freely expounds the weakness of even his naive protagonist Hori. He makes no effort to mute the love-affair between Gobar and Jhunia. In fact, he exposes it uninhibitedly, with a sense of subdued admiration. He delineates the inner conflict of Dr. Malati and Professor Mehta on a rather psychological plane.

In short, *Godan* represents a superb achievement of the Hindi novel. The objective of the novel is clear. The novelist wants to focus on the orthodox and superstitious ways that throw the Indian society into their clutches. A society so rigidly stuck in the mire of false prestige and hollow norms cannot be reformed by superficial reformist approach and slogans. What is needed for a social transformation is a gigantic movement. Only then can the society be liberated from the deadly hold of the standard-bearers of feudalism, capitalism and sham religion. *Godan* offers the formula of collective awakening of the oppressed, exploited and aggrieved classes of the society for this purpose.

Vi.S.

GODAVARMA, K. (Malayalam; b. 1902, d. 1952) was an eminent linguist and writer. He is remembered as one of the earliest scholars who applied the principles of modern linguistics to the study of Malayalam. Born in the Kilimanur royal family of South Kerala and married to the daughter of the renowned scholar A.R. Rajaraja Varma, he inherited the traditional scholarship of his aristocratic predecessors and adpated it to the new age of democracy and science. He studied Sanskrit, took his M.A. from Madras University and joined the Maharaja's Arts College, Trivandrum as a teacher of Malayalam. Soon he left the college and went to England, where he was awarded the Ph.D. degree by London University for his thesis on 'Indo-Aryan Loan Words in Malayalam'. After returning to Kerala, he became the Principal of Government Sanskrit College, Trivandrum and then Professor of Malayalam in the present University College there. He died while in service.

His major contribution to linguistic studies is the book entitled *Kerala bhashavijnaniyam* (1951) which contains the fruits of his original research. His Ph.D. thesis (published in 1946), is an outstanding contribution to the scientific study of the vocabularies of Indian languages. His essays on literary and general topics combine the scientific approach with the refined sensibility of a creative writer-cum-critic. These essays have been written in a lucid and simple manner and collected in 4 volumes of *Kairalidarpanam*, *Vicharavichi*, *Prabandhalatika* and *Prabandhasamaharam*. His creative writings comprise three plays—*Pranaya-vaichitryam*, *Vasavadatta* and *Kadambari*. His style of writing is chaste, simple and easy.

K.S.N.P.

GODBOLE, PARSHURAM BALLAL (Marathi; b. 1799, d. 1874) was well known as lexicographer, translator of classical Sanskrit plays and editor of *Navanita*. Born at Wai, he became well-known as a Sanskrit scholar. He was one of the renowned editors of *Panditi kosha* (1829), a dictionary prepared by Sanskrit scholars for the British Government. His help was sought by Molsworth and Candy in the compilation of their standard dictionary of the Marathi language. He was the editor of *Sarvasangraha* (1863), a magazine which was given to the publication of the unpublished works of earlier poets. He compiled the selected extracts from the work of the classical Marathi poets and called the compilation *Navanita* (1854). It was not only the earliest, but the most competent attempt of its kind and it became so popular that it ran into several

editions before the end of the last century. His *Vrittadarpana* (1860) was also the first Marathi work on prosody. *Kekadarsha*, an appreciative commentary on Moropant's *Kekavali* appeared in 1867. Such works reveal his scholarship and erudition and they occupy a unique place in the history of Marathi literature.

Godbole is best known for his faithful translations of such classical Sanskrit plays as *Venisamhara* (1857), *Uttara-Ramacharita* (1859), *Abhijnana Shakuntala*, *Mrichchhakatika* (1862), *Nagananda* (1865) and *Parvatiparinaya* (1872). These translations reveal a thorough grasp of both the Sanskrit and Marathi languages and idiom. Godbole undoubtedly served the cause of both the languages when he undertook these translataions of Sanskrit classics into Marathi. These translations are not merely literal but colloquial, and they are executed with a very keen sense of literary appreciation. These translations helped the Marathi readers in understanding the original Sanskrit classics. It was no mean achievement, and the Marathi readership has ever been grateful to his distinguished work in this field.

Parshuram Ballal Godbole along with Krishnashastri Chiplunkar did signal service to Marathi literature by way of translations, for they provided an impetus to later original writing. Godbole is one of the literary giants of the last century, a century which was destined to see only the works of compilation and translation. Such works laid the foundation for the furtherance of the cause of literature.

M.M.

GODGHATE, MANIK (Marathi; b. 1940) is one of the most significant modern poets of Marathi, (known widely by his pen name Grace) is noted for his grand imagination, quest for the mysteries of life, a different kind of suggestivity in style independently conceived out of traditional images.

Born at Nagpur, he stood first class first in M.A. in Marathi in 1966 and won N.K. Behere gold medal. He started writing poetry in literary magazines, *Chhanda* and *Satya katha* from 1955 under the per name 'Grace'. His first collection of poems *Sandhyakalachya kavita* (Evening poems) was published in 1967. It won the state award in 1968, and is prescribed in Shivaji University for M.A. students as a text book. In 1974 his second collection of longer poems *Rajputra ani darling* (Prince and darling) was published by Ameya and received the State Award again. He again received two State Awards for his later collections, *Churchbell* (1974), of personal essays and *Chandramadhavicha pradesh* (1977) of poems. His last published work *Mitava* is a collection of personal eassays (1987).

He edited *Yuga-vani* (1971-74) and *Sandarbha* (1975-76), proving his literary acumen and artistic taste. He was the member of the Marathi Advisory Board of the Sahitya Akademi and is now a member of Maharashtra Rajya Vishvakosh Mandal. His hobbies are photography and playing violin. A book on his poetry has been written by Jayant Paranjape, entitled *Grace ani durbodhata* (Grace and obscurity, 1986), which won R.S. Joag Award for literary criticism. His two books have been translated into Gujarati.

P.M.

GODSE, DATTATRAYA GANESH (Marathi; b. 1914) is one of the versatile personalities on the literary scene of Marathi. Godse was introduced to the literary world as an illustrator in the early forties, before joining the Faculty of Fine Arts of Baroda, as Professor and Head of the Department of Applied Arts. He is actively associated with the Marathi stage in Bombay and quite successful as a set-designer. Being both a historian and a visual artist, he could do justice to projects also of literary kind. He wrote a historical play *Rajiyacha putra apradhi dekha* (1964).

His first book *Poat* (Texture, 1963) deals with the evolution of a theme as expressed through different media. It is based on the iconological representations of the Buddhist story, Chaddanta-Jataka. Selecting the literary as well as visual manifestations of the theme from different ages and sites, he has tried to trace its evolution. In his opinion every expression is objective in its early stage; it becomes idealised in the second phase. In the next stage it becomes conventional and then the deterioration sets in. Such an idea quite close to Godse's was introduced in Marathi, earlier by Vishnushastri Chiplunkar in his essay 'Kavita' (Poetry) which was published in the last decade of 19th century, though it was in a germinal state. The analogy of *Poat* raised a lot of curiosity and controversy, may be because Godse tried to seek all the characteristic features of the phase in the work of art he has selected. He also tries to relate the mode of expression with the socio-political environments of the age.

Godse extends this thought in another of his works *Shaktisaushthava* (1972) taking examples of expression in different media during the reign of Shivaji, the Maratha ruler. It includes a letter of Shivaji to Aurangzeb, a sculpture of Nandi (the bull mount of lord Shiva) from Raigarh and a few works of poetry.

He has a feel for language and its texture. When he interprets even the commonly known verses, in his own way, they reveal several subtle shades of meanings and expressions. His own language is an asset to his writings. It has all the good qualities of the folk-idiom, which he admires. In the flow of writings he goes on coining new words, fitting so well in his argument, that they cannot be substituted by any other better words.

In *Shaktisaushthava* and *Gatimani* (1976) he talks about the earthly virility and dynamism of the formative phase of the new cycle commencing from the period of

Shivaji. Like *Poat* these two books also raised controversy but at the same time they compelled the Marathi scholars to think in a different way.

Godse has almost an obsession with such natural simplicity and folk-arts. In *Lokadhati* (1979) and *Mataval* (1981) he has tried to find out the primordial relataionship between nature and folk-arts, again following his usual methodology of taking examples of different art-forms as case-studies.

Alongwith these books which are based on a development of a consistent thought, Godse has also written quite a few essays on different problems of historical importance. A collection of these essays is published under the title *Samande talash* (1981). These essays also reveal the range of his thought. He is criticised for his quick conclusions, ambiguity, absence of footnotes or any kind of references. He is evaluated as a historian but basically he is an art historian and he mainly deals with intra-disciplinary study of formal evolution irrespective of other references. The Marathi reader is not quite acquainted with this kind of formal analysis and that is why Godse's works which have suggested several new possibilities prove to be very fresh and important as source-material as well as a starting point for further enquiry.

D.H.K.

GODSE, VISHNUBHAT(Marathi; b. 1827, d.1904). The name of Vishnubhat Godse has become memorable in the history of Marathi literature because of his travelogue named *Majha pravas* (My travels). His travelogue is a landmark not only because of the descriptions of his travels in North India but also because of the depiction of his true and unique experiences of the Indian Mutiny of 1857, which was afterwards recognised as 'The first war of Indian independence'.

Vishnubhat Godse witnessed the seige and the battle of Jhansi fort, which was fought continuously for eleven days. He also witnessed the cruelty of the British soldiers and was himself a victim of this harrassment. He saw with his own eyes the systematic plunder of Jhansi town by the British regiment, which went on continuously for three days. He also narrates in his travelogue how the Britishers destroyed and ruined the most valuable library consisting of scriptures and number of old manuscripts.

The narration of such first-hand experiences made his travelogue a classic and won him recognition as an author. Priesthood was his ancestral profession. Accordingly he was trained in the lore of priesthood at the very young age. But the end of the rule of Peshwas brought an end to good old days and his family was struggling hard to survive with the meagre income earned by priesthood. Vishnubhat, therefore, decided to visit North India along with his uncle to participate in religious rites (yajnas) and earn some money. His memories of travels through central provinces of India during the turbulant days are included in his book.

On 30th March, 1857, Vishnubhat Godse started his journey. He knew not his fate. He had to wander for three years and he came back in the beginning of the year 1860 after suffering great agonies. On 1st July, 1857, he reached Mahu Cantonment and heard the first news of the Indian revolt. He went to Gwalior after paying visits to Ujjain and Dhar. He spent the rainy season at Gwalior. He managed to see Baijabai Scindia through Balkrishnabhat Vaishampayan the 'danadhyaksha' and got 'dakshina' and shawls. But the main purpose was defeated because the performance of 'yajna' was cancelled because of disturbed conditions. He went to Jhansi and at the time of 'Grihakamya yajna' proved his scholarly abilities in the discussions. His scholarship as a priest was noticed by Rani of Jhansi and she invited him to be a court priest and offered him the government palace in the town to stay in. In December 1857, he was asked to stay in Jhansi fort. From 22nd March 1858 to 4th April, 1858 the seige and battle of Jhansi began. On 1st April, 1858, he witnessed the attack of Tatya Tope on the British Army from the walls of the Jhansi fort. Tatya Tope was defeated and had to run away. On 6th April, 1858, the British soldiers captured the town and started massacre and plunder. On 21st April 1858, he started for Kalpi. On the way, Rani of Jhansi met Vishnubhat. In May 1858, he was present at the battle of Kalpi. From there, he went to Brahmavarta and Chitrakut. Again he saw the battle at Chitrakut. He, then, went to Belasia via Brahmavarta, and paid visits to Kanpur, Lucknow, Ayodhya. He was in Ayodhya on the day of Ramnavami i.e. 11th April, 1859. In the beginning of 1860, he came back to Varsai via Sagar, Hoshangabad, Indore, Nasik.

His parents and his wife had lost all the hopes of his return and, as a matter of fact, they prepared themselves to hear the sad news of his death. They also heard the news of the revolt and its terrible after-effects. For them, his arrival was a golden event, though he was robbed of whatever he had earned with great difficulty.

From his travelogue, it becomes clear that Vishnubhat witnessed the battles of Jhansi, Kalpi and Chitrakut. The dreadful experiences made him rather stubborn. He gave up his aim to earn money and decided to travel more and pay visits to religious places. He fulfilled his desire. Throughout the journey, he brushed death a number of times, sometimes arrested by mutineers, sometimes by Britishers, sometimes by robbers and totally robbed of whatever money he earned with self mortification and stiff labour. But he was not discouraged. The three years which he spent in travelling made his personality strong and mature. With this maturity, he narrates his experiences and confesses also very boldly his faults and temptations to which he fell a victim.

Vishnubhat Godse writes at the end of his travelogue

that every human being desires, rather craves, for happiness right from the birth and struggles also for it, but has to face miseries and deep sorrow. For this, there is no alternative as human destiny lies in the hands of the Almighty. A human being cannot change the course of his destiny by any means whatsoever.

This travelogue was first published in 1907 by Chintamanrao Vaidya, who wrote some parts of it to make it more dramatic. However, he preserved the original manuscript in Bharat Itihas Samshodhak Mandal at Pune. Datto Waman Potdar re-edited it in 1966 from the original manuscript. Potdar's edition appears to be more faithful.

C.V.

GOGOI, GANESH (Assamese; b. 1910, d. 1938) was a reputed romantic poet, who died very young of tuberculosis. He studied upto Intermediate in Arts, but left the course incomplete. Then he started timber business of his own and practised writing poetry. He began his literary career by writing two full-length dramas, *Shakunir pratishodh* (The revenge of Shakuni, 1929) and *Kashmir kumari* (The princess of Kashmir, 1929), both of which earned instant popularity. However, his more famous work is *Papari* (The petals, 1935), a poem of 63 chained quatrains singing the agony of failure in love, which he completed in a single sitting of three hours. It was followed by two other books of poetry, *Svapna-bhanga* (Dissolution of the dream, 1941) and *Rup-jyoti* (The light of beauty, 1945). Published posthumously, the first one is a single piece of love-lyric and the second contains some of his best poems of love, besides those dealing with nature's beauty and patriotic themes. A liquid music of wailing tunes gives these poems the distinctive stamp of his creation. Several of his short plays in gramophone records had been a great success. To name a few: *Jerengar sati*, *Lachit*, *Daksha-yajna* and *Sita-vanabas*. Though great as a dramatist, he was still greater as a poet, inspiring a whole generation of young poets to take poetry seriously.

M.B.

GOGOI, LILA (Assamese; b. 1930) is a dedicated litterateur who came into prominence in the fifties of the twentieth century as a social satirist, a creative writer of the children's literature and a researcher in historical writings in Assamese. Lila Gogoi obtained his Ph.D. from the Dibrugarh University (1982) for his thesis entitled, *A Critical Study of Assamese Buranji Literature with Special Reference to Some Unpublished Manuscripts*. He started his career as a teacher of a high school (1951) and at present he is the Secretary, Co-Ordination Committee for Production of Textbooks in the Regional Language, of the Dibrugarh University (1973).

Lila Gogoi became immensely popular with the reading public of Assam as a satirist and humorist in modern Assamese. His satirical sketches, redolent with pure humour, pointing at follies and foibles of the society are free from any personal invectives, although there are definite objectives for reform through ridicule. His social satires are: *Kapling Chiga rel* (1959), *Biyering chithi* (1976), *Brikodar Baruar biya* (Pt. I 1977, Pt.II 1978), *Bishesh ki likhim* (1978) and *Ghergri bus* (1981).

In the domain of the Assamese children's literature Lila Gogoi occupies a distinct position for a series of works both prose and poetry, such as: *Sontara* (A collection of stories, 1954), *Khara shiyalar biya* (An anthology of poems, 1954), *Ponakanar sapon* (A story book, 1955), *Anupam kunwarar sadhu* (A story book 1959) and *Rangamanar katha* (A story on the ant's life, 1963). The first of this series won a literary award for him.

Lila Gogoi is a painstaking researcher in the domains of historical writings and folklores in Assamese. And his works that have opened up new vistas for learning about some tribes of Assam and their cultures are: *Buranjiye parasha nagar* (An account of the historical towns of ancient Assam, 1957), *Herowa dinar katha* (A history of the 1928-30 revolution in Assam, 1957), *Lachit Barphukan* (A biography of the famous Ahom General who defeated the mighty Mughals in the battle of Sharaighat, 1960), *Ahom jati aru Asamiya samskriti* (a study of the Ahoms and their contributions to the Assamese culture, 1961), *Simantar mati aru manuh* (a study of the life and culture of the tribes of the Arunachal Pradesh, 1963), *Jaymati Kunwari aru Mulagabharu* (A biographical work on two Assamese heroines of the Ahom period, 1963), *Asamiya lokasahityar ruprekha* (A history of the Assamese folk literature, 1968), *Bihu-eti samiksha* (a critical appraisal of the Assamese bihu festival, 1969), *Tai-samskritir ruprekha* (An outline history of the Tai culture in Assam, 1971), *Sahitya-samskritir buranji* (A collection of research papers on the Assamese culture, 1972), *Sharalighatar yuddh katha* (An account of the famous battle of Sharaighat between the Ahoms and the Mughals, 1977) and *Asamar samskriti* (A comprehensive history of the Assamese culture, 1982). The first of this series also won a literary award for the writer.

Besides these original writings Lila Gogoi made a unique endeavour for collecting, compiling and editing a series of books on Assamese culture, like *Asamiya loka giti* (A collection of some Assamese folk-songs, 1957), *Maniram Dewanar git* (A collection and compilation of an old ballad on the martyr Maniram Dewan, 1957), *Jonbai eti tara diya* (A collection of Assamese nursery rhymes, 1957) and *Bihu-git aru banghosha* (A collection of 1500 Bihu songs, 1961).

A few other works by Lila Gogoi on different branches of the Assamese literature are: *Saragar mukuta* (A social novel, 1957), *Dakait kon* (A detective novelete,

1957), *Nilakhamar chithi* (an epistolary novel, 1963), *Giti malancha* (An anthology of popular lyrics, 1964), *Jonakar git* (Anthology of popular lyrical compositions, 1978). Lila Gogoi whose facile pen is still engaged in completing several manuscripts, novels and historical writings, both in Assamese and English, has been connected with the Asam Sahitya Sabha, the biggest literary organisation of Assam, for more than twenty-five years. He was elected its general secretary for two consecutive terms (1978-80) and also its vice-president (1980-81) as a mark of recognition of his dedicated service to the cause of Assamese literature.

Pu.S.

GOHAIN, HIREN (Assamese; b. 1939), one of the pioneers in the filed of modern criticism in Assamese literature, was born in Golaghat. He passed his B.A examination with honours in English from the Presidency College, Calcutta in 1959 and his M.A. in English from Delhi University in 1962 with high distiction. Later in 1969, he obtained his Ph. D degree from Cambridge University. His dissertation on Milton, published later by L.B.S. Publication under the litle *Tradition and Paradise Lost*, was received as a valuable contribution to the subject. At present he is Professor of English at Gauhati University. He was a member of Indian delegation to China, chosen by Dr. Kotnis Memorial Committee in 1974.

Even as a University student, Hiren wrote critical essays in Assamese with a new approach and insight. A few pieces written by him in those early days on Rabindranath (in *Mainstream*), Manik Bandyopadhyay (in *Enquiry*), on communalism in literature (publisned by the Institute of Advanced Studies, Simla) and on Lenin's thoughts about literature (published by the Sahitya Akademi) earned him reputation as a critic and thinker.

A critic of the Marxist school, Hiren has shown intellctual brilliance in not only trying to assess the progress of Assemese poetry, but also in studying the different trends and influences that are at work shaping and moulding it. His first book *Sahityar satya* (The truth of literature, 1970) is a landmark in the history of Assamese criticsm. The unitary aspect of the entire compilaton is an intense quest for the truth of literature. The dynamic restlessness of the modern civilization with all its concomitant features has been analysed here with a penetrating social insight. The essays like 'Adhunikatar sanjna' (Definition of modernism), 'Atit aru atyadhunik' (Past and the ultra-modren), 'Shakespeare aru adhyatmabad' (Shakespeare and mysticism), 'Sampratik Asamiya galpo sahityat natun bastavbodh' (The new sense of realism in current Assamese fiction) are outstanding.

Bastavar swapna (The dream of reality, 1972) also carries forward the same endeavour to study and analyse literature vis-a-vis class-ridden society. *Sahitya aru chetana* (Literature and conscionsness, 1977) is a compilation of essays writen in between 1971 and 1977. Many of these were published in different Assamese journals like *Natun prithivi*, *Natun prabaha*, etc. and generated a lot of controversy. In the preface of this book Hiren Gohain, the Marxist thinker, has asserted that there cannot be any culture irrespective of class and that the endeavour to create 'pure' literature divorced from politics is a wild goose chase. Predictably, therefore, the articles in these books—like 'Asamiya jatiytabadar samasya' (Problem of Assamese nationlism), 'Marxbad aru dharma ' (Marxism and religion), 'Kavitar utso sandhanat' (In search of the source of poetry)—all show a socio-economic approach in tne evaluation of literature.

Hiren's first love was poetry, but unfortunately no collection of his poems has yet come out. They are scattered about in dfferent magazines of Assam, like *Panthapadap* and *Mor desh*. They are higly romantic in sentiment, but also show the social awareness of the poet.

Whether Works: Biswayatam (Journal Emporium, Nalbari, 1983); Asamiya jatir jiyanat maha-purushiya parampara (L.B.S. Publication, Guwahati, 1987).

Nirm. B.

GOHAINBARUA, PADMANATH (Assamese; b. 1881, d. 1946) was born at North Lakshimpur, educated at Lakshmipur, Sibsagar and Calcutta. He started his career as a teacher at Jorhat and subsequently held many positions, like Chairman, Tezpur Municipality, member of the Assam Council, President of the Ahom Association, etc. His zeal for public works found expression in various social forums.

He was the pioneer organizer of the Asamiya Bhashar Unnati Sadhini Sabha, while a student at Calcutta. He edited the monthly journal *Bijuli* which created a new horizon in the Assamese literature. From 1907 he started editing *Usha*, another leading monthly in Assamese and also published a tabloid *Asam banti* for a number of years.

A deep love for the mother tongue was the motive force of Gohain Barua in his literary pursuits. He was one of the outstanding dramatists of Assamese literature. He wrote eight dramas which may be put into three categories—(a) historical, (b) farical and (c) puranic. *Jaymati* (1900), *Gadadhar* (1907), *Sadhani* (1911) and *Lachit Barpuhkan* (1915) are his four historical dramas based on the history of Ahom. Of these plays *Jaymati* and *Sadhani* are tragedies while *Gadadhar* and *Lachit Barphukan* are comedies. The *Gaobudha* (1890), *Teton tamuli* and *Bhut ne bhram* (1924) are three of his farcical plays which deserve special mention. The *Gaobudha* is the earliest and decidedly the best of the lot. It depicts a

realistic and at the same time comic picture of the British administration of the closing decades of the last century. *Ban raja* is the only puranic play by Padmanath. Its theme is borrowed from the *Harivamsha*. The language of the play is artificial and its characterisation is poor.

Shri Krishna is Padmanath's best known prose work which may be considered a milestone in Assamese prose style. *Gitasar* was his last published work. He gave the lead to the modern fiction writing through the mystery-packed *Bhanumati* (1891) and *Lahori* (1892), both treating concurrently some social problems relating especially to the womenfolk.

Gohain Barua achieved some measure of success in composing poems and sonnets as well. His *Phular chanki* (Sample of flowers) is an anthology of descriptive nature poems. *Lilakavya* is an autobiographical poem in blank verse. The magnificent description of the natural beauties of Assam as given here by the poet is quite fascinating and charming. *Asam buranji* was his pioneering work in chronological compositions. He had also written a series of school textbooks entitled *Nitishiksha*.

Ni.B.

GOHIL, SURSINGHAJI TAKHTESINGHAJI 'KALAPI' (Gujarati; b. 1874, d. 1900) was a ruler of a smalll princely state of Lathi in Saurashtra. He wrote his poems under the pseudonym of 'Kalapi', meaning a peacock. During the span of twenty-six years of his life, he attained great heights in Gujarati poetry.

Kalapi lost his father when he was hardly five years old. In 1888 he lost his mother. He took his education at the Rajkumar College in Rajkot. He married Rama from Sumri Roha in Kutch. He had also another wife, Anandiba. But he had a love affair with Shobhna, who accompanied Rama as her maid-servant. Soon after his marriage with Shobhna, he lost interest in her and turned his mind to a philosophical way of life. He decided to abdicate his throne but died before doing that.

He was a great lover of nature. This is reflected in many of his poems. He was a romantic poet, with a philosophic bent of mind. His love-affair with Shobhna lasted for three years, during which period he wrote many a love poem. The ghazal, a Persian mode of writing poems savouring of sufism, suited his temperament. In them he poured forth his emotions of love and discordance with worldly life. All these poems are collected in his book *Kekarav*, the cry of a peacock. The other books to his credit are: Dialogues: *Jesal and Toral, Jalandhar and Gopichand, Menavati and Gopichand, Bhartrihari and Vikram*; Novels: *Mala and mudrika* (Garland and signet), *Nari-hridaya* (A woman's heart); Religious: *Thoughts of Swedenborg*; Letters: *A series of letters* compiled by Prince Joravarsinhji, *144 letters* compiled by Munikumar Bhatt.

Right from 1892 his poetry expressed love and nature. It includes personal ghazals saturated with carnal love. In the latter half of 1898 he wrote poetry of divine love. Being like an estoric sufi saint in his compositions, he wrote ghazals which converged on human love and God.

Gradually, as he acquired greater command over prosody and vowelled metres, he was able to show mastery over Persian metric rhymes in his ghazal creation. His ghazal 'Our way' projects him as a good ghazal writer.

In the Gujarati epistolary literature, letters of Kalapi illuminate the capacity of Kalapi's prose. His innumerable letters reveal his mental disposition and how diverse his personality was.

Kalapi has also written four dialogues. In dramatic literature Kalapi's dialouges are known for their graceful, dignified, learned and cultured prose.

Lyrics are the speciality of Kalapi's creative work. He has also written some longer narrative poems in various metres.

Journey to Kashmir for six months between 1891 and 1892 was undertaken by Kalapi. Kalapi utilised the experience of his journey to write a travelogue. In the travelogue of Kashmir, Kalapi has presented a prose sometimes picturesque, at times ornamental and emotional.

The prince has established his rank as a poet of first grade in Gujarati poetry by his nearly fifty melodious poems collected in his *Kekarav* (A pavonine cry).

Y.T.

GOKAK, VINAYAK KRISHNA (English, Kannada; b. 1909) was born in Savanur in Dharwar district, Karnataka. He pased his M.A. from Bombay University in 1931 and secured another M.A. degree from Oxford in 1938. He served as Professor of English in Fergusson College, Poona from 1931 to 1936, and then at Willingdon College, Sangli from 1938 to 1940 where he served as Principal from 1940 to 1944. He was Professor of English in Osmania University, Hyderabad (1945-46), and later Principal of colleges at Visanagar, Kolhapur and Dharwar. He was the Director of the Central Institute of English and Foreign Studies at Hyderabad from 1959 to 1966 before becoming the Vice-Chancellor of Bangalore University, a position he held till 1969. He was the Director of the Indian Institute of Advanced Study, Simla from 1970 to 1971. From November 1981 to 1985 he was Vice-Chancellor of Shri Satya Sai Institute of Higher Learning. He was also the President of the Sahitya Akademi (1983-1988).

He was awarded the D.Litt. (Honoris Causa) by Karnataka University in 1967 and by the University of the Pacific, California in 1969. He was honoured with the title of 'Sahityacharya' in 1965 by the South India Hindi

Literary Akademi. He represented India in PEN World Congress in 1957 and in the Biennial International Conference of Poets in Belgium 1960-61. In 1961, he was elected Vice-President of the Commonwealth Teachers of English. He was in the U.S. for four months as the leader of an Indian delegation to study examination reform in higher education. He was the Chairman of the Jnanpith Award Selection Committee during 1978-81. He was awarded 'Padma Shri' in 1960 in recognition of his contribution to literature.

His contribution to English writing in India is manifold and distinguished. He has established himself as one of the foremost critics in Indo-English literature. His critical works include *An Integral View of Poetry* (1975), *Coleridge's Aesthetics, The Poetic Approach to Language,* and *The Concept of Indian Literature* (1979).

Besides *The Song of Life* (1948) and *In Life's Temple* (1966), his latest collection of poems has been recently published under the title *Kashmir and The Blind Man. Narahari, The Prophet of New India* (1972) is the only novel written by him in English.

Besides literature, Gokak is deeply interested in culture, religion, philosophy and education. His nearly twenty publications in English include: *India and World Culture, Some Aspects of Hindu Culture, Indian Higher Education, Shri Aurobindo—Seer and Poet, Shri Aurobindo the Transcendental Materialist, The Gnostic Humanist* and *The Integral Socialist, Bhagawan Shri Satya Sai Baba: the Man and the Avtar* and *In Defence of Jesus Christ and Other Avatars.* Thus wielding a versatile and prolific pen, Gokak has vastly enriched Indian writing in English.

Gokak is also a poet, critic and novelist, of onstanding calibre in Kannada literature. In Dharwar, he came in contact with D.R. Bendre, the great lyric poet and was initiated into Kannada poetry through a workshop named 'Geleyana gumpu' (Friends' group). This association, of which he himself was a leading member, marked a turning point in his literary career. His loyalties were absorbed into a regeneration of Karnataka, its language, culture, creativity and folklore. In 1934 he published his first novel, *Ijjodu* (Misalliance). His voyage and stay in England were fruitful in two respects. He could experiment with free verse, the first of its kind in modern Kannada. Direct exposure to English life and ways confirmed his respect for his home country and language. Two works were the direct outcome of this experience—*Samudragitagalu* (Sea verse, 1940) which collects his *vers libre* and *Samudradacheyinda* (From beyond the seas) which is a travelogue and states his experiences in the English environment.

In 1957, he published *Dyava-prithvi* (Sky and earth) which won for him the central Sahitya Akademi award in 1960. 1960 proved his *annus mirabilis* with the Padmashri award and Sahitya Akademi award.

As a child he was taught to worship Pant Maharaj of Bolekundri. His studies made him devoted to Shri Aurobindo. Lately, he has directed undivided devotion to Sri Satya Sai. He sees no contradiction. For him, worship is a psychological need for fulfilment.

Wherever he went, he established Friends' Circles and his pupils are now leading lights of literature. His early verse belongs to the romantic lyric genre and *Kalopasaka and Payana* belong to this category. His 'Sea verse' established *vers libre* as a genre. In 1950, he published *Navyakavitegalu* which laid the foundation for new verse 'and is a good expression of the progressive spirit for the industrial age'. His *Baladeguladalli* (In wife's temple, 1953) belongs to an entirely new genre unknown and still not attempted in Kannada, a lyric sequence conferring upon live personalities a legendary halo in the manner of Yeats. He himself described it as an epic. His *Ijjodu* developed into a saga of soical change in *Samarasave jivana* (1954). The same epic consciousness has led him into composing his epic proper titled *Bharata sindhu rashmi,* which runs into 35000 lines with a summary prepared by the poet himself in English. When the controversy between 'navodya' and 'navya' became unpalatable he started a journal named *Samanvaya* which tried to reconcile the two ideals.

Gokak has written 55 books in Kannada—20 books of verse, 5 plays, an extensive novel (comprising eight novels of common action), 15 collections of essays, critical and general, and 4 travelogues.

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C.M.K.
S.M.P.

GOKHALE, ARVIND (Marathi; b. 1919) is a renowned modern Marathi short story writer. He did his B.Sc (Cytogenetics) from Imperial Research Institute, Delhi and M.Sc. (Journalism) from Wisconsin University, U.S.A. He was Dakshina Fellow (1941), Lecturer in Government Agricultural College, Pune (1943-63), Executive Officer in Dharamsee Co. (from 1963).

Gokhale is one of the exponents of the new short story that appeared in Marathi after the Second World War. He wrote simultaneously with Gadgil and Bhavem, perhaps more profusely but with equal distinction. Each had a different style and vision of his own. Gokhale's stories centre around an individual. He depicts inner tensions within the individual. He has the rare gift of identifying himself with his characters, while he remains

aloof and objective. Some of his characters have become memorable, but it is in the portrayal of women that he excels.

The world he has painted is multi-coloured and rich in variety of locales, characters as well as subjects. He does not moralize. His job is only to reveal a slice of life. His stories are slick and tidy; they develop smoothly, culminating into climax, though they may sometimes appear to be contrived. Gokhale has written hundreds of stories, most of them compiled in over 25 collections. *Nazarana* (1944) is his first collection, while *Maher* (1949), *Katarvela* (1958), *Mithila* (1959), *Shubha* (1960), *Anamika* (1961), *Rikta* (1962), *Nakoshi* (1977) deserve a special mention.

His stories won State literary awards for the years 1958 and 1960. He has also won Afro-Asian short story prize from 'Encounter', London, for his story 'Gandhavarta'. His other publications include *Samantar*—a collection of sketches of twelve well-known short story writers of other Indian language. 'Annual anthologies' of selected short stories in Marathi was another project he undertook between 1959-63, for the cause of short story. He also travelled recently to Pakistan and Bangladesh and met short story writers, translated their stories and wrote two books about them.

Short story is Gokhale's forte and he has developed it with single-minded devotion. He has enriched it in many ways during the last four decades and left his own mark on Marathi literature

I.S.

GOKHALE, DATTATRAYA NARSINHA (Marathi; b. 1922) was born at Birwadi in the Raigad district of the Maharashtra state. He passed the matriculation examination of the Bombay University from the Kurundwad High School in 1940, B.A. (Hons) of the same University in 1944, and obtained Ph.D (Marathi) of the Poona University in 1952 and B.T. of the same University in 1953.

Gokhale served as an Assistant Teacher in various high schools at Sangli, Karad and Pune for nine years from 1944 to 1953. He joined the Deccan Education Society in 1953 as its life member. He served as the Head Master of the Society's high schools at Pune and Satara for fourteen years. For twelve years he worked as Professor of Marathi at the Fergusson College, Pune and Kirti College, Bombay. At the invitation of the Godrej and Boyes Manufacturing Company, he worked at the Udagchal School Complex at Vikhroli, Bombay, for three years from 1964 to 1967. He retired from the Fergusson College, Pune, as Professor of Marathi on September 20, 1982.

Gokhale is widely recognised as a litterateur of merit. He has to his credit eight independent works and about twelve edited books. His miscellaneous writings on some of the works of Marathi authors and the science of education also deserve a special mention.

Gokhale has made his mark as an educationist. His thoughts on principles of education, teaching of grammar and composition and his guidelines of school administration have received applause from educational thinkers.

Gokhale is a distinguished biographer. His first work on *Babarao Savarkar* is a faithful, authentic and explosive account of the life and work of Babarao and other martyrs. The author's knowledge of the ideas and ideals of the hero is thorough and intimate.

Gokhale's biography of S.V.Ketkar deals with the life and work of Ketkar, who was a pioneer encyclopaedist in Marathi and a man with a multi-dimensional personality. The portrait of Ketkar as a busy researcher bent on his gigantic pursuit is in itself something rarely found in biographical literature. The Sahitya Akademi appreciated this work by giving its annual award to it in 1961.

Dr. Patwardhan alias Madhav Julian is again a biography of distinction. Patwardhan's personality was full of inner inconsistencies. Gokhale is successful in portraying this complex personality. Gokhale has tried to objectively assess the various facts of Patwardhan's personality in this biography.

His biographies have received also awards from the state government. No doubt the biographies of S.V.Ketkar and Madhav Julian by him are milestones in Marathi literature.

FURTHER WORKS: Biography: *Jnanakoshkar Dr. Ketkar* (1950), *Dr. Patwardhan urfa (alias) Madhav Julian* (1978); Dissertation: *Americatil madhyamik shala* (1964), *Parikshanchi Sudhara* (1970), *Reforms of Examination* (1970); Criticism: *Dr. Ketkaranchya Kadambarya*, (1955); Short Stories: (ed.) *Galiv Ratne* (Select stories by C.V. Joshi 1955), *Dudhachya dhara*, (Select stories by Y.G.Joshi. 1955), *Kamal Phule*, (Select stories by Sane Guruji, 1955); Others: *Prof. R.S. Joag Gauray Grantha* (In collaboration with S.S. Bhave and S.K. Padhye, 1964):, *Samagra Madhav Julian* (In collaboration with others, two volumes 1977), *Hindutva-darshan* (V.D.Sarvarkar's thoughts on Hinduism, 1983).

H.V.I.

GOKHALE, GOPALKRISHNA (English., b. 1866. d. 1915) was an educationist, statesman, humanist 'sannyasi' and founder of the Servants of India Society, Poona. From humble beginnings, by hard work and sustained dedication, he became Professor of History and Economics at Fergusson College, Poona, receiving only the meagre salary of Rs. 75/- per month. He plunged into public service under the guidance of M.G. Ranade, Dadabhai Nauroji and G.V. Joshi, and took an active part in the Indian National Congress. At the age of 32, he solemnly resolved to practise yoga, master different branches of knowledge and serve the country and the people in all possible ways. Sacrifice and Sannyasa were to become the marks of his life, and there would be no thought of 'self' at

all. In 1902, he resigned from his professorship so as to be able to devote himself entirely to politics and social service. He became member of the Bombay Legislative Council and also of the Imperial Legislative Council. He presided over the Indian National Congress in 1905. In the same year, he founded the Servants of Indian Society whose members were required to take the vows of poverty and of life-long service to the people. He set a high standard in public speaking and political debate, and he was master of facts and figures.

He was a trenchant and well-informed critic and several of the Government's policies, and his contributions to the annual budget discussions were welcomed by the official members themselves. And a budget debate without Gokhale's participation was almost like *Hamlet* with the Prince of Denmark left out! Gokhale ardently pleaded for compulsory primary education and for the progressive Indianisation of the higher public services. During and after the 'Bande Mataram' movement on account of Curzon's 'partition of Bengal', Gokhale was ranged with the moderates like Pherozeshah Mehta and Rashbehari Ghosh, and against the nationalists (extremists) like Tilak, Shri Aurobindo and Lala Lajpat Rai. But there was no question regarding Gokhale's sterling patriotism, the singular purity of his motives, his heroic dedication to the national cause and his unfaltering moral courage. As speaker or writer, his words exemplified the dictum 'The style is the man'. Whether bidding farewell to the Fergusson College or addressing the Congress session on Curzon's flawed administration or expressing his views on financial problems before the Imperial Legislature, Gokhale brought to the occasion the same high seriousness and revealed the same consummate mastery of language. Gokhale was a great and good man, a true servant of India and a successful bridge-builder between India and Britain. Although his life was cut short at the age of forty-nine, he had already achieved, in V.S. Shrinivasa Shastri's words, "a great deal more than what others when they are seventy can claim to their credit" Not the least of Gokhale's claims to greatness was the fact that two such different leaders like Shastri and Mahatma Gandhi both revered him as their Master and political 'guru'. Like the speeches and writings of Burke, Gokhale's too can be valuable intellectual food for practising politicians and servants of the people. His writings were published as *Speeches and writing* in three volumes, edited by D.G. Karve and D.V. Ambedkar.

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K.R.S.I.

GOKHALE, VIDYADHAR S. (Marathi; b. 1924) is a journalist, poet, playwright, essayist and an eminent writer who knows Marathi, Urdu and Sanskrit and who has ably contributed to the cause of national integration.

His father, the late Sambhaji alias Nanasaheb Gokhale, was a staunch follower of Lokamanya Tilak, a prominent Congress freedom-fighter. Born at Amravati (Maharashtra), he took his Master's degree in Arts and in 1945 he started his career as a school-teacher. In 1948, Gokhale plunged into the adventurous world of journalism and he was associated with the daily *Lokasatta*, the largest circulated Marathi newspaper, for nearly 32 years. He was also the Editor of *Chitra ranga* (Marathi cine-weekly). He has now retired as the Chief Editor, *Lokasatta*.

He is better known and admired as an author of a series of highly successful musical dramas such as *Panditaraj Jagannath* (1960), *Suvarnatula* (1960), *Mandaramala* (1963), *Chamakala dhruvacha tara* (1964), *Mandanachi manjari* (1965), *Jayjay Gourishankara* (1966), *Meghmalhar* (1967), *Swarasamradni* (1972) and *Bavankhani* (1983). He has also penned some successful prose dramas like *Sakshidar* (1960), *Javayache band* (1962), *Amrit zale jaharache* (1965). He has also written the stories, dialogues and songs for a Marathi film *Sundara Satarkar*.

Gokhale's devotion to the stage, especially musical stage, is too well known to be elaborated. He has started 'Rangsharada', an institute to revive and stage old classics on the Marathi musical stage.

He has written in Marathi the biography of the great Urdu poet Mirza Ghalib (1958) which has won an award.

The Indian Marathi Drama Association honoured him by electing him to be its president. He also got its award as a dramatist who has made original contribution to the stage. Gokhale is an eminent orator in Marathi, who has toured extensively the rural parts of Maharashtra. Now on retirement, Vidyadhar Gokhale devotes his time to writing, social work and travels. By now he has 22 books to his credit and his work on Ghalib is a major contribution to Marathi biographical literature.

Ra.P.

GOLE, PADMA (Marathi; b. 1913) is a renowned Marathi lyricist generally known in the field of poetry by the name 'Padma'. Born in an aristocrat family, Padma Gole started writing poetry at the early age of eleven. She was fortunate in getting in close contact with mediaeval Marathi poetry through kathas, kirtanas and the recitals of puranas at home itself. She secured first rank in Marathi at the B.A. examination. In her earlier days the poets, like Govindagraj, Balkavi, Yashwant had a great impact on her mind.

Padma has to her credit the following four anthologies of lyrical poems; *Pritipathavar* (1947), *Nihar* (1954, 2nd edn., 1975), *Svapnaja* (1962) and *Akashvedi* (1968).

The poems after 1968 are available in Marathi periodicals, mostly in the *Satyakatha*.

Padma's earlier lyrics in *Pritipathavar* are composed in different metres. Thereafter, she took to free verse (muktachhandas and muktakavya). It is also noteworthy that her first and second anthologies are representative of her love poetry. Different shades of varied emotive experiences are perceived therein. But with the subsequent development in her outlook on life, and other experiences brought in the change in content of her poems. One easily gets absorbed in the reflection of joys of success and sorrows of failure in her poems. The suspicion and the delicate kind of anxiety in the eternal theme of tender love find full expression in her earlier poems. Dreamy atmosphere in her poetry gets diminished and a reflective mood slowly replaces it. The lyricist goes little deeper even in her later love poems and becomes explicitly introspective. She begins thinking of life in general and the role and place of woman in particular.

Not unlike the poetry of other Marathi women lyricists, her poetry is characterized by subjectivity, which leaves an impression that it occasionally displays also her social awareness.

'Lakshmanresha', 'Ashadha', 'Ritepan' 'Ye Jyeshtha Pournima', 'Darshanabadhira' are some of her fine love lyrics.

In her poetry one enjoys her aspirations for something etherial which can be seen in poems like 'Mi vedi', 'Pool', 'Rita ghat sakhe Bharata ga', 'Tuzya manache akasha', etc.

Some lyrics also express her affection towards the young ones.

In the poems in her later anthologies the elemental sufferings in life are depicted. In some she seems to be haunted by the shadows of death, which heightens the reflective mood of her poetry. 'Mi manus', 'Navya yugachi yugandhara', 'Akashvedi' are also her superb creations.

Neatly woven diction, absence of love for figures of speech for their own sake, and rich imagery characterize her poetry.

Swapna and *Raygadavarchi ek ratra ani itar natika* are her compositions in the field of drama which were written in the earlier phases of her literary career.

M.J.

GOLGOTHA (Kannada) is a long narrative poem in Kannada written by M.Govinda Pai running to 377 lines dealing with the crucification of Jesus Christ. It was written in 1931 and it appeared in instalments in *Svadeshabhimani* of Mangalore for the first time in the same year. Later, it had the fortune of undergoing several editions in book form. This itself is enough evidence to prove its popularity. Govinda Pai, who was a great scholar in several languages had the advantage of studying the subject dealt with in this poem in its original version. He has based his poem on the available records about the life of Jesus. Since he hails from South Canara, he had had the opportunity to know sufficiently about Christianity as Mangalore happens to be one of the important centres for the activities of Christian missionaries.

Ever since this narrative poem appeared in print it has remained a unique composition in Kannada literature. It begins with the incident of the Jews catching hold of Jesus Christ and dragging him most mercilessly to Pilate, the agent of the Roman king Caesar, levelling charges against him that deserve capital punishment, since he is not only posing himself as the God of Jews but also ignoring the sovereignty of Caesar. They admit that since there is no provision for death sentence in their religion, they intend to hand over Jesus to Pilate to declare death penalty on him. On enquiry Pilate was convinced that there was no sufficient evidence to take such a drastic action against Jesus. When questioned Jesus admitted that he did not belong to this world and that it was true that he was the sole master of the kingdom situated elsewhere. Such confessions of Jesus Christ were quite contrary to the allegations made by his own people. However, Pilate was compelled by Jews to take severe action against Jesus and accordingly he was forced to pass death sentence ultimately. The soldiers took hold of Jesus and he was led to the top of a hill known as Golgotha. They tortured him severely before crucifying him. Jesus took pity on his own people and appealed to God to excuse them as they were utterly ignorant of the consequences of their misdeed. Just at the time of crucifiction, all of a sudden there was a vast sheet of dark cloud covering the whole world in pitch darkness as if the deluge of Naoh's time recurred.

Jesus was crucified along with two thieves on either side. There was a tremor of the earth as though it was the beatings of death's drum announcing the sorrowful news to the whole world. Later, after the demise of Jesus, the moonlight spread all over the earth as if it proclaimed the glory of Jesus Christ. Even the soldier who was there on duty saluted the martyr since he was convinced that he was the son of God. Mary Magdala, the faithful follower of Jesus Christ who was sitting all the time at a distance under a tree gazing at the cross helplessly was overpowered by grief.

Govinda Pai has written this poem by adopting the Kannada metre 'lalita ragale' with slight modifications, which resembles blank verse in English. The poet, however, has warned not to equate it with blank verse as the rhythm of his metre is quite different. He prefers to call it 'jhamme'. Whatever may be his intention in his discrimination, it is not far different from the modern 'sarala ragale' which is nothing but an adaptation of lalita ragale without the rhymes either in the beginning or in the end. The narrative poem is unique from several points of view. The theme of the poem itself is new to Kannada.

The poet has used a number of similes most befitting to describe this great event. The doom's day in the life of Jesus Christ begins in such a way that each and every sign of the morning forecasts the evil ahead. The cry of the cock, the setting of the moon, the slow movement of the breeze, the chirping sound of the birds, the hesitation of the rising sun, all these play their own part in announcing the dawn of the fateful day, pointing out what is in store for Jesus Christ who is let down by his own people. Govinda Pai's narration of dragging Jesus to Pilate is graphic and moving. He compares Pilate to the serpent which could not grasp the importance of the tree of knowledge although it was in its vicinity. The poet describes elaborately the incapacity of Pilate to understand the greatness of Jesus. The attractive stature of Jesus who was yet thirty-two at the time of crucification is described by the poet in detail. The very expression that his beauty is yet fresh even after two-thousand years is highly suggestive. The poet takes interest in portraying the attractive appearance of the different parts of his body as well as his achievements in such a short period of his life.

Govinda Pai's work is a rare combination of high imagination and sound scholarship. He says that the crucified Jesus looked like an immortal fruit hanging from the tree of death. The multitude of the people moving towards the hill Golgotha is compared to a group of fire-flies, locusts. Jesus did not bear ill will towards any one just as a tree does not deny its shade to those who are bent upon cutting it. Govinda Pai is capable of giving such similes in plenty.

The rare poem has further inspired the poet to write the last minutes of the Buddha known as *Vaishakhi*. He is equally successful in describing the greatness of the Buddha. However, a comparative study of these two narrative poems reveals that *Golgotha* is more appealing than *Vaishakhi,* since Jesus Christ's death is tragic whereas Buddha's life comes to a close peacefully and naturally. On the same lines, Govinda Pai has attempted to write two other narrative poems, the one called *Prabhasa* dealing with the last minutes of Krishna, and the other called as *Dehali* relating to the last minutes of Mahatma Gandhi, which are left unfinished. Govinda Pai's reputation as a poet of high order in modern Kannada literature will remain unchallenged as long as his narrative poem *Golgotha* is remembered by the Kannada people.

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G.V.R.

GOLPITHA (Marathi) is a collection of poems composed by Namdev Dhasal in a prosaic manner and published in 1972. The poet belongs to the Dalit caste, and he is never ashamed of his down-trodden community. He rather takes pride in it. The poet (b. 1949) is well-educated but is not willing to write in the current style and mode of sophisticated poetry.

Golpitha is the name of a Bombay locality, the storm-centre of the underworld, which comprises the have-nots of all religions, castes and creeds. It is a cauldron of the disowned and the destitute. The poet was born and brought up in the underworld atmosphere which had lost its mooring, had nothing but hatred for the world of the haves. The residents of Golpitha in their struggle to find their identity, have 'nothing to lose but their chains', and perhaps a whole new world to win. *Golpitha* is steeped in the lore and language of the dispossessed. Resident of the locality and their representative, Namadev Dhasal gives vent to all the feelings, emotions and aspirations, repressed by centuries of untold tyranny and oppression.

The poems in *Golpitha* have an idiom of their own locality and they express all the shame, hatred, anger, bitterness and rage against the forces of establishment, which have enslaved these outcastes from times immemorial.

When *Golpitha* was first published, it created quite a furore in the ranks of the establishment. The idiom of the poems was crude, for the poet spared no pains to call a spade a spade, and he had no sympathy whatsoever for the then current idiom of fashionable poetry. He did not abhor the native slang of Golpitha, which consisted of the so-called obscene words and terms of abuse. The obscenity and the vulgarity of the poet's style was deliberate, for the very life he lived in Golpitha was obscene and vulgar. Golpitha slum is the very scum of society and it abounds with all kinds of people, who have lost all sense of respectability, and their moral code does not forbid but adopt all kinds of immoral patterns of behaviour.

The poet has found to his regret that the new found freedom of India did not in any way change the lifestyle of Golpitha, and he has the courage to cry out with anger raging in his heart. Such sentiments were not likely to find favour with the fashionable literary circles, and the critics resented such outspoken sentiments. But, it is obvious, Namdev Dhasal was a forerunner of the forces of revolt, and his cynical poems in *Golpitha* will have to be incorporated in the main-stream of Marathi literature. The introduction to this book is written by Vijay Tendulkar.

M.M.

GOMYA TUJYA MOGAKHATIR (Konkani) is a collection of forty poems of the popular Konkani poet Manohar Rai Sardesai published in 1961 by Gomant Bharati

Prakashan, Bombay. *Gomya tujya mogakhatir* (For your sake, O Goa) contains some of the best poems in Konkani. It has a foreword in English by Rammanohar Lohia and an introduction by the Konkani writer R. N. Naik. Lohia says of the poet: "..Manohar appears to possess the lyrical quality of which good poetry is made.....this lyricism is coupled with patriotism and also the longing for the exile several thousand miles away from home." It is significant that the book was published on the 18th June, the anniversary of the day when Lohia started the Goa liberation movement in 1946, for it gives expression to a strong feeling of distress at the fact that even after India's independence Goa remained in bondage. This feeling is predominant in at least fifteen poems: 'Mandoviche panchve deger' (On the green banks of the Mandovi), 'Muajem Gomy' (My Goa), 'Hanv zamy vetam thamy' (Wherever I go), 'Svantantratay' (Liberty), 'Uth re puta' (Get up, boy), 'Gomya tujya mogakhatir', 'Mhajya Gomyavari hanv' (I am like my Goa), etc. The poems also express a nostalgic feeling about the homeland. Twenty-four of these poems were written in France between the years 1955-58. The book contains a poem on Sanoy Gomybab, the founder of modern Konkani literature and on Tristao Bragancha da Cunha the founder of Goan nationalism. The book also offers exquisitely composed poems on the enchanting natural beauty of Goa and the Goan rustic life, on 'the perfumed smile of champak flowers', 'the pumpkin creeper lazily lying about on the thatched roof', 'the white silk cotton coming out of its shell widely laughing at the naked love between the drumstick tree and the betel creeper'.

D.K.S.

GOMYCHI ASMITAY (Konkani) by A.N. Mhambro, is a collection of twenty satirical essays on the theme of Goa and Goans published in 1978. The essays depict in tongue-in-check humour the so-called Goan 'culture' and its distinct socio-cultural identity. Mhambro is undoubtedly one of the leading satirists in the language and in the present volume he certainly lives upto his reputation.

The *Gomychi asmitay* (Goan identity) contains essays on Goans, their habits and hobbies, virtues and vices, religions, customs and manners. It does not leave out any area of Goan life and sphere of activity. The author has given powerful close-ups of Goan personality, sometimes exposing the subject ruthlessly. Some of the essays are entitled 'Gomykar ani Gomcho itihas' (Goans and the history of Goa), 'Sobit Gomy' (Goa, the beautiful), 'Gomykarancho dharma ani zati' (Religions and castes of Goans), 'Gomychi svantantry' (Goa's liberation), 'Gomychem rajkaran' (Goan politics), 'Gomyche fuddari' (Goan leaders), 'Gomche mantri and tancho karbhar' (Goan ministers and their affairs), etc.

In the preface, the author says: "A Goan has a complicated character. It is difficult to paint him precisely. Hence I have tried to describe him through the eyes of fellow Goans. All that I have seen, read, heard and experienced about Goans is laid bare for readers' perusal. For instance, despite living together for centuries, Goan Hindus as well as Christians have not been able to know and understand one another thoroughly. This is why no Goan writer writing on Goa has been able to depict a complete picture of its people." But it must be admitted that the author has been exceptionally successful in portraying a comprehensive picture of the unique Goan character.

The author pleads his inability to picture the Goan personality. However, inter-alia, with apt illustrations, he exposes the true nature of the Goan character. While summing up in the last essay 'Amchem Gomy amkam naka' (We don't want our Goa), he writes "Ultimately, what exactly are these Goans? What is their true character? Who are the real ones? Those who don't know Goa's history and geography but who are extremely proud of their land? Those who always longed for freedom but when it came, cried with nostalgia for memories of the dear departed Portuguese? Those who still regard Goa as a paradise, but simultaneously feel they are free to commit any type of sins in this very paradise? Who hardly believe in God, but conceal their atheism? Who respect only landlords, mine-owners, blackmarketeers, doctors, advocates, engineers, top bureaucrats to the exclusion of teachers, professors and artists? Those who serve the Government faithfully, simultaneously filling their pockets to the brim? Who bitterly criticize their ministers but approach them ultimately for favours? Who, despite their laziness, have managed to win acclaim for being docile and peace-loving? Who need concubines and wine to pretend to be severely austere and pious? Who welcome guests with warmth and smiles but simultaneously think of bringing down the neighbours' homes?.....How would one generalise about such people and can it be convincing?....."

Mhambro's approach and style are journalistic. He has an unmistakable sense of fun. His keenness of observation, perfect knowledge of people and language plus objectivity are all amazing. In most of his writings, he likes to poke fun at others around him. No wonder, he calls most of his writings 'bhikarbhaso' (Fun making). The present book substantiates the point. The book, despite its satirical vein, is certainly the most authentic and complete book on Goa.

P.G.T.

GONDHAL (Marathi) is one of the ritualistic folk arts of Maharashtra and Karnataka. The word literally means disorders, derangement, confusion, and as such, it has been taken to mean a tumultuous festivity in propitiation

of Devi. This tradition can be traced back to antiquity. In a manuscript of Sahyadrikhanda of *Skandapurana* available at Bharat Itihas Sanshodhaka Mandal, Poona, it has been clearly indicated that this practice originated in Karnataka.

Jayana, a Commander-in-Chief of the King of Warnagal, wrote a book *Nritya-ratnavali* in 1240, wherein he says that this is a dance festival of the Bhils of Chalukya dynasty of Kalyan (Karnataka). A former musician king Bhulokmalla or Someshvar the third, disciplined the dances of the Bhils and called them 'chitra-gondhali'. The Bhils used to dance at the festivals of ghost-goddesses. It may be concluded that this art originated in Karnataka and spread over to Maharashtra later on. The typical gown that the Gondhalis put on, their wearing around the necks yellow shells called Bhawani cowries and waving of the lighted cotton torches are some of the notable signs of their early association with ghost-worship. This practice took different shapes in the course of time and a ritualistic folk-art emerged out of it. Throughout Deccan at important religious ceremonies Gondhalis (ritual performers) are invited to perform their traditional art of singing and dancing before the goddess Gondhal, and thus it becomes a ritualistic performing art.

On the religious occasions, gondhal is performed by Gondhalis at the houses of those who invite them. The band of Gondhalis move holding a lighted torch, playing the drum, the lyre and the cymbals. They invoke the goddess with these words, 'O Bhavani of Tuljapur, come to the Gondhal'. The Gondhalis also invite other important deities spreading over Maharashtra to be present at their performance. This class of Gondhalis occupied a semi-sacred position among the lower orders, much as brahmins do amongst the higher castes. There are many families of this class which had their own literature, particularly of mythological nature.

In the course of time these Gondhalis took the profession of bards and were engaged in the military services. They were the sources of inspiration as well as entertainment. The heroic and amorous gondhal poetry arose as a reaction against Muslim despotism during 16th and 17th centuries. In the Kaliyug or iron age, the goddesses exercise more power and energy than the gods. So it was the goddess Amba Bhavani of Tuljapur who was invoked to rise up and stand by her devotees. Saint Eknath probably was the first to compose songs full of poetic excellence and patriotic fervour. In these songs, known as 'bharuds', he invoked Devi Bhavani to rise up and come to the rescue of freedom-loving people of Maharashtra. Saint Ramdas, following Eknath wrote patriotic songs which inspired generations with the spirit of freedom. When saints, like Eknath and Ramdas regarded themselves as bards of goddess Amba Bhavani, it was no wonder that Shivaji the great himself became a gondhali of Devi Bhavani of Pratapgadh. He personally used to perform gondhal before the Devi, putting on ritualistic dress, singing and dancing before the large audience gathered for the purpose.

The Gondhalis taking inspiration from Eknath and Ramdas, rose as a class of bards, who put new strength in their hereditary art. They were appointed professional artists in the military forces. They were best spies, forceful fighters and excellent entertainers. The literature that emerged from this new upsurge was immersed in the original ritualistic form of gondhal and enriched it to a large extent. Along with their own mythological songs, the stories of Rama, Krishna and Vikrama, new stories of historical significance like those of Shivaji, Tanaji, Bajirao, Bhausaheb, Malharrao Holkar, Dattaji Shinde, etc. were also added in course of time. This gave their literature and art historical dimension of immense value.

The literature evolving out of gondhal thus forms a major part of folk literature absorbing in its fold religio-socio cultures of Maharashtra. It is enormously rich and full of true artistic qualities.

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Bh.K.

GOPAL ATA (Assamese; b.1547, d. 1611). Born near Nazira in upper Assam, Gopal Ata, a direct disciple of Madhavadeva, claims a large following among the vaishnavite people of Assam. While in his teens he accompanied a group of artisans of Koch territory of king Naranarayana and settled at Bhawanipur, now in Barpeta district. He came under the influence of Madhavadeva and by dint of his ardent devotion to his guru and his attractive personality and unusual power of religious discourse, he became the most favourite among the disciples of Madhavadeva at whose behest he trained up a number of ideal preachers and sent them to different centres for propagation of 'namadharma'. The second sacred task was that of carrying vaishnavite culture to a large number of backward and neglected people who constituted the major portion of Kalasampati.

Vaishnavism in Assam, like many other faiths, began to manifest certain minor differences among different groups of its adherents, each group being named a 'sampati'. Four such sampatis came into existence, viz., brahmasampati, purushasampati, kalasampati, and nikasampati. All these sampatis are upholders of Krishna-cult as expounded in the *Bhagavatapurana;* there is very little difference among them and the difference relates only to minor external matters. Gopal Ata found himself at the head of kalasampati which has no relation whatsoever with 'kalachakrayan' of the Buddhists. Kalasampati came to be so called because of the village Kaljhar in which

Gopal settled down at his 'satra' in the last phase of his life.

The contribution of Gopal Ata and his followers to the literature and culture of Assam is considerable. He wrote two religious dramas in the manner of Shankaradeva who introduced a type of drama or 'quasi drama' consisting of dialogue and lyric interpreted by dance, while the sutradhara unlike his counterpart in Sanskrit drama, remains throughout, explaining and directing the action. His first play *Janmayatra,* with its sequel *Nandotsava* is widely popular and is invariably performed all over the state on the birthday of Lord Krishna. A song by Shankaradeva was inserted into the play with the permission of Madhavadeva who witnessed the inaugural performance and was deeply moved. This play, though modelled on the works of his predecessors, deviates from his models a little; the conventional laudatory ode at the beginning is omitted, perhaps following Madhavadeva's example in some of his pieces. It also differs from *Bhagavatapurana,* though the difference is not striking. Vaishnava writers drew all materials for their songs and dramas invariably from *Bhagavatapurana.*

Gopal Ata's second drama *Gopi-Uddhava-samvad* is based on *Bhagavatapurana* (X. 46-47). The dramatist has, however, put something of his own also into it. The piece represents Uddhava carrying the message of Krishna to Nanda, Yashoda and the gopis of Gokula who suffered intense agony at their separation from their beloved Krishna. The deep sorrow of the residents of Gokula and the consolation offered by Uddhava are the ingredients of the play. Gopal Ata introduces to it some exquisite lyrics of Shankaradeva and Madhavadeva for added sanctity associated with the two masters.

Gopal Ata has left also a few devotional lyrics in imitation of his great predecessors. The prevailing sentiments are those of devotion to guru Shankaradeva and importance of 'sarana' coupled with namadharma. The divine beauty of the boyhood of Krishna comes in as a subject matter of a few songs. The influence of his gurus can be easily seen in his sacred compositions. His daughter is also credited with the authorship of a couple of such lyrics. Gopal Ata's followers in Kalasampati have also left quite a large number of devotional songs which carried the tradition of early vaishnava poets with creditable competence. Some of them following Ata introduced ragas like natanarayana, bhairavi, multan, ramkali, etc. in their repertoire.

Gopal Ata's own contribution and his influence on his followers did much to augment Assamese religious literature of the medieval period.

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Jag.Sh.

GOPAL MITTAL (Urdu; b. 1907), has no formal takhallus (nom de plume) to signify his poetic identity. He has written some of the finest verses on 'man and his destiny', the two subjects most popular with the 'progressive writers'. Unlike his mentor and guru, the great M.N. Roy, Gopal Mittal has never been to Russia or China, but has read, researched and imbibed the maximum of the tales of men and matters in the two countries to be able to hate their ideology and system with an intensity rarely seen among writers.

In *Gopal Mittal—shakhsiyat aur fann,* a commemorative volume edited by Kumar Pashi, his contribution to literary and political prose as also poetry has been discussed at great length, among others, by writers like Jaganath Azad, Makhmur Saeedi, Wazir Agha, Balraj Komal, Hamidi Kashmiri, Bani, Hayatullah Ansari, Rashid Hasan Khan, Azad Gulati, Krishan Mohan, Zia Fatehabadi and Nazir Siddiqui. The volume also contains some excellent specimens of his prose and poetry selected by Kumar Pashi. A careful appraisal of this well-produced volume, would show that despite his great fame as a journalist, Gopal Mittal is basically a poet and a creative writer. This is borne out by his three collections of poetry: *Doraha, Sehra mein-aazaan* and *Shrar-e-naghma.* His reminiscences, *Lahore ka jo zikr kiya* is an example of his mastery over Urdu prose.

Gopal Mittal the man has many identities. Poet Gopal Mittal has only one. He is a poet of warm intentions, friendly and sympathetic to his age and a believer in the great future of the coming generations.

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B.V.

GOPAL, S. (English; b. 1923), a distinguished biographer historian, was educated at Madras and Oxford. Later, he obtained his D. Phil and D. Litt degrees from the University of Oxford. At the one end of his career he was a teacher at the Andhra University and at the other Professor of Contemporary History at Jawaharlal Nehru University, New Delhi. In between he worked as an officer in the National Archives, as the Director of the Historical Division of the Ministry of External Affairs, a Commonwealth fellow at Trinity College, Cambridge, a Reader in South Asian History at Oxford and as Chairman of the National Book Trust. He has also been the general editor of the selected works of Jawaharlal Nehru. As a historian, he has left his mark in works like *Permanent Settlement in Bengal,* the *British Policy in India* and *Modern India.* His most celebrated work is *Jawaharlal Nehru,* a biography of the architect of modern India. It covers the period from 1889 to 1947 of the life of his subject, which in fact, is the period of Indian

renaissance. The work is characterised by remarkable objectivity and vivid presentation of events. It is also rich in literary quality and in the portrayal of a great and complex character. The book earned for the author the annual award of Sahitya Akademi in 1976.

GOPAL SINGH (Punjabi; b. 1917) was born to Bhai Atmaram Singh who belonged to a respectable Sikh family, well established in trade. He did his M.A. (English) from Khalsa College, Amritsar and for some time edited the weekly magazine *Mauji* of S.S. Charan Singh 'Shahid' after his death. While working as a lecturer in D.A.V. and Khalsa Colleges at Rawalpindi, he began to take interest in politics and founded an English weekly paper *Liberator*. After partition he also worked for nearly a year and a half as editor in the Publication Bureau of the Punjab University (then named as East Punjab University) stationed at Solan, Shimla. He got his Ph.D. degree in 1943 from Punjab University, Lahore for his thesis *New Trends in Punjabi Literature*. He was nominated to the Rajya Sabha and was then sent as Ambassador to Bulgaria in 1970. At present he is the Lt. Governor of Goa, Daman and Dieu. He was honoured by the Punjab Government in 1961 as an outstanding writer of Punjabi. His pen name is 'Dardi'.

Basically a poet and a critic, he also wrote biographies of Guru Gobind Singh and Guru Nanak in 1966 and 1969 respectively. His monumental work is the translation of *Sri Guru Granth Sahib* into English published in two volumes. His other prominent works are: *Romantic Punjabi kavi* (1933), *Jhanan* (poetry, 1943), *Punjabi sahit da itihas* (1947), *Hanire sawire* (poetry, 1949), *Sahit di parakh* (1950) and *Sri Guru Sahib di sahitak visheshta* (1958) in the field of literary criticism.

Gu.S.

GOPALA KURUP, VENNIKKULAM (Malayalam, b. 1902, d. 1980) was an eminent poet. Born in a Nair family noted for its love of Sanskrit, he studied that classical language at home. Having passed the S.S.L.C. examination, and taken from the University of Madras the title 'Vidwan', he worked as a journalist for sometime and also as a teacher for 25 years, until he joined the Kerala University service, first in the manuscript library and then in the lexicon section. He retired from there in 1961.

He started writing poems even as a school boy and published over fifteen collections of poems. Of these, *Kadalivanam* (1962), which contains 131 poems, and *Manikyavina* (1966), which won the Kerala Sahitya Akademi Award (1967), Odakkuzhal Award and Thirukkural Award, are most representative of the early and later stages of his poetry. His *Kamasurabhi* won the Sahitya Akademi Award in 1974. Among his other distinctions are the titles: 'Sahityanipuna' and 'Sahityakalanidhi' conferred by the Maharaja of Cochin and the Kerala Hindi Prachara Sabha respectively. He also presided over the Sahitya Parishat Conference on several occasions and participated in gatherings of poets at Delhi, Calcutta, Bangalore, etc.

His Malayalam renderings of *Tulsi-ramayana* (Hindi), *Thirukkural* (Tamil), Subramanya Bharati's poems (Tamil), the last two cantos of Edwin Arnold's *The Light of Asia* and Kalidasa's *Abhijnanashakuntala* are also significant. His prose works comprise a number of stories for children and short biographies of great men as well as the autobiography *Atmarekha* (1974). There is also a dictionary compiled by him, *Kairalikosham*.

His claim to fame rests mainly on his lyrical poems, which he used as a tool for inculcating values. He will be known to posterity as one who sang of patriotism, the innocence of childhood and the mild ironies of human life in a chaste and simple idiom by emulating some of his famous predecessors.

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K.S.N.

GOPALA PILLAI, N. (Malayalam; b. 1901, d. 1968) was the leading scholar and literary figure of Kerala for three decades ending with 1960s. He was a talented poet, powerful orator, excellent writer and pleasant talker. As a man of wit and wisdom, he attracted a number of listeners not only at the public meetings over which he presided but also in private gatherings. He was surrounded by an admiring crowd wherever he went. Nobody would dare provoke him with substandard remarks for fear of sudden retorts. He could hardly tolerate or ignore the so-called pandits offering half-baked ideas or making unguarded utterances. His talent to spot out the mistakes and ridicule the pretensions of people in high positions was inborn. His audiences knew only too well that he used the upasamhara or the concluding speech at public meetings without the prefix 'upa', i.e. it was samhara or killing, with his sharp tongue. But there was not an iota of malice in his criticism, as his intention was only to entertain the audience.

Gopala Pillai was born as the eighth son of his parents. After taking the B.A. degree in Sanskrit with a first class, he entered government service in 1924 as lecturer, and retired in 1957 as Principal, Govt. Sanskrit College, Trivandrum. The Government of Kerala utilised his deep erudition and rich experience even after his retirement by appointing him to the post of chief editor of *Malayalam Encyclopaedia*.

He was associated with different Universities in South India as examiner, member of Academic Council, Board

of Studies and the Faculty of Oriental Studies. He was also a member of the Central and State Sahitya Akademis, Lalit Kala Akademi, Lexicon Committee, etc.

As one who could handle Malayalam, Sanskrit and English with almost equal efficiency, it was possible for him to make some contributions to all three though one would have expected much more from him. Of his seven books in Malayalam, *Prema sushama* and *Navamukulam* are collections of poems; there are four collections of essays and a biography. His Sanskrit works, all translations, are *Prema sangitam*, *Sita-vichara-lahari* and *Gitanjali*. *Skanda—the Alexander Romance in India* and *World Religions—A Study*, are two of his English contributions. All these clearly bear testimony to the author's powers of comprehension, imagination and expression.

M.A.

GOPALAKRISHNA RAV, K. (Kannada; b. 1906, d. 1967) was a Kannada short-story writer, dramatist and poet. An Arts graduate of Mysore University, he entered government service in the old Mysore State and served in the State Secretariat. He was associated with several institutions and was for sometime the Secretary of the Kannada Sahitya Parishad.

Gopalakrishna Rav was best known as a writer of short stories. He belonged to the second generation of the Kannada Renaissance or 'navodaya' age and was influenced by Masti Venkatesha Iyengar and A.R. Krishna Shastri. In his best stories like 'Sushela sanket', 'Jataka sahebu' and 'Huchchamuni' he has asserted the dignity of man as man. He has always an interesting story to tell, and through it he presents beautifully the values of kindliness and compassion.

His important collections are : *Udugere*, *Bangarada dabu* and *Kensington Park*, the last of which contains some of his essays also.

L.S.S.R.

GOPALKRISHNA (Oriya; b. 1785, d.1862), one of the greatest poets of Orissa, was born in Parlakhemundi, then a tributary state under the British, in the southern Orissa, in an affluent family. His father Banabasi Pattanayak, a poet of some merit, was patronized by the then king of Parlakhemundi, who permitted him to receive the revenue income from 19 villages for his own living. His mother was Lalita Devi, a quiet, religious lady. Gopalkrishna received his education in the traditional manner and read Sanskrit grammar and poetry, particularly ancient Oriya poetry and works by Vaishnava scholars. He was married at the age of 23 to Sulakhyana Devi. But immediately after his marriage, due to the king's displeasure with his father, their property was looted and they had to leave Parlakhemundi under adverse conditions. They went to a place called Ganjam, at about 160 kms north of Parlakhemundi, near present Berhampur, and settled there. But the family's banishment was a temporary one. It seems Gopalkrishna was invited by the king of Parlakhemundi, Gajapati Narayan Deb, to forget the past and return to his own place, where he was appointed in an important and responsible position. Gopalkrishna accepted the invitation, returned to Parlakhemundi with his family, and did the king's job loyally and efficiently. The privations of Ganjam days were forgotten, and the poet settled in Parlakhemundi in comparative affluence and comfort. But his life was not an unmixed bliss. His two sons, Gourchandra and Karunanidhi, died young and the poet had to reconcile himself to the loss. But when he died in 1862, in a changed political condition in the country, his name had already become a legend, and his poems were being sung far and near all over Orissa.

It is said that while in Ganjam, under the influence of Chakrapani Bakrabak Pattanayak, a well-known witty poet of the place, Gopalkrishna was inspired to write poems, which he continued to do after his return to Parlakhemundi. His poems were mostly about love, secular in tone and content till, finally, in his middle age, he accepted Vaishnavism, under the instruction of Lokanath Das alias Binayak Das Goswami, a well-known Guru belonging to Gaudiya Vaishnava sect. The conversion substantially affected Gopalkrishna's poetry, as its mode and direction changed and it came to reflect chiefly the intention and intimacy of Vaishanva belief. Attempts were made to compile Gopalkrishna's poetry after his death. The first attempt was made by the late Damodar Pattanayak towards the end of the 19th century. Subsequently in 1919, the first single collection of Gopalkrishna's poetry was published by the poet's great-grandson, the late Ramkrishna Pattanayak, under the auspices of king Krishnachandra Gajapatai Narayan Deb of Parlakhemundi. The book contained 307 poems. At a later date, around 1959-60, another enthusiastic connoisseur, the late Babaji Baishnabcharan Das, collected and edited about 300 unpublished poems; and published them along with the ones already published in a volume entitled *Gopalkrishna granthabali o Gopalkrishna padabali*. The book contained a total of 619 poems, and till today, i.e. till other unpublished poems of the poet are unearthed, it may be reckoned as the most authoritative source of Gopalkrishna's poetry. The editor acknowledged his source to be one monk Gopal Das of a Vaishnava monastery, called Radhakanta Matha, in the village Kharada in the Parlakhemundi state, where it is presumed the poet wrote most of his poems as he stayed there off and on, doing his religious duties. Almost all the poems carry the poet's name at the end except a few, which have ended, purely as a mark of courtesy, in the names of the then kings of Parlakhemundi, such as Prataprudra Ga-

japati Narayan Dev, Gaurachandra Dev and Padmanav Dev, etc.

Thematically Gopalkrishna's poems may be divided into four broad groups. The first—and earliest—contains such poems that may be termed as secular love-poetry, that is, the love of a youngman for a youngwoman and vice versa, in an idyllic, rural surrounding. Though these poems generally conform to the tradition of earlier Oriya love-poetry, yet in the background one can sense the presence of the 'sly, startled girl' and the 'love-lorn youth' of the Vaishnava love-poetry. The poems portray many moods, beginning from melancholic feelings due to separation to strong, ecstatic desire for love-act and they have precise, compact and extremely musical structures. Some representative poems are, 'Smare dei bandhu na jare' (Don't please, leave me to Cupid), 'Chahingala ki bhabila mane ki panchila' (Did she look, did she think, did she devise any plan?) and 'Jiban bandhu maguni maguchire etiki' (Oh, my life's friend, I'm asking for leave), etc. The second group contains such poems which are related to feelings of bhakti, and they were written not in any particular period, but at different times in the poet's career. The element of love is present, but it is not the secular communication between two young hearts. Instead it is the unilateral feelings of love of the devotee making a total offering of himself before his Lord. The moods are 'shanta' and 'dasya' and in some cases 'sakhya', and the poems include janana, bhajana, kirtan, etc as well as hymns to Sri Gauranga, Sri Guru, etc. The poems have a lot of variety, and in most of them the poet refers to beauty and grace and glory of Radha and Krishna with great love and devotion. The third group includes poems dealing with parental love or 'vatsalya rasa', and they are among the most memorable and finest poems of Gopalkrishna. They are generally expressed through Jashoda's feelings for Krishna as a child, but can be taken as expressing every mother's feelings for her child. In the process Krishna as a divine being is forgotten and he emerges as a mischievous, fun-loving child whose games and pranks fill a mother's heart, as nothing else can. Some good examples are,"uthilu ede begi kahinkire' (why have you got up so early?), 'Mo Krishna chandrama pari ana ke achi sari' (Is there any body like my Krishna?) and 'Brajaku chora asichi gheni neba sua tuni hoi re' (The thief has come to Braja, he will take you away, please sleep quietly). The fourth large group consists of Gopalkrishna's most important poems. The theme of love continues but with much greater intensity and expansion. The protagonists are Radha and Krishna, and the mood is 'madhura rasa'. Love in its many aspects has been described, such as through feelings of affection, anger, restlessness, agony, suffering as well as through innumerable situations that bring great happiness to the pair and completely identify one with the other. In the final reckoning the poet sees love not as physical or personal. but as love emerging at a point of great joy and beauty where all separation, anger and agony end in bliss. Gopalkrishna's poems depicting the love between Radha and Krishna exhibit the whole world of moods, emotions and mental situations. On the one hand, one may say, he was conforming to the prevailing Vaishnava tradition; on the other, and which is more important, he was sensitively reacting to the complicated motivations of human heart and behaviour to which he gave a shape through the meaning and significance of words. Thus his Radha tries to control her emotions while she sits with her seniors and hears Krishna's flute.

But the condition becomes different when Radha meets Krishna on the bank of the river Jamuna.

I met him face to face today on Jamuna.
Sitting on a stone on the bank
I was rubbing my body lazily
When my friend warned me.
I got up quickly,
My friend covered me
And my whole body shivered;
My hair was loose
My clothes were untied
They were not where they should be;
Wait, wait-my friend cried,
And I was losing my senses;
As he came on
I could not know what to do,
Dip in water-my friend said. (tr.)

Gopalkrishna was both a Vaishnava and a Vaishnava poet. But he was more than that. Vaishnavism for him was like a catalytic agent and Radhakrishna themes were like so many objective correlatives. What he really gave was a sensitive, creative reaction to what was dominant in the minds and hearts of the people at the time. His belief in Vaishnavism illumined him, as his understanding of men and women provided him with necessary nourishment. What finally came out was a rare vision of immense beauty and grace.

Ja.M.

GOPALAKRISHNAYYA, VADLAMUDI (Telugu; b. 1924) is an Andhra scholar, poet, critic, essayist and researcher. Coming from the Oriental school of thought, he has sound scholarship in Telugu and Sanskrit. Clear, uninhibited thinking and rare critical acumen characterise his prose writings while modern sensibility pervades his poetical works. He has rendered service to modern Telugu movement, spear-headed by Gidugu and Gurajada, by bringing out two important publications of his, *Dwani lipi parinamam* or *Prachina vangmayamlo vyavaharika bhasha* (1955) and *Vyavaharika bhasha vyakaranam* (A grammar

of spoken Telugu, 1958). These are monumental works. With supreme self-confidence he makes the following challenging statement in his introduction to the first-mentioned work: "It is impossible for Vajjhala China Sitarama Swamy Shastry or for anybody else, as a matter of fact, to get aside the propositions advanced in this book on the basis of scientific inquiry." The second one is a long-felt desideratum in Telugu and goes a long way in conferring literary status and stability to the ever-flowing stream of spoken language. His other works are: *Manavudu-pasitanamu* (poetry, 1953), *Bala nyaya darshanam* (1958), *Tirani runamu* (a play, 1958), *Prajaniti* (a bunch of lyrics, 1977). Recognition came to him early in life. The public conferred the title Vangmaya Mahadhyaksha (Lord of literature) on him long before Andhra University conferred its coveted title Kalaprapurna in recognition of his literary eminence. He is closely associated with the activities of Andhra Pradesh Sahitya Akademi, Telugu Akademi, Government MSS Library, Hyderabad and State Archives, Hyderabad.

G.Sr.

GOPALSHARAN SINGH (Hindi; b. 1891, d. 1960) deserves mention in the context of the efforts he made to refine and infuse sweetness into the poetic stream of the Khariboli of Dwivedi era. He was born in Naigarhi in the princely state of Rewa (M.P.). He belonged to a reputed zamindar family. He was educated at Rewa and Prayag and wrote his first work in 1911. Virtually every issue of *Saraswati* carried one or more poems by him. Into 'kavitta' and 'savaiya' and other traditional metres used by him in his early creative efforts he infused simplicity and sweetness of Brajbhasha. These poems published in *Saraswati* are worth reading for their depth of feeling and technical perfection. These are: 'Kurang', 'Upavan', 'Shishir Saptak', 'Bharat Mata', 'Prem', 'Rewa Naresh ki prashasti'. When the periodical *Sudha* was launched in Lucknow, his poems, rich with emotions, were published in the initial issues; these include 'Chhavimayi', 'Pyasa', 'Lochan', 'Smriti', Visphot and Agyan.

Gopalsharan Singh is basically a poet. His collected poems are; *Madhavi* (collection), *Kadambini* (lyrical poetry), *Manavi* (poems about women), *Suman, Jyotishmati* (songs) and *Sanchita* (poems).

There is also a glimpse of 'chhayavadi' romanticism in his poems. In intensely emotional and lyrical quality, some of his lyrics come very near the chhayavadi school. There were other facets to his personality too, e.g. those of an essayist, an organiser and a literary missionary.

R.N.S

GOPANNA, KANCHARLA (Telugu; b. 1620, d. 1680) was a great devotional poet of Andhra. Kancharla Gopanna alias Bhadrachala Ramadas is a house-hold word in Andhra. There cannot be an Andhra who does not know at least a verse from his famous poetry of literary excellence and real devotion called *Dasarathi shatakam*. His songs known as *Ramadasu kirtanalu* numbering about a hundred are very popular with the common people. Despite neglect at the hands of professional musicians and scholars, these stirring songs of great literary beauty and deep spiritual agony, full of rich musical potentialities have become a permanent part of our culture. He is the first 'vaggeya kara' (composer of songs) in Andhra to use the 'raga ananda bhairavi'. His life is celebrated in song, drama, and on the silver screen. However, very little is known of his life and career for certain. History confirms that he was a nephew of the celebrated diwans, Akkanna and Madanna, of the Nabab of Golaconda, Abdul Hasan Tanasa, that through their influence, he was appointed Tahsildar of Bhadrachalam and that he was imprisoned in the fort of Golaconda for twelve long years for misappropriation of public money for building a temple of Lord Rama, which originally erected by a devotee, Dammakka, was in a poor state. Lord Rama, it is believed, came in person in the end and paid the defaulted amount to the Tanasa and got him released. Historians, however, believe that the payment was arranged by his maternal uncles, through two persons disguised as Rama and Lakshmana. That he was a disciple of Kabir is now disproved. He had writen a few kavyas in his earlier days before he took to the cult of Rama, but they are all lost to us.

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G.Sr.

GOPI, ANGOM (Manipuri; b. 1710, d. 1780). He was responsible for opening a gateway to the influx of Sanskrit and Bengali literature into the literary works of Manipur. However, he saw to it that the early Manipuri literature was not swamped by the richer literatures of the other parts of the country. He might be said to be the main force for the syncretism of Meitei and Hindu cultures. He introduced a life style of the combination of a literary figure and a warrior. He was awarded the highest honour by the king for his foresight and sagacity in war. He was well versed in Sanskrit and Bengali besides having fluency in archaic Manipuri.

First he adapted two parts of the *Mahabharata* written by Gangadas Sen of Bengal into Manipuri. Then he took to adapting the *Ramayana* by Krittibas into Manipuri. The period of composition was probably between the 3rd and 5th decade of the 18th century.

FURTHER WORKS: Parikhit, Aranyakanda, Kishkindiyakanda,

Sundarkanda, Lankakanda, Uttarkanda and *Shund panabagi mashin* (regulations for the official institutions).

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C.M.S.

GOPICHAND TRIPURANENI (Telugu; b. 1910, d. 1962) graduated from Guntur, and studied law in Madras. He was for some time the secretary of the Andhra Radical Democratic Party. He entered the Telugu cinema world in Madras in 1939 as a script and dialogue writer, to begin with; he later directed two Telugu films. He also wrote dialogues for a few films. Subsequently he worked for some time as the Director of Publicity and Information for the Government of Andhra Pradesh.

A reputed scholar, playwright, novelist and short story writer, Gopichand was as versatile as he was prolific. His work is characterised by his quest for identity and truth. His literary career can be divided into two phases: the first phase consisting of numerous short stories and two significant novels, namely, *Parivartana* (1942) and *Asamarthuni jiva yatra* (1945); the second phase consists of a number of novels, short stories, plays and essays. These are *Bharyallone wundi, Desam emayyettu, Abhagini, Gita parayanam, Sare kanivvandi, Devuni jivitham, Tandrulu-kodukulu, Pandita Parameswara Shastri vilunama, Dharmasupatri, Irugu-porugu, Patha pagalu-kotha pagalu, Merupulu marakalu, Sidhilalayam, Chikati gadulu, Yama pasam, Pilla timmera* and *Premopahatulu*, all of which he published in quick succession between 1945 and 1960. In addition, he also published such philosophical works as *Marxism ante emiti? Socialist udyamam* and *Post cheyyani wuttaralu*.

Gopichand is a brilliant exponent of the stream-of-consciousness technique in Telugu fiction. In this regard, he anticipates such writers as R.V. Shastry, G.V. Krishna Rao, Buchi Babu and R.S. Sudarsanam. His fiction, short and long, is a metaphysical metaphor, signifying and symbolising man's perpetual quest for his true identity. In the ultimate analysis, Gopichand's artistic achievement lies in the authenticity of characterisation and integrity of outlook, realised through an extraordinary mastery of the technique of stream-of-consciousness in the whole body of his work. Beginning with his radical commitment to rationalism and humanism under the impact of the theories of Darwin, Freud, Marx and Russell, Gopichand's works consistently illustrate his concern for the spirit of man, too, under the influence of Shri Aurobindo. Gopichand recognises the inadequacy of rationalism and accepts the validity of a mystical or metaphysical approach to an understanding of life.

Ironically enough, Gopichand's work, like his quest, remains incomplete. For, he died rather prematurely, without completing the autobiographical story that he was engaged in writing at the time of his death.

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A.V.K.R.

GOPINATHAN NAIR, T.N. (Malayalam, b. 1918), popularly known by his initials T.N. is a well-known dramatist. He is the son of Sahitya Panchananan P.K. Narayana Pillai, an eminent scholar, litterateur and jurist. He took his B.A. degree in 1943 from the Arts College, Trivandrum. He started his career as a journalist, became editor of *Malayalarajyam* daily and then of *Malayali* daily, founded the P.K. Memorial Press, and *Sakhi* and *Virakesari*, literary magazines. He later joined the A.I.R., Trivandrum, as drama producer, and also became the secretary of the reception committee of the Trivandrum Sahitya Parishad Sammelan. His play *Pariksha* (The test) has won the Vikraman Nair award; his screen play, *Anujatti* (Younger sister) won the film fans award.

He has written poetry—*Kalittoni* (Pleasure boat). Short stories—*Malayute mala* (The necklace of Mala), novel *Sudha*. There are five collections of one-act plays: *Pinnekkanam* (See you later), *Anacchadanam* (Unveiling), *Swapnamekhala* (Dream land), *Ghatikaram ninnunnu* (The clock runs) and *Putiyanirattu* (New path). But his fame as a writer rests solely on his full length plays. There are eighteen of them, original plays and adaptations included. *Janadrohi* (The enemy of the people) is an adaptation of Ibsen's play of the same name.

Rantum rantum anchu (Two plus two is five), *Aval oru pen anu* (She is a 'he' woman), *Valiyepoyavayyaveli* (Unsought nuisance), *Ammavitu* (Mother's house) and *Vittile velichcham* (The light of the house) are adapted from plays in other languages. The following are his original plays: *Parivarttanam* (Transformation), *Akavum puravum* (Inside and out), *Pintirippan prasthanam* (Movement backward, 1949), *Pratidhwani* (Echo), *Pukkari* (Flower girl), *Nilavum nilalum* (Moonlight and shadows), *Vidhiye vidhi* (What a fate!), *Nilalkkuttu* (Shadows), *Manam telinnu* (The sky is clear), *Chalanangal* (Stirring), *Pariksha* (Test, 1965) and *Mrigam* (The brute).

He is an accomplished amateur actor. His stage acting has its effect on his plays, all of which have been highly successful on the stage. Some of his plays, for example, *Akavum puravum* has been staged over five hundred times throughout Kerala and outside. He writes his plays with an eye on their success on the stage.

His dramatic talent is suited essentially to the writing of comedies, though he has handled successfully serious psychological themes. His play, *Pintirippan Prasthanam* (1949) is a satire on the craze for the revival of obsolete

native traditions and *Pariksha* (1965) probes the conflict in the mind of a conscientious teacher-examiner who comes out of his test (from the pressure put on him to compromise his integrity) unscathed. This illustrates how dexterously he can handle the frivolous and the serious. Viewed historically, he may be said to have continued the great comic tradition in Malayalam drama established by C.V. Raman Pillai and nurtured by E.V. Krishna Pillai but his own contribution lies in his innovations in plot and characterization which are more realistic, and the blending of the comic and the serious. The daring emphasis he puts on the stage-worthiness of plays has since found enthusiastic followers.

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S.Ve.

GORA (Bengali) is the fifth novel by Rabindranath Tagore, generally considered his masterpiece. Published in 32 instalments in *Prabasi*, a monthly magazine edited by Ramananda Chattopadhyay during 1908-1910, it was published as a book in 1910.

Gora is the son of an Irish couple. His father was killed in the Sepoy Mutiny in 1857 and his mother died in childbirth. Gora was adopted by Krishnadayal, a government official, who, however, kept the identity of Gora a secret. Beginning as a westernised fashionable young officer, Krishnadayal ultimately turned into a traditional Hindu. His wife, Anandamayi, was, of course, a liberated Hindu woman, with a broad vision, unencumbered by any ritual, whether Hindu, Brahmo or Christian.

Gora grows in time into a fine specimen of Bengali youth, a bit unusual though, with his sixfoot height, wheatish complexion, thin lips, sharp nose and a thunderous voice. He is a devotee of Hindu rituals, with a fierceness which frightens even Krishnadayal, but is accepted by Anandamayi in good humour.

Binay is the class-mate of Gora, his close companion, a compatriot in debates, discussions and general philosophy. He, however, lacks the intensity of Gora's personality.

Binay happens to come in contact with Pareshnath Bhattacharya, an elderly Brahmo, who represents the best in Brahmo culture—restraint, compassion, grasp of the best of all religions. He has three daughters, one of whom is Lalita, whose intelligent, quiet and soft yet firm personality attracts Binay.

Gora does not approve of Binay's Brahmo connection and in order to rescue his friend from what he suspects a Brahmo machination he starts visiting Pareshnath's house and ironically enough, falls in love with Sucharita, a girl adopted by Pareshnath.

This is, however, a broad frame of the novel, the main content of which is the Hindu revivalism, nationalism and patriotism of Gora. This was in essence the prime mover of Bengali renaissance in the late 19th century, with a yearning to find roots in the glorious past of Indian history. Gora ultimately frees himself from his fanatic ideal of narrow nationalism and merges himself in the universal love for mankind, unfettered by any one country, religion or race. As the plot unfolds he comes to know of his true origin at the penultimate stage of the novel and proposes marriage to Sucharita, whose Brahmo faith was apparently a problem for the once traditionalist Gora. He had also severed his friendship with Binay, whose marriage with Lalita was according to him a breach of loyalty to Hinduism. Even Anandamayi was an untouchable to him, inspite of his full devotion to her, because Anandamayi was not a follower of Hindu rituals. But, at the last stage, the knowledge of his birth helped him free himself of all bondages that deterred his true loves. Emotionally and intellectually he was secretly growing sceptical of his ideas and beliefs and the sudden knowledge of his Irish origin was just an excuse for coming out in the open with his real beliefs.

The novel is believed to be an expression of Tagore's own transition from Hindu revivalism to universal brotherhood, from nationalism to internationlism, from acceptance of rigid Brahmoism and Hinduism into the religion of man. It has been suggested that Brahmabandhav Upadhyaya, the fervent vedantic nationalist leader and Tagore's fellow teacher at Santiniketan, has been given a form in the ritualistic and nationalist Gora. It is also believed that Sister Nivedita also influenced him in his conception of the character of Gora. *Gora* was originally written as a tragedy, with Gora finding ground removed from under him when he knew of his origin. But Nivedita did not like the tragic end and compelled Tagore to bring the novel to a happy and mellow end.

The novel with its epic dimensions and the broad canvas of the social, cultural, religious and political life of the 19th century urban middle class Bengal was a land-mark in the history of Bengali novel. The long and protracted conversations between Gora and Binay may be structurally an imposition and yet have an intellectual fascination.

It was translated into English by W.W. Pearson, in 1924, into Russian by E.K. Pimonov in the same year, into Hungarian by K. Ferenc, in 1925 and into Latvian in 1928.

Ni.G.

GORE, NARAYAN GANESH (Marathi; b. 1907) was born at Hindale, Dist. Ratnagiri. Essayist, short story writer, translator and statesman, he was India's High Commissioner to the U.K. during 1977-1979. He is an active politician and was imprisioned several times during

the British rule. He was also put behind the bars by the Portuguese Government for ten long years. He was also a member of the Parliament.

Gore began his literary career with the Marathi translations of J.P.Narayan's *Why Socialism?* (1956) and Nehru's autobiography. He is known for his delightful prose and deep thinking.

His books of short stories, essays, autobiographical reminiscences, belles-lettres, etc. include: *Karagrihachya bhintee* (1955), *Karavande* (1956), *Sitache pohe, Shankha ani shimpale, Dalee* (1956), *Airanivareel prasna, Awhan ani awahan, Amerikechya sangharajyacha itihas* (1959), *Bedukwadi.*

Sn.R.

GORHE, CHANDRASHEKHAR SHIVARAM (Marathi; b. 1871, d. 1937) was born at Nasik. He used only his first name 'Chandrashekhar' as his pen-name. For completing his high school education he had to move first to Baroda and then to Poona. He failed twice in the final examination, but could successfully compose his first 'kokila' (Cuckoo). It appeared in print in one of the prestigious periodicals of Poona, novelist H.N. Apte's weekly paper *Karamanuka* (Entertainment). He knew three languages, Marathi, Gujarati and English fairly well, and got an appointment as a clerk at Baroda. During his posting as a clerk, he came across another literary star of his time, poet 'Datta' i.e., Dattatraya K. Ghate who influenced Chandrashekhar. In January of 1932, his collection of poems, *Chandrika*, was published. Soon after that he became the first rajakavi (Poet laureate) of Baroda State.

In the poetry of Chandrashekhar, we come across a strange fusion of the romantic and the classical. Romanticism was then the spirit of the new era. Chandrashekhar was influenced by the poetic spirit of Scott and Wordsworth. Some of his first efforts were directed towards translating Scott's poems into Marathi. The superb Marathi rendering of Scott's poem on patriotism 'Breathes there the man...' and the free rendering of Scott's *Land of Siras...* are romantic in spirit. Chandrashekhar's Marathi rendering of the old English folksong Suffolk Mirade as 'Kayaho! Chamatkara!' exudes the romantic spirit all through. His original poems about nature's beauty and bounty, like 'Karanje' (The fountain) and personal poems like 'Grihiniche dole' are essentially romantic. Yet the classical influence on him was very dominant. In his more serious poems like 'Kunjakujana', 'Kavitarati', 'Vasanta Madhava' and others, the classical touch is quite apparent. His long poems 'Rangrao Harshe' and 'Chintopant Udas' based on Milton's L'Allegro and Il Penseroso are known for charming free rendering of the original. His other long poems 'Godagaurav' and 'Somanatha' were very well received due to their poetic qualities. His other much discussed long poems are 'Ughda gupiti' and 'Kismatpurcha jamindar'.

His diction is smooth, polished and musical. Chandrashekhar wrote a few elegies which are included in his collection. His elegies 'Yuvaraja viyoga', 'Datta viyoga' and 'Madhav nidhan' written to express his sorrow over the death of prince Fatesimharao, poet 'Datta' and Justice Madhav Govind Ranade respectively are known for their deep pathos.

N.G.J.

GORUR, RAMASWAMY IYENGAR (Kannada; b. 1904) is an eminent Kannada critic and writer of short stories, novels and travelogue. As a young boy of seventeen, Gorur gave up education to join the freedom struggle and went to Ahmedabad, where he joined the Gujarat Vidyapith. Gandhiji inspired him and he worked under the Mahatma and travelled a lot with him. After he returned to Mysore State, he took to constructive work. He was a journalist for some time and also worked for the promotion of village industries. He was concerned with the Khadi Vastralaya of Bangalore and the All India Village Industries Association. He was jailed in 1942, and again in 1947. His son, Ramachandra, was killed in police firing in 1942. After Independence, Gorur continued to work for the upliftment of the villagers. He was nominated to State Legislative Council for two terms. One of his books *Americadalli Goruru* (travelogue) was picked up for Sahitya Akademi Award in 1980.

Holliya chitragalu was the first work of Gorur published in 1932, which contained lovely vignettes of rustic life; the exquisite blending of keen observation, delight in the oddities of human nature, sympathy, tenderness and a sense of the comic and the ridiculous won him popularity. Since then, in a series of collections, the more important of which are *Bestara Kariya, Shivaratri, Usubu, Vaiyyari* and *Kammara Virabhadrachari*, he had brought rustic life into Kannada literature portraying its superstitions, the prevailing casteism, etc. as also the joys, the simplicity, the strength and resilience of that life. He has a fine sense of humor with a lively sympathy for the naive and the eccentric. In this other stories Gorur portrays the hardships of city life and life's little ironies.

Gorur has published several collections of sketches, skits and essays. *Bettada maneyalli mattu itara prabandhagalu* and *Hemavatiya tiradalli mattu itara prabandhagalu* contain serious essays.

While the novel *Hemavati* (1946) depicts the changes that the modern education has brought about in the village life, Gorur's other novel *Merevanige* (1948) has the distinction of being one of the first novels dealing with the freedom struggle, recapturing the pressures and undercurrents of the village life of the pre-Independence era.

Americadalli Goruru narrates vividly and with a fine sense of humour, the experiences of Gorur and his wife in

America; he has an observant eye and a catholic outlook, and above all, he has the courage to laugh at himself.

Gorur has written several biographies and the books of reminiscences the prominent amongst them being a biography of Kasturba (1943) and that of Maulana Abdul Kalam Azad. These and the reminiscences reveal an idealist in him, sensitive to goodness and the spirit of self-sacrifice. He has translated Gandhiji and Tolstoy. It is inevitable that this lively student of rural life should be interested in folk arts and literature. He has published collections of folk songs and written and lectured about them. His *Sahitya rashmi* is his only work on poetics and literary criticism. He is a learned man with a catholic taste, and writes for the common reader. In his writings a live concern for sanity and the impact of literature on social life are evident.

Gorur has a unique place in modern Kannada literature. He belongs to the 'navodaya' or Renaissance period. The literature of this period was largely the creation of well-educated urban middle class. Gorur brought to it the touches of rural life. Then again, he is one of the few writers who has enriched this literature with genuine humour. His humour is always blended with tenderness and a lively appreciation of the unsual and the eccentric. A Sanskrit scholar, he comes from the masses, understands them and cares of them. He is not a sophisticated writer consciously concerned with the technique, but the seeming artlessness and looseness of his best stories conceal a complex presentation of stresses and conflicts.

L.S.S.R.

GOSAIN, LAKSHMINATHA LAKSHMIPATI (Maithili; b. 1787, d. 1872) was born in a Maithila Brahmin family of village Parasarma in the district of Bhagalpur. His father's name was Baccha Jha. From his childhood he was interested in yogic exercises. He studied under Ratta Jha. Having mastered the vedanta philosophy he showed his liking for the life of a saint. In order to make him attached to worldly life, he was married soon after. But he could not be tied down to the life of an ordinary householder. He left home for Shiva's famous shrine at Singheshwarasthan. He travelled to various other religious shrines in Mithila and Nepal. Eventually he became a disciple of guru Lambanathaswami of the Terai, and under his direction took a course of penance for nine years. On the completion of this course he was sent back by his guru to the world. He settled in village Benagam for the rest of his life, where even today his cottage exists and is a source of inspiration to all his disciples. Among his disciples was one 'John Sahib', a Christian, who published the hymns written and popularised by the Master.

Lakshminatha came back to this world to propagate the love of God. He used 'Lakshmipati' as his pen name in the Bhanitas of his hymns. He wrote them both in Maithili and Hindi. The hymns are mostly devoted to the life of Radha, Krishna and Shiva. They are of all types, 'tirahuti', 'prati', 'vishnupada' and 'maheshavani'. Vishnupadas known as 'Lakshminathi vishnupadas' are certainly his best works, the love songs are actually devotional in spirit in the vaishnava style.

The following are his important works: *Srikrishnaratnavali*, *Krishnagitavali*, *Bhatattvabodha*, *Prashnottari* (the last two being translations of Shankaracharya's Sanskrit works), *Guru pachisi*, *Aksharachautisa*, etc.

Lakshminatha's collected works are yet to be published but as a poet of Maithili he has greater poetic power than Sahebaramadasa and other contemporary saint-poets. Stories of Lakshminatha's miracles are popular in the rural areas but nobody has taken the trouble of putting them down in a book form. A full-scale biography is said to have been written by Chhedi Jha but it is as yet unpublished.

A Lakshminatha Commemoration Committee has been organising annual festival in Lakshminatha's honour and a small literature on him has also been published.

J.M.

GOSAUNIK GIT (Maithili). The Sanskrit form of gosaunik git is 'goswaminigita' which means a cow, earth and sense perceptions all in one. Mithila is a land of agriculture. Gosauni is considered a patron or guardian of the village. In Mithila Kul-devta dwells in the house of every Hindu, but mostly in the form of shakti (mother power). It is an old tradition to pay respect and serve the Kul-devta on any auspicious occasion and the Gosaunik gits are sung, particularly kirtana, to worship Kali, Durga, Tara, Tripursundari, Chhinmasta, Vindhayavasini, etc. This tradition has come down from the time of Vidyapati. It is considered as sacred as that of the *Vedas*. The Gosaunik gits composed by Vidyapati are more popular. This tradition is still being followed by the poets Mahesh Thakur, Rakshapani, Harshanath Dwij and Jagjyotirmal, etc.

Ch. M.A.

GOSHTI (Punjabi). The origin of goshti is 'goshtha' of the Sanskrit language which means a cowhouse. Its suggestive meaning is an assembly or meeting. 'Goshthi' means to sit together for some sort of discussion. The style in which these discussions are held has come to be known as 'goshthi'. It is a very old literary style and was used by all religious and philosophical preachers to present their viewpoint in their respective languages. In Indian literature upanishads and puranas were mostly written in this literary style.

Sidh goshti by Guru Nanak was the first attempt in Punjabi literature. It is in verse and its theme is theological discussion between Guru Nanak and the yogis. But in

Punjabi this literary form is used mostly in prose. Its primary form can be seen in *Puratan janamsakhi*, *Meharban janamsakhi* (all the three parts), which are attempted wholly in goshti form. Meharban and his followers had created literature mainly in 'goshti' form and in prose. *Goshti bhagat Kabir, Goshti Guru Amardas, Goshtan Meharban ji kian* are some other important works of the Mina sect in this form. Many goshtis are compiled in the *Pran Sangli* attributed to Guru Nanak. Some Goshtis of yogis, Muslim fakirs and sufis are also available in unpublished form, though some efforts have been made by the Department of Languages of Guru Nanak Dev University to publish them. In the modern period of Punjabi literature, this literary form is no longer popular. The total number of these goshtis is well over five hundred.

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R.S.J.

GOSWAMI, HEMCHANDRA (Assamese; b. 1872, d. 1928) was a first rate intellectual of the 19th century who worked for the revival of Assamese literature and arts. Hemchandra began his literary career as a poet. His poetry reveals a modern outlook and a development of the romantic ideal looking forward to love and beauty. His poems published in different magazines were collected into a single volume *Phular chaki* (Garland of flowers) in the year 1907. Hemchandra could well wield his pen in writing both love and nature lyrics. But he excels in depicting love and his most remarkable love poem is 'Priyatamar chithi' (The letter from a beloved). The poem is written in sonnet form and it is the first sonnet in Assamese poetry. As a sonnet 'Priyatamar chithi' follows the rhyming sequence of the original Italian type. But the greatest merit of Hemchandra lies in the fact that he innovated a distinctive Assamese diction for his poetry. His 'Priyatamar chithi' describes the feeling of the poet dancing with joy on receiving a letter from his beloved. The poet smells and kisses the letter incessantly but still his passion for caressing the letter grows more and more intense.

Hemchandra took much interest in the recovery, editing and publication of the inscriptions of ancient Assam and the manuscripts of old Assamese literature. He collected a *Descriptive Catalogue of Assamese Manuscripts* which was published by the Calcutta University (1933). A comprehensive collection of *Typical Selections from Assamese Literature* (1938) was compiled in seven volumes by him, which too was published by the University of Calcutta under the patronage of Sir Ashutosh Mukherjee. He edited the *Purani Asam buranji* (Ancient history of Assam) and the *Katha-gita* (The Gita in prose done by Bhattadeva). Hemchandra brought to light many hidden and forgotten elements of Assam's history and literature. He travelled extensively throughout the state in search of old Assamese manuscripts. He had a rare passion for development of Assamese literature. With his initiative the major lexical work of Hemchandra Barooah, the *Hemkosh* came to be printed. His love for Assamese language and literature was much appreciated by the then British officers like P.R.T. Gurdon and E.A. Gait. He is one of the pioneers of the Assamese Language Improvement Society; he actively participated in the editing and publication of *Jonaki* (a premier literary magazine of his time).

C.K.

GOSWAMI, JATINDRANATH (Assamese; b. 1918) is a litterateur and an educationist. He was born in the Nepali Sattra in Jorhat district of upper Assam. An M.A. of Calcutta University (1950), Goswami served in different departments. Finally, he joined the Jagannath Baruah College, Jorhat, one of the pioneer institutions of higher education, in 1962. Goswami wrote a good number of books on various subjects in the early sixties. But his *Asamiya sahityar chamu buranji* (A short history of Assamese literature, 1957) was sufficient to establish him as a writer. His *Shiksha manobijnanar abhas* (Hints on educational psychology, 1959) is a testimony to his proficiency as an educationist. He has vividly described the life and activities of Lakshminath Bezbaruah, one of the architects of modern Assamese literature, in his *Sahityarathi Lakshminath Bezbaruah*, (1968). Goswami has written several books on vernacular education and biographies as well. Moreover, he has contributed a few titles to children's literature also, a branch which is less developed in Assamese. *Anandaram Dhekial Phukan* (1959), L.N. Bazbaruah's *Mor jivan sowaran* (Memoires of my life, 1961) and *Bezbaruar prabandha bachani* (Selected essays of Bezbaruah, 1968) are some titles which highlight the qualities of Goswami as an editor and compiler. Having associated himself with Asam Sahitya Sabha right from 1953, he has done a lot in respect of its organisational side. Owing to his manifold contributions to Assamese literature and also his dedicated service to Asam Sahitya Sabha, Goswami was elected president for the forty seventh annual session held at Raha in Nowgong district in March, 1980, the highest literary honour that the people of the state can bestow upon a person.

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Sat. B.

GOSWAMI, KISHORILAL (Hindi; b. 1865, d. 1932) was

a versatile and prolific Hindi writer of Varanasi. He wrote poems, short stories, novels and plays and edited magazines. His literary reputation, however, rests mainly on his popular fiction: 65 novels and three collections of short stories. He was the first in Hindi literature to write original short stories, historical romances and realistic novels. He also wrote crime fiction and detective romances in the manner of the celebrated novelist Devkinandan Khatri. The world he created in his fiction was a world of love and uninhibited sexual fantasy seeking wish-fulfilment. His historical romances create an atmosphere of the fedual world with its palaces and harems, sexual adventures and intrigues, magical devices and mysterions tunnels, enchanted caves and intricate labyrinths. His plots are dramatic and well constructed, the emphasis falling on marvellous deeds and surprising events rather than on psychological development of characters. He often took liberty with historical facts and resorted to anachronisms to suit his thematic design. Uninhibited sexuality and love characterize his realistic novels. They have a plausible middle and lower class social setting, and they depict the evils of devadasi system and prostitution, expose the educated Indian's tendency to swell the number of the unemployed by seeking white-collar jobs only, satirize the superstitions of astrology, or portray the economic hardships of the poor.

Of his plays, *Chaupat chapet* is a skit on deceitful women and men who are moral rakes and sexually depraved and *Mayank manjari* is a five-act erotic play. He was on the first editorial board of the magazine *Saraswati* and edited *Upanyas*, in which most of his novels were published. *Balaprabhakar chandrika* (1904), *Indumati* (1906) and *Gulbahar* (1906) are collections of his short stories, which combine detective element with romance. Among his realistic novels mention may be made of *Pranayini parinay* (1887), *Triveni* (1888), *Swargiya kusum* (1889), *Lilavati* (1901), *Chapala* (1903), *Chandrika va jadau Champakali* (1904), *Chandravali* (1904), *Tarun tapasvini* (1905), *Indumati va banavihangini* (1906), *Punarjanma* (1907), *Madhavi Madhav* (1909) and *Anguthi ka nagina* (1918). Some of historical romances are: *Hridaya harini* (1890), *Lavangalata* (1890), *Gulbahar ka adarsh bhartri prem* (1902), *Kanakkusum* (1904), *Hirabai* (1904), *Sultana* (1904), *Mallikadevi* (1905), *Lukhnow ki kabr* (1906-16), *Sona aur sugandh* (1909), and *Lal Kunvar* (1909). His crime fiction includes *Naulakha har* (1911) and *Khuni aurat ka saat khun* (1918).

Sur.G.

GOSWAMI, KRISHNAKAMAL (Bengali; b. 1810, d. 1888), a renowned name in the realm of yatra (opera) and Vaishnava songs and lyrics, was an excellent singer. He was born in Bhajanghat, near Nabadwip, of a respectable Vaidya family. His father was Muralidhar Goswami, and mother Yamuna Devi.His predecessors Sadashiva Kaviraj, Purushottam and Kanu Thakur were followers and attendants of Nityananda Mahaprabhu. In his boyhood, he visited Vrindaban, Mathura and Dacca, with his father who was a family preceptor. He got his lessons on *Mugdhabodh* and music from his father. At the tender age of fourteen, he lost his father, when he was staying with him at Malakartola, near Dacca. The bereaved son came back to Bhajanghat, and after performing the funeral rites of his father, he, along with his eldest step-brother, Ramkamal, started visiting the homes of his father's disciples in Dacca and Faridpur, for collecting the preceptor's fee. The money collected from the disciples made his pecuniary condition a bit stable, and he went to Nabadwip for the furtherance of his education. After three years he returned to Bhajanghat. Depending on the dole and shelter offered by the disciples he started moving again from place to place, now in Calcutta, now in Jessore, now in Dacca. In these places he attained much popularity for his sonorous recital of the *Bhagavata* and for his clarity in explaining the scriptures. Ultimately, he concentrated his activities in Dacca, where he composed his operas on Radhakrishna and episodes of the *Ramayana*, and devotional songs and lyrics. The first two successful operas were *Svapnavilas* and *Dibyonmad* (popularly known as *Rai-unmadini*). These writings attracted the attention of many for their depth and devotion. In London, Nishikanta Chattopadhyaya, in his lecture on popular dramas of Bengal referred to these two popular operas. His third opera entitled *Bichitravilas* was gorgeously staged before the inhabitants of Kundagram, near Dacca, with much enthusiasm. The last two operas he composed were *Bharat-milan* and *Gandharva-milan* . The sad tunes of his operas touched the hearts of the spectators. In his operas, the dialogue is mainly based on songs, tuned to the compositions of Indian classical music. His use of prose makes for his excellence as a writer of lucid colloquial Bengali. His *Dibyonmad* is mainly based on songs. His *Bharat-milan* is just the reverse, where prose dialogue reigns supreme, and in this dramatic composition he touches the border of a modern play by introducing acts and scenes. The theme of the play is the union of Ramachandra and Bharat at Chitrakut. Among the devotional songs and lyrics of Krishnakamal, *Srikrishner, gostholila*, *Kaliya daman*, and *Nimaisanyas* became very popular. In these compositions the rhythmic patterns are somewhat varied. A short while before his death, Krishnakamal left Dacca and came to Bhajanghat. He died at Chinsurah, in his daughter's residence.

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Ap.R.

GOSWAMI, MAMANI RAISOM (Assamese; b. 1943) was born in Gauhati, Assam. After having done her M.A in Assamese from Gauhati University, she earned her doctorate on *A comparative study of the Ramayana of Madhav Kandali and Goswami Tulsidas* in 1973. She has been teaching Assamese in the Department of Modern Indian Languages of Delhi University since 1970. She has by now published four well-known novels and two collections of short stories. Quite a few of her short stories have been translated into various Indian languages and English. One of her novels has also been recently translated into English. She has published research papers in some of the learned journals of India. She has, additionally, introduced Premchand to Assamese readers by translating some of his short stories into Assamese.

Her writing is marked by a vigorous style, bold treatment and insight into social tensions. Her most well-known novel *Mamare dhara tarowal* is a representative work of her gripping style. She received the Sahitya Akademi award on this novel in 1982.

GOSWAMI, OM (Dogri; b. 1948) is one of the most distinguished and popular Dogri short story writers of today. Born in Jammu, he got his M.A. degree from Jammu University and served on the teaching staff of a college before plunging into the life of letters. He writes both in Hindi and Dogri with equal ease. He has edited several issues of *Nami chetana*, a literary journal brought out by Dogri Sanstha, Jammu and then started a small literary magazine of his own called *Ambar*. He had hardly published half a dozen issues of this magazine when he was selected for appointment as editor (Dogri) by the Jammu and Kashmir Academy of Art, Culture and Languages, in 1975. In this capacity, he has edited very ably the Academy's journal *Shiraza* (Dogri) a bi-monthly, some issues of *Sarha sahitya* (an annual), some collections of Dogri folk-songs and folk-tales and some publications of the Academy like *Din din jot soayi* (A selection of Dogri essays), *Azadi paihle di Dogri kavita* (An anthology of pre-Independence Dogri poetry) and *'Kavi Paramanand Almast'* (A commemorative volume on the Dogri poet Almast). As editor (Dogri), he has also helped several old and new Dogri writers to publish their works and encouraged development of Dogri literature. He has written some essays and contributed to the shaping of literary opinion and literary criticism. But as a creative writer, he is primarily known for his short stories. His publications include 5 books in Dogri and 3 in Hindi. The Dogri books are *Nehn te pote* (1971), *Hashiye de notes* (1972), *Nehre da samundar* (1973) and *Sunne di chidi* (1983) all collections of short stories and *Bal ekanki*, a collection of children's one-act plays. His Hindi publications are *Nirvasita* (1975), *Barah kahaniyan* (1981) and *Sard ag* (1983), all the three collections of short stories.

In Dogri short story, he is known as a trend-setter who gave stories a realistic delineation of characters of lower middle and poor classes. He tells his stories with telling effect and shows great understanding and sympathy for the characters of his stories. The milieu of his stories is largely urban and semi-urban lower rungs of society. His approach is reflective of progressive leftist leanings but generally humanistic. There is an under-current of psychological probing of the characters and there is a straight forward statement of situations without drawing any morals or conclusions. The situations are allowed to speak for themselves. There is a social commitment to lay bare the inequities, hypocrisies, double standards, corruption and manipulation in human affairs. Being abreast of the latest developments and movements in Hindi short story, he has brought to bear on Dogri short story the influence of modern Hindi short story. He was given the 1986 Sahitya Akademi award for his collection of short stories *Sunne di chidi.*

Ja.S.

GOSWAMI, PARIMAL (Bengali; b. 1899, d. 1976) was a well-known satirical writer and magazine editor. Son of Biharilal Goswami, an educationist, Sanskrit scholar and poet, he was for several years (1932-36) the editor of the reputed literary monthly *Shanibarer chithi* and thereafter he ably edited the weekly literary supplement of the daily *Jugantar* for quite a long stretch of time. His columns under the pseudonym 'Ekkalami' in the pages of the latter were an example of very clever penmanship enlivened at once with learned humour and light-hearted banter. His skits and sketches written in the best tradition of *belles-lettres* of the West often went over the heads of ordinary readers but were highly enjoyed by those with cultured tastes. Like Trailokyanath Mukherjee, an earlier master of fantasy in Bengali, he also had a flair for the bizarre and the extravagant and could spin unbelievably delightful yarns out of the ordinary tell-tale events. Judging by his style of writing he might very well be compared to G.K. Chesterton and A.G. Gardiner. Among his more popular books are: *Budbud* (The bubble, 1936), *Tramer sei lokti* (That man on the tram car, 1944), *Marke lenge* (1950), *Magic lanthan* (belles-lettres, 1955), *Pathe pathe* (travelogue, 1955), *Sapta-pancha* (short stories, 1957) and *Ami jander dekhechhi* (Men I have seen, 1969). He also wrote two books on photography in which he was an expert.

N.C.

GOSWAMI, PRAPHULLADATTA (Assamese; b. 1921) is an eminent folklorist, scholar and writer of Assam. He served first as a lecturer in English in J.B. College, Jorhat and Cotton College, Gauhati and then joined the English

Department of Gauhati University. Eventually he became the Professor of folklore at the same university.

Pre-eminently a writer and scholar, Goswami's field of interest is wide and varied. He is in the main a folklorist, and in this capacity his contribution to the study of Assamese folklore is not only pioneering but also very significant. His works in English in this field, both collections and critical writings, are: *Folk-literature of Assam* (1954), *Bihu Songs of Assam* (1957), *Ballads and Tales of Assam* (1960), *Springtime Bihu of Assam* (1966) and *Songs and Tales of North Eastern India* (1976). His works in Assamese in the same field are: *Asamiya jana sahitya* (Assamese folk literature, 1948), *Bara mehar tera git* (Songs for various months of the year, 1962) and *Bahag bihur baraniya chhabi* (Variegated pictures of Bahag bihu, 1975).

His literary and critical works include *Sahitya aur jivan* (Literature and life, 1955, enlarged edition, 1974); *Europer manishi panchagaraki* (Five men of genius of Europe, 1957); *Europer manisha* (The genius of Europe, 1965); *Manikchandra Barua aru tenwar yug* (Manikchandra Barua and his times, 1970) and *Manikchandra Barua* (1977). He has also written three travelogues which contain not only his travel experiences abroad but also his analysis of western education and culture. They are: *Bilatat sat mah* (Seven months in the U.K., 1959); *Prithvir chaupase epak* (A trip round the world, 1968); *Mor Russia bhraman* (My travels in the U.S.S.R., 1973). Goswami has also edited one of the earliest Assamese novels, *Kaminikantar charitra* (Life of Kaminikanta, 1960), and the vaishnavite play of Shankaradeva, *Rukminiharan* (Abduction of Rukmini, 3rd. edition, 1960).

Though the author of two novels only, Goswami has yet earned a distinct place as a novelist in Assamese. His novels, *Sesh kot* (Where's the end, 1948) and *Kecha patar kanpani* (Quivering of green leaves, 1952) set the trend of the modern novel in Assamese by revealing the working of the mind and building up the plots with feeling of private significance, instead of telling stories with matters of public significance, as in the conventional novels. With such plots without stories Goswami's novels portray the disquiet and restiveness of the youth of the post-war period and their disregard for old values. Reflection of the Marxist movement in the state in the forties and the support of the young sensitive minds for it in their sympathy for the neglected peasants is another aspect of Goswami's fiction. Goswami has also a collection of short stories, *Niti nava rup tar* (In a new shape every day, 1960). His *Bilati hoja* (The western nincompoop, 1948) and *Asam deshar sadhu* (Tales of Assam, 1962) are two volumes of his tales for children, both adapted by him.

By-products of Goswami's literary critical studies are: *Assamese Drama: an Outline* (1960) and *Fiction in Assamese* (1964). He has also written a number of papers in various research journals and volumes in India and abroad, and a still greater number of articles of popular and semi-popular interest in the periodicals of Assam. He was the editor of *Assam Quarterly*, Gauhati and is a contributing editor of *Folklore*, Calcutta.

Go.S.

GOSWAMI, RADHIKAMOHAN (Assamese; b. 1906) is an Assamese short story writer, novelist and journalist. A graduate with Honours in Philosophy from Cotton College, Gauhati and a law graduate from Earle Law College, Gauhati, Goswami practises law in the Nowgong courts. He established himself as a short story writer in the magazine *Awahan* in the thirties. He reflects in his stories a strong social consciousness, especially of the erosion of the traditional moral values due to urbanisation of the society, of social injustices and cruelties. But though his short stories like *State Transport* and *Niyati* (Destiny) are outstanding, all the stories have appeared in various journals and have not yet been collected in a volume.

Goswami carried his themes of erosion in the traditional moral values in society, and of the social injustices and cruelties to the field of novel in the fifties and gave to Assamese literature two sizeable volumes, viz. *Chaknaiya* (Whirlpool, 1954) and *Ba-marali* (Whirlwind, 1958). Both the novels are successful works of art besides being socially conscious. Goswami writes a polished language in an ironical tone.

As a writer-cum-legal practitioner, Goswami has to his credit two books, *Aparadhi* (The guilty, 1948) and *Dushta bharyya* (The wicked wife, 1960). The first one contains narratives of five famous sensational trials of India of the time while the second is a crime story based on a sensational case of the U.S.A.

Goswami also writes articles on social, political and religious themes both in English and Assamese in the periodicals of Assam and outside. He has a slender volume in English too on social and political problems of Assam.

He is also a journalist, and edited in the thirties a magazine called *Gaonar katha*. He is now the editor of the weekly, *Alok*.

A man of fragile health and weak eyesight, Goswami lost his vision completely in 1965. But he is still active as a writer. Besides working on another novel and writing editorials for his paper *Alok*, he has been writing in the same paper a feature under the pseudonym Shadanan. He is one of the recepients of the literary pension of the Government of Assam.

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Go.S.

GOSWAMI, SARATCHANDRA (Assamese; b. 1887, d. 1944) was a noted short story writer, and a founder of the Asam Sahitya Sabha. A brilliant student, Saratchandra passed the Entrance examination in 1904 from the Cotton Collegiate School, Gauhati with three medals. He joined educational service and filled many posts with distinction.

Saratchandra Goswami was both an Inspector of Schools and a first rate litterateur, an educator and a thinker combined into one. Saratchandra is next to Lakshminath Bezbarua as a writer of short stories in which he deals with miseries and short-comings of individuals, the helplessness of man at the hand of destiny, human weaknesses and emotions, illicit love affairs, idyllic romantic love, superhuman nobility and sacrifice of man. The stories show a broad human sympathy for the poor and the oppressed. And he takes the Assamese rural life as the background of his short stories. The famous collections of Saratchandra's stories are: *Galpanjali* (1914), *Mayna* (1920), *Bajikar* (1930) and *Paridarshan*. While he was a student of the Cotton College, Saratchandra wrote his novel *Panipath* (1930) and his play *Pariksha* (1908). He edited a book of Assamese folk-tales entitled *Asamiya sadhukatha* (1929).

Besides being the founder Secretary, Saratchandra Goswami served the Asam Sahitya Sabha as its Secretary for a long period of time (1920-1927). He was instrumental in establishing the Chandrakanta Handiqui Bhavan, the Head Office of the Assam Sahitya Sabha at Jorhat with the magnificent donation of Raibahadur Radhakanta Handiqui in the memory of his son, Chandrakant Handiqui who died a premature death. Besides this, he created a series of Trust-funds like Naradeva Trust Fund, Kamadevi Trust Fund, Chandrakanta Indrakanta Trust Fund, etc. And the last named one led to the publication of the famous Assamese dictionary, *Chandrakanta Abhidhan* (1932), a milestone in the history of the modern Assamese literature. As an educationist he felt the need of a University in Assam and played a leading role in the movement for establishing the Gauhati University which, though he did not live to see it, came to be established in 1948.

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Pu.S.

GOSWAMI, TRAILOKYANATH (Assamese; b. 1906) is an eminent Assamese litterateur and critic. After a distinguished educational career, Goswami started his career as a school teacher in Gurdon High School, Nalbari. After working there for a short period he served as the Head Master in A.K. Institute, North Gauhati for four years, and then worked as Asstt. Lecturer in English both in Cotton College, Gauhati and Murarichand College, Sylhet. When a college was set up at Nalbari and its authority desired to have Goswami as its Principal, he resigned that Government post and joined Nalbari College as its founder Principal in 1945 wherefrom he honourably retired in 1968. After retirement, he worked as a U.G.C. scholar for five years.

Goswami's literary merit has been both creative and critical. From the very beginning of his service career Goswami's creative talent showed itself in a large number of short stories dealing with multifarious social problems. Some of them are lying scattered uptil now in the pages of the *Awahana* and the *Jayanti*. Some of these stories have, however, been published in four books: *Aruna* (1948), *Marichika* (1948), *Shilpir janma* (1957) and *Jivanar jiya jui* (1970). *Jiya manuh*, a satirical novel of his, may also be mentioned in this connection. Goswami is more famous as a critic. The books which have raised him in the literary world as a consummate critic are: *Sahitya alochana* (1950), *Adhunik galpa-sahitya* (1961), *Samudra-manthana* (1968), *Ingraji samalochanar dhara aru Asamiya sahityat iyar prabhav* (1970), *Sahitya kala aru tar vichar* (1972), *Sahitya samiksha* and *Nandanatattva: prachya aru pashchatya* (1980). The last one, the most voluminous, is undoubtedly the best, and on it Goswami got the Assam Publication Board Award of 1984. In 1967 he was also given the Sahitya Akademi Award on his *Adhunik galpa sahitya*. He also earned some experience of journalism by editing and publishing one magazine named *Mandakini* in 1966 which was of a high standard. But due to financial difficulty it could not last long and ceased publication after the fourth issue.

Goswami was the president of Asam Sahitya Sabha for the sessions held at Palasbari, 1960 and at Goalpara, 1961. He addressed Prajatantra Prachar Samiti, Orissa as its guest-in-chief in 1965. Apart from Assamese, he knows well languages like Bengali, Hindi, English and Sanskrit.

Trailokyanath is no doubt a first grade prose-writer. He has a style of his own. Superfluous words, ambiguous terms and unnecessary rhetorical expressions are hardly found in his writings; only the proper words expressing the proper meaning constitute his terse style.

A well-read scholar, Goswami is also an attractive table-talker and a lover of music and sports.

Sat.B.

GOTAVALA (Marathi) is a novel by Anand Yadav who comes from a family of a farm-labourer in Kolhapur district of Maharashtra.

Gotavala (1971) is a novel with quite distinctive features and it drew attention of the readers and the critics at the same time.

Naraba, a farm-labourer is the central character of

this novel. He is a parentless lonely soul with nobody to take care of him or to sympathise with him. He is so much interested in the animals around him, that the world of animals becomes that of his own. Denied the affection from the world of mankind, he prefers to belong to the world of animals. He, being a village farm-labourer, easily establishes 'gotavala' or family ties with the animals on the farm like Mhalingya, Chanya, Sonya the bullocks, Nama the dog, Champi the bitch, etc. He also establishes emotional relations with other village animals. Yadav herein tries to paint a picture of a village farm labourer who by virtue of his innocent nature can read the feelings of animlas as well as nature—the trees, the crops, the soil—with which he finds himself connected.

A poor and parentless farm labourer as he is, Naraba remains unmarried. Unable to enjoy natural sex, his sex-appetite is often aroused by the sex-acts of animals (like Nama and Champi) around him. Naraba endures his bachelorhood with great pain, and does not become morbid.

One day the owner of the farm decides to bring a tractor on the farm. In the process Naraba and his gotavala become shelterless. The tractor enters the farm like a dragon and destroys and crushes all growth under it. The tractor looks for the death of village culture. Thus the novel *Gotavala* deals with the disintegration of rural culture under the impact of machine age.

This novel as well as its author Yadav are responsible for the movement of Gramin Sahitya, literature with rural theme in Marathi since seventies. This movement asserts that literature depicting the rural life-style and culture is real literature.

D.D.P.

GOURAMMA (Kannada; b 1921, d. 1939) or Kodagina Gouramma whose real name was B.T.G. Krishna, was a short story writer of promise. Her literary career was cut short by premature and accidental death by drowning when she was out for a swim in the river. Born at Madikeri of Havyaka parents and married to a near relative, B.T. Gopalakrishna, a planter, at an early age, her education was limited to what she studied at the local high school before her marriage but she had developed love for literature which she retained till the end. Her only collection of short stories, *Kambani*, posthumously published, contains her well-known story 'Manuvina rani' which at once established her as a writer with a future. That and the other stories in the collection show her as a woman of deep sensibilities, with an eye for close observation and a capacity to tell a story well in fluent and easy prose. Essentially a family woman, the world she portrayed is the circumscribed world of domestic happenings, big and small, but she gives evidence, inspite of the limitations to which her life was subject, of a mental alertness and ability to comprehend the larger issue which women in the modern world have to face. Extraordinarily affectionate by nature, she was a woman of generous impulses. This is eloquently borne out by the fact that when Gandhi visited Coorg, she invited him to her place and handed over to him all her gold and other jewellery for the Harijan cause. She has been the subject of a touching and memorable pen-portrait by the late D.B. Kulkarni who was her admiring publisher and who too like her died prematurely.

V.M.I.

GOVIND SINGH, GURU (Hindi/Punjabi; b. 1666, d. 1708) the founder of the militant Sikh theocracy, the 10th and the last Guru of Sikh community, was born at Patna (Bihar) and installed at Anandpur as the Guru. He made momentous changes in Sikh ritual and polity. His policy was to raise the Sikhs to one and the same 'pure community', the Khalsa. To this end, he chose five faithful followers (Panj Piyara) whom he initiated with the 'Khanda pahul', 'whetting by the two edged dagger'. These five disciples offered their heads in the service of the Khalsa. Various versions depicting this choice of the 'Panj piyaras', 'the five beloved ones', of the Guru are current. According to the *Panth prakash* the Guru called for the Sikhs willing to offer their heads for his sword, the goddess, and the five came forward.

Guru Govind Singh was a man of considerable learning. A Hindi, Punjabi, Sanskrit and Persian scholar, he deputed five Sikhs to learn Sanskrit at Benaras, and had many important Sanskrit and Persian works translated into 'Bhasha'. He gave patronage to nearly fifty-two poets in his court. Among his literary works *Dasham granth*, *Govind gita* and *Prem prabodh* are very famous. As a writer his simple style, lucidity of expression and originality of imagination are remarkable. The main body of Guru Gobind Singh's poetic compositions is in Brajbhasha, conforming to what is called the Riti style. His work in Punjabi is not so extensive. Only a longish poem called *Chandi di var*, attributed to him, is included in the *Dasham granth* in which there is another and still longer poem on the same theme, called *Chandika puran*. This fact and the sketchy nature of the account in *Chandi di var* create a doubt if this poem is really the work of Guru Gobind Singh. However, common Sikh sentiment lays great store by this poem as a metaphysical transformation of the Indian people's struggle against the Turk and the Mughal conquerors which Guru Gobind Singh had initiated.

The poem consists of fifty-five stanzas (three hundred and eighty lines only) in measures commonly used in Punjabi for narrating heroic stories of war and love. In this 'Var' is narrated the story of the goddess Durga coming to the aid of the king of the gods, Indra, who has been

defeated and driven out of his kingdom by the demons. After a bloody battle the demons are defeated and destroyed and Indra reinstated on his resplendent throne.

The Durga mounted on her tiger rides all alone to the battle-field where the army of the demons is arrayed. In the first round Durga, though surrounded by the demons on all sides, kills a large number of them with her sword and wounds their leader, Mahishasur. The demon leader summons reinforcements only to be killed outright, the Durga's sword cutting him in two from head to foot. The powerful stroke penetrates the earth to kill the white bull beneath it and further on the crocodile supporting the bull.

But the battle is not over yet, for two demons, Shumbh and Nishumbh, next invade Indra's kingdom, driving him to seek the protection of Durga again. The Durga comes again to Indra's rescue and destroys the army of the demons alongwith their leaders, Dhumralochan, Chand and Mund. Further on the demons, Shumbh and Nishumbh, are also killed. Thus Indra is permanently reinstated.

The description of these battles is only a structure of rhetoric, in which one round of battle is hardly distinguishble from another. No distinct parallel to the contemporary situation can be detected either. The story is entirely un-historical and can only be justified as a version of some pre-historical myth.

However, two stanzas in very chaste Punjabi attributed to Guru Gobind Singh are connected with his personal life. One of them alludes probably to his precarious plight in the wood near Machhiwara on the bank of the Sutlej after his escape from the disastrous battle of Chamkaur Sahib.

The second, similarly, makes an allusion to Guru Gobind Singh's precarious stay in a village near Raikot (some forty kilometers south west of Ludhiana) where warriors from the neighbourhood flock to him, like 'buffaloes who leave the patches of grass and puddles of water in the meadow at the call of the herdsman'.

Guru Gobind Singh was the tenth guru of the Sikhs and initiated 'Khalsa' (the pure) in 1699. He had many court poets whom he encouraged for composing poetry.

S.D.M.
S.S.S.

GOVINDA PAI, MANJESWARA (Kannada; b. 1883 d. 1963) was one of the veteran poets and a great scholar in modern Kannada. He lived in Manjeswara situated in South Kanara. He was born in a Gowda Saraswata family and had his education up to the Pre-degree stage in Mangalore and later he studied in Madras as South Kanara was a part of Madras Presidency in those days. Due to ill health he could not attend the B.A. degree examination completely. However, he secured a gold medal for English as he stood first in that subject in the Presidency. But his thirst for knowledge persisted throughout his long life and he learnt several languages. He has contributed articles in Kannada, English and Konkani. He dedicated his life to the service of Kannada and his contribution to Kannada literature is not only valuable but also varied and voluminous.

Govinda Pai's contribution to modern Kannada literature began with poems published in the first issue of *Suvashini*, a monthly journal in Kannada published at Mangalore in August 1900. It is learnt that he composed poems even in his boyhood. As was customary in those days, he wrote in traditional metres. Later, he decided to forego the old kind of rigidity in rhymes. In the beginning this was resisted by his elders and friends and gradually they too were convinced about the new attempts. Although Govinda Pai gave up the traditional use of 'adiprasa' (rhyme in between the two vowels in the beginning of a line of a poem), he did not discard the use of 'antyaprasa' (rhyme at the end of a line of a poem) which he had mastered fairly well. Barring a few solitary publications in the form of booklets in the beginning, we have at present five collections of his poems, viz., *Gillivindu* (1930), *Golgotha* (1931), *Vaishakhi* (1947), *Nandadeepa* and *Hridayaranga*. These narrative poems have been printed again and again either separately or jointly. Govinda Pai's poems are noted for the rich experience of the poet and his high imagination. Similarly, they are remarkable for the rare vocabulary and different types of construction. Unless one takes sufficient pains to understand a poem, it is not possible to interpret it. G.P. Rajaratnam has aptly said in his book on poet Govinda Pai that the poems of Govinda Pai are like fort walls. Both *Golgotha* and *Vaishakhi* may be considered as companion poems since one deals with the last minutes of Jesus Christ and the other with the last minutes of Lord Buddha. Two other narrative poems of the same type, one known as 'Prabhasa' dealing with the last phase of Sri Krishna and the other called 'Dehali' devoted to depict the last moments of Mahatma Gandhi are left unfinished. The first collection *Gilivindu* contains 46 poems written by the poet at different periods. These reflect the poet's attitude towards life, his love for the country, his appreciation of nature around and his enthusiasm for Kannada. He has translated a few poems of the *Rubaiyat* of Omar Khayyam. His experiments with a variety of contructions and the rich treasure of rare words, sometimes coined by himself are found abundantly. It is common knowledge that no poem of Govinda Pai can be studied without his footnotes. Hence, the first collection has exhaustive notes at the end. The next anthology called *Nandadeepa* contains 37 poems written by the poet now and then in memory of his beloved wife who passed away very early in his life. The predominating idea is devotion to God. He has given expression to his unforgettable grief in several

ways. *Hridayaranga* is a collection containing 44 poems dealing with the different aspects of life. As the title of the book indicates, it is true that it is a light radiant for ever. We can see the patriotic mind of the poet as well as his sympathy for the downtrodden. His love for nature and faith in God go together. Some of the short narrative poems found in this collection are very impressive. The last two collections were published after the death of the poet. In all, Govinda Pai has his own individuality as a poet. His style is terse; but his thoughts are elevated. Govinda Pai's contribution to Kannada poetry was recognised by the Government of Madras and he was honoured with the title 'Rashtrakavi' in 1949.

Govinda Pai's contribution to Kannada drama, though small in number, is none the less considerable. *Hebberalu* which appeared in print in 1946, deals with the life of Ekalavya who is a symbol of 'gurubhakti' (respect for the teacher.) This is written in blank verse and Govinda Pai has utilised the medium of chorus which is a characteristic feature of a Greek play. The author has made use of this story found in the epic *Mahabharata* to depict the clash between Aryans and the non-Aryans effectively. *Chitrabhanu athava 1942* is a play based on the Quit India Movement of 1942. Some of the Japanese Noh plays translated into Kannada by Govinda Pai are now published in a book form along with another play *Tayi* first published in 1942. It is said that the author had written one more play called *Sairandhri* left unfinished and till now not traceable.

Govinda Pai's contribution to Kannada prose is vast indeed. He has to his credit a translation of the life of Sri Krishna based on a Bengali narrative poem written by Nabinchandra Sen. Some of his essays are general and there are a large number of research articles which have widened the horizon of knowledge in different spheres. They are very nearly 120 in Kannada and 27 in English scattered over different journals. The Kannada Research Institute of Dharwad has published his three lectures in a book form called *Muru upanyasagalu* which deal with the works of Ranna, the date of Basaveshwara and the early history of Kannada literature. The book *Kannadada more* published in 1975 contains 14 essays relating to different topics. The scope of Govinda Pai's research articles is very wide. It covers literature, history, religion, place names and other social sciences. His wide reading, untiring zeal for knowledge, honest approach and earnest efforts are the hall-marks of this rich treasure of research articles. It is learnt that he had a collection of 5,000 books in his personal library. It is now intended to publish these research articles in one or two volumes. This will be a fitting memorial to the profound scholarship of Govinda Pai.

Govinda Pai's greatness as a man is revealed well in his collection of letters brought out by G.P. Rajaratnam. He was a noble man in all respects. As a mark of great tribute to such a benevolent man, the Kannada people unanimously elected him as the President of Kannada Sahitya Sammelana held in Bombay in 1950.

The regard for Govinda Pai may be noticed in several ways even to this day. Srinivasa Havanur and M.V. Naik had taken great pains to prepare a bibliography of Govinda Pai's writings in a systematic way in their *Govinda Pai vangmaya darshana*. This goes a long way in helping the scholars who intend to study the writings of Govinda Pai. Some of his friends have joined together and they have started a research institute called Rashtrakavi M. Govinda Pai Research Institute at Udupi. The authorities of Bhandarkar's College, Kundapur have brought out a commemoration volume known as *Diviga* in two parts, paying rich tributes to the notable departed soul. Very recently, the Kerala Government was generous enough to start a first grade college at Manjeswara in the name of M. Govinda Pai. All these are enough to prove that his well-wishers hold him in high esteem even after several years. Thus Govinda Pai's name lives forever both in the realm of Kannada literature as well as in the minds of Kannada people.

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G.V.R.

GOVINDA PILLAI, P. (Malayalam; b. 1853, d. 1897) was the first historian of Malayalam literature. His father was a munsif in the erstwhile Travancore State. He pursued his studies in Trivandrum and took the B.A. degree in 1873. The Maharaja of Travancore, Ayilyam Tirunal, appointed him in the palace service as the manager. He was promoted in the palace service to the highest position as 'Sarvadhikariakkar' and continued there till the accession of Sri Visakham Tirunal. Then he practised law.

Govinda Pillai was interested in Malayalam literature. With the help of Kerala Varma Valiya Koil Tampuran, he wrote many literary works. He prepared a book in English titled *A Hand Book of Travancore* and published the famous *Naishadham*, the notable champu work written in medieval manipravalam. His monumental work is the *Malayala bhasa charitram* (History of Malayalam language and literature) published from Trivandrum in 1881. In the introductory note of the book, he says: "I have prepared this book consulting many old people and collecting scholarly information from them. And this attempt is to identify the great poets of our land, to make up for the defeciencies, to recover the lost literary stuffs, not to relegate the present available materials into oblivion but to encourage new writers so that they may write and develop our literature."

The book is divided into fourteen chapters and the history starts from the beginning of the Kollam era (825 A.D.). The chronological divisions are: 825-1425, 1425-1525, 1525-1675, 1675-1775, 1775-1825, 1825-1861, 1861-1866, and then there are three chapters on contemporary literature. Thus the whole history and development of Malayalam language and literature has been discussed with a historical sense and critical insight. He maintains an academic standard and discipline though it was a new venture in Malayalam to write a history of language and literature. All the later writers depended on Govinda Pillai's book as the authentic base to write more elaborately the history of Malayalam literature. Thus as the pioneer in the field his contribution to literary studies is unique and it makes him a remarkable personality.

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V.S.S.

GOVINDA PISHARODY, CHERUKAT (Malayalam; b. 1914, d. 1976) was popularly known as Cherukat. He passed the Vidwan Examination in Malayalam and Sanskrit. Though he studied Ayurveda also it was as a school teacher that he began his career. After some time he was appointed a teacher in the Sanskrit College at Pavartty near Guruvayur and then in the Sanskrit College at Pattambi, which was established by Punnasseri Nilakanta Sharma. While working there he started participating in politics also. For a few years from 1930 he was an active Congress worker and later he became a believer in Marxism. Although he continued to be a communist in his later life he believed in a kind of religious discipline. He retired from college service after a long career, in 1976.

Cherukat was a progressive writer in Malayalam. His works include 7 collections of poems, 8 collections of short stories, 6 novels, 15 plays, and the autobiography *Jivitappatha* (The road of life) which won him the Sahitya Akademi Award in 1976. Most of his works convey the message of communist ideology and they are widely appreciated. His novel *Muthassi* (Grandma) which has been hailed by non-communists also, reflects the progressive approach to the common man's life in Kerala, and hence it is more liked by the labour class and peasants. In the novel *Devalokam* (The land of the gods), the author depicts the drawbacks of the communist movement in Kerala while he boldly challenges the opponents of communism. His main concern in his novels and stories is the decaying feudalism and the rise of a new life in Kerala. In his plays like *Taravatittam* and *Nammalonnu* he is a realist; he draws from the life around him, frames the theme according to his ideals, projects characters with social and political motivation and composes dialogues in a realistic style. His plays also attracted people. As a teacher, as a peasant, and as a political ideologist, he saw the cross-section of the life in Kerala and portrayed it through his own medium. His autobiography also gained popularity. Its beautiful narrative diction makes it as readable as a novel. Among the writers of Malayalam of his generation Cherukat occupies a prominent place.

V.S.S.

GOVINDADASA (Maithili; b. 1671) was a poet. The names Govinda, Govindadasa Jha (or simply Govindadasa) and Govinda Thakura are quite confusing. They baffle attempts at their identification as our knowledge of the biography of medieval writers is still incomplete. There are two poets known simply as Govinda; one of them also known as Kavi Horarji (1639), is known primarily as the author of a kirtaniya drama called *Nalacharitanata*. The other (19th century) is known for his devotional poems on Shiva. Others also call themselves sometimes simply as Govinda, but Govinda Thakura can be distinguished from the other Govindas. Govinda Thakura (b. 1482, d. 1550) who flourished under the patronage of Maharaja Kamsanarayana (1496-1527), was the author of an important commentary on *Kavyaprakasha* and visited Orissa as a devotee of Lord Vishnu. His poems are found in the anthology known as *Kamsanarayana padavali* or *Bhashagita sangraha* edited by Ramanatha Jha. His relationship with his patron Maharaja Kamsanarayana is often compared to that which obtained between Maharaja Shivsingh and Vidyapati. But the great successor of Vidyapati was Govindadasa, different from all these poets. He is, however, different from the Bengali Govindadasa (also known as Govindadasa Kaviraja) who wrote in a Maithili-mixed dialect called Brajabuli.

Govindadasa (or Govindadasa Jha) who is Vidyapati's actual great successor belonged to a Maithila Brahmana family of Katyayana Gotra. His elder brother Gangadasa was a Sanskrit poet and his younger brothers Haridasa and Ramadasa, the authors of the kirtaniya drama *Anandavijayanatika* were Maithili poets. Ramadasa's date is definitely known as he regards Maharaja Sundara Thakura (1663/64-1670/71) as his patron.

As a poet, Govindadasa (Jha) is markedly different from Vidyapati. Vidyapati succeeds in entering into the sentiments of common men and women through simple and directly sensuous images. Govindadasa on the other hand is more concerned with the ornamentation of his poems than with feelings. Moreover, while Vidyapati is more secular than devout, Govindadasa is mostly devotional. As a corrolary of these qualities the poetry of Vidyapati was popular in the full sense of the word but Govindadasa could never be popular—indeed, he seems to have been forgotten in his own land and the extant sequence to his poems on Radha Krishna lila are mostly based on the finds in Bengal. Nagendranatha Gupta first

made it known that like Vidyapati, Govindadasa had been mistaken to be a poet of Bengali and that he was actually a Maithili poet. Chetanatha Jha and Chanda Jha confirmed this fact while Mathuraprasad Dikshit published a Maithili edition of his poems. Amaranatha Jha has finally brought out an authentic version of his poems. based on the collections of Chanda Jha and called it *Shringarbhajananjali.*

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J.M.

GOVINDAN KUTTY NAIR, ULLATTIL (Malayalam; b. 1906, d. 1966) was a noted critic, popularly known by his initials, G.K.N. After passing the Vidwan examination of the Madras University he took to teaching and retired in 1961. In the early days of his career he wrote poetry, plays and light essays; later he established his reputation as a discerning critic. He won the title of Sahityanipuna in 1961. He was also the President of the Kerala Sahitya Parishad in 1964. He is better known as.a reviewer than as a critic. Throughout his literary career he had contributed reviews of contemporary works in periodicals, especially in *the Mathribhumi.* His collections of reviews and studies include *Sahitya sancharam* (Roamings in literature), *Adhunikasahityam* (Modern literature), *Bhashayum gaveshanavum* (Malayalam language and literary research), *Vicharadipti* (The light of thought), *Vicharadhara* (The current of thought), *Ghantapatham* (The track of the bell), *Kavyasvadanam* (Appreciation of poetry), *Ruparekha* (Outline), *Vimarshanavum asvadanavum* (Criticism and appreciation) and *Vishvakanti* (Glories of the world). Besides these he has written a play, *Jivitanatakam* (The drama of life) and over 30 introductions to various books. As a critic he is meticulous in the use of terminology: he is more concerned with presenting the thematic aspect of the works he reviews than with detailed analysis or appreciation. But his sincerity of purpose and impartiality are above board. His reviews are free from caste, communal, personal or ideological prejudices. Of his extant collections, *Kavyasvadanam* and *Vishvakanti* contain some of his distinctive contributions. The articles in the former include studies of the well known poems of Asan, Vallattol and Vailoppilli and those in the latter. discuss poets and eternal values of life.

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S.Ve

GOVINDAN, M. (Malayalam; b. 1919) is a powerful writer and thinker of Kerala. He was born in Ponnani, and settled in Madras, where he was a government servant till he resigned his job in 1959 to be free to work in his own way. He was acquainted with the various writers and thinkers and gradually became attracted to the radical humanism of M.N. Roy. A man of wide reading and deep thinking, he emerged as a great writer in Malayalam literature as well as in the contemporary cultural scene of India. He started a quarterly, *Samiksha*, which was simultaneously published in English and Malayalam. Its Rennaissance Number is a valuable production. He wrote a dozen books in addition to a number of poems and articles published in various Malayalam and English journals. In 1973 he was given the Jawaharlal Nehru Fellowship for three years to work on 'Archetypal Ganga in South Indian Creative Literature'.

Among his published works, *Ni manushyane kollarutu* (You shall not kill man) is a powerful drama. Many collections of essays and poems are also there to his credit. In the pursuit of modern trends in Malayalam poetry, he is often an adventurer. Many of his poems are deeply satirical, and tinged with human feelings and courageous responses to contemporary life. His lines have a meaning beyond the obvious. He uses unusual images, employs words with pun and fun and utilises metre or folk rhythm of his own choice. His thought-provoking poems are often criticised as the immature scribbling of a thinker. But they are original in thought, content and other qualities. 'Pashanappattu', 'Valkontavante varavuntu', 'Swayamvaram', etc. are among his noted poems. He has inspired many modern writers in Malayalam. He was one of the main architects of the All India Writers Conference held in Kerala in 1963.

V.S.S.

GOVINDAN NAIR, IDASSERI (Malayalam; b.1906) is an eminent poet and dramatist. He left schooling at the age of 15. He went to Alleppey to be trained as a lawyer's clerk, but he later returned to his native town. After a brief while he went to Calicut and worked as a lawyer's clerk for some time. He toyed with the idea of going to Singapore. When that attempt failed he got back to Kuttippuram. He settled down at Ponnani, a nearby town. He started his writing career there.

He won the Sahitya Akademi award in 1969 for his work *Kavile pattu* (The song at the shrine). He was one of the few poets who stayed deliberately away from the musty romanticism of his time. Throughout his active poetic career of about four decades he was able to maintain this stance which, earned him appellations like 'the poet of force and vitality', 'the poet of new humanism' and the like. He derived strength and drew most of his themes from the raw and unadorned life of the village of which he was an integral part. His poetic identity bore the unmistakable imprint of a rural sensibility moulded by

cruel, tragic and ironic circumstances that abound in any rural setting. While others idealized the glories of rural life, looked skyward and sang of carefree lives and loves of the village folk he looked around, saw the stark realities and sang of them in his forceful idiom. He is touched by the pathos inherent in the heroic struggles of the rural folk. Rather than meditating and theorizing on the variegated human situations he narrated them with the gusto of an interested onlooker. It is this deep and profound concern with the people—the farmer and the labourer around him, that moulded him into an accomplished narrative poet rather than a lyricist. He has six collections of poems to his credit: *Alakavali* (Ringlets of hair), *Laghuganannal* (Light songs), *Kavile pattu* (The song at the shrine), *Karutta chettichchikal* (The dark chetti women), *Tatvashastramurannumpol* (When philosophies sleep), *Puttan kalavum arivalum* (The new pot and the sickle), out of which the last four contain his most important poems which define his poetic philosophy and exemplify his poetic technique. His major plays are the following: *Kuttukrisi* (Joint farming), *Nulamala* (Imbroglio), *Chaliyatti* (The chaliya woman), *Kaliyum* chiriyum (Laughter and plays), *Ennichchutta appam* (A few cakes), *Natiyil pataratta mulla* (A prop-shy jasmine). In addition, he had written a number of one-act plays and a few short stories. The selected edition of his poems plays and stories, *Idasseriyute tirannetutta kritikal* (Selected works of Idasseri, Trichur, 1966), published on his 60th year, contains the cream of his work, 85 poems, two serious plays, a farce and two short stories. He was an untutored genius. Lack of formal education appears to be his strength for that helped him keep his faculties wide awake. He took part in all the stirrings of the times in which he lived. He plunged headlong into the thick of the nationalist movement, became a Gandhian and stayed one till the end of his life. He had a large circle of friends, the young writers among them looked upon him as their mentor. As a poet of abiding social commitment he is unrivalled. Telling stories with all their pathos, irony and humour was his forte. In *Chakarikkulikal* (Ratting pits) he sings of the wretched woman labourers whose lives rot in the foul retting pits, beating the wet coconut husks into coir fibre. In *Puttan kalavum arivalum* (The new pot and the sickle) he laments how a hard-working peasant is deprived of the fruits of his labour by his landlord. The peasants in that poem declare that reaping of the crop could wait till they have reaped power.

Panimutakkam (The strike) tells one the heartrending tale of a strike which takes a heavy toll in terms of human lives. The mill owner and his wife—a barren couple performing a yagna for the blessing of a child are contrasted with a labourer and his wife who lose all their ten starving children after consuming the sweet distributed by the childless couple after the yagna. The writer's village is inhabited by all manner of people—illiterate youngmen making it good in life through persistent effort, sisters sacrificing their youth and honour for the sake of brothers only to be turned out later from their own homes, fathers visiting married daughters and leaving in shame after being disowned by rich sons-in-law, women cheated in love ending their lives, trading women visiting the village seasonally, folk dancers visiting houses after the harvest-are only a few of them. In an exquisite poem, *Tatvashatrunnal urannumpol* (When philosophies sleep) he tells the story of a village belle whose hopes of matrimony are dashed against the unconcern of a fatalist father and a brother committed to dialectical materialism. She solves her problem ingeniously by leaving the house at the dead of night, when the two philsophies were fast asleep, guided by the flickering lamp after a reassuring sign from her lover. His heroines are not pathetic weeping willows, nor his heroes slothful weaklings. They are capable of heroic self-sacrifice. Their fortitude, optimism fighting spirit and their instinct for survival speak of the healthy trend he had injected into the literature at a time when it was fashionable to cry one's heart out or to flee from the world of reality. His sensibility was deeply rooted in the spirituality of the land, whose immortal legends had always fascinated him. As reconteur he is equally at home in retelling the touching episodes in the lives of Krishna and the Buddha as he is in telling the stories of the men and women around him. *Ambatiyilekku vintum* (Back to vraj again), *Bimbisaranate itayan* (The shepherd of Bimbisara) are two of his best narrative poems. In the former he makes Krishna's charioteer, Daruka articulate a philosophy of action as he takes the Lord back to his dream-land, Vraj. Through the words of the charioteer and the cowherd women he unfolds his own thoughts. His poems apostrophising his favourite deity Hanuman and his favourite leader Gandhiji are memorable pieces. As a poet he has handled a wide variety of themes and techniques. Classical and folk themes, themes from contemporary life and concerns have appealed to him. He was not loathe to experimenting. He was keen on being original. In *Purappani* (Building the house) which seems to embody his poetic credo, along with his *Ente panippura* (His introductory note to the selected works), he proclaims that he would not mind the smiles and frowns of visitors of his 'house' but he would not want them to comment that it is a copy of other edifices. This quest for originality is the hallmark of his poetry.

His quest for originality is also found in his plays. His *Kuttukrisi* (Joint farming, 1950) is a unique achievement in theme and treatment. It was the first attempt to offer an economic solution to the tangled social problems of a rural society. A Nair landlord and a Muslim tenant together with a backward Hindu landholder boldly experiment with joint farming, against stiff resistance from the Hindus and Muslims. He offers glimpses of how this united approach to an essentially economic problem might lead to the

union of the Nair landlord's son and the Muslim tenant's daughter.

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S.Ve

GOVINDAN NAIR, V.K. (Malayalam; b. 1903) is an eminent poet. He took his B.A. degree from the University of Madras and entered Government service in 1927. He retired in 1958. V.K.G. as he is popularly called was not a prolific writer; his first volume of poetry was published in 1963, after he attained his sixtieth year. Titled *Avilppoti* (Packet of beaten rice, 1963), it was acclaimed as a significant poetic achievement. It won the Kerala Sahitya Akademi's award for poetry in 1964. This volume contains 24 short poems, mostly devotional. *Avil* (beaten rice) is symbolic of the humble offering of the devotee to his Lord, remeniscent of Sudama's offering to Krishna. Bhakti is the dominant strain in his poetry. In an attitude of total surrender to Krishna he has sung to the Lord as a humble devotee, as friend and lover. The variety and tenderness of the human relationships that he establishes with his deity make these poems an authentic record of his communion with God on essential human terms. This quality—the genunineness of the experience combined with the grace and lucidity of expression—has lent his poems a unique charm. He finds fulfilment of his poetic destiny in his limited concerns and has no delusions or pretensions to modernity. He is utterly sincere when he makes the disarming confession that he has not mastered the new poetic idiom. In another context he states that his poetic fancy is too old to climb the peaks of modernity and that it is content to limit its prancing in the courtyard of the temple of the Muses. The laudatory appellation 'bhaktakavi' (devotee-poet) used often to refer to him need not make one blind to his purely aesthetic concerns. He is a poet first and a devotee next. It is a measure of his poetic excellence that he is dexterous in handling devotional as well as wordly themes. His later poems grouped as *Bhadradipam* (Lamp eternal) in his collected poems (1974) strike a balance between his devotional and aesthetic concerns. He is a poet of beauty; he imagines his deity as beauty incarnate and he sees and feels the presence of God in all things beautiful. A delicate strand of philosophy runs through his major poems—a clear-headed, positive philosophy of life which is wedded to the essential goodness of humanity. He is a past master in the composition of muktaka (single-stanza poems). The third section '*Muttukal*' (Pearls) of his collected poems contain 187 such muktakas which have been acclaimed as winged words in view of their flights of fancy and lucid diction.

S. Ve

GOVINDAVAIDYA (Kannada) was a poet of the middle 17th century, patronised by the then ruler of Mysore. He was the author of *Kanthiravanarasarajavijaya* (1648) which eulogises his patron's pedigree, valour, administration and the beauty of his capital. This rather lengthy composition in the 'sangatya' metre claims attention less by virtue of innate poetic quality than by the fact that it deals with facts of history in facile verse. History as a direct subject of poetic composition was a rare thing until Govindavaidya initiated the trend. The result is that his work illuminates aspects of contemporary social and political life in times of peace and war. In particular, it gives a vivid account of how Kanthiravanarasaraya with determined valour repulsed Ranadulla Khan's invasion of Karnataka. The confusion which the invasion caused and the manner in which the aggressor was thrown back are described with vividness and power. Though descriptions sometimes tend towards hyperbole and the inclusion of the Madana-Mohini story is not relevant (but included only to provide an opportunity for the erotic), the easy movement of the narrative, the occasional flights of the imagination and close observation of detail are some compensations for the absence of great poetic beauty. The credit for initiating the vogue of making actual history the subject matter of poetry goes to Govindavaidya and to the Mysore rulers who sponsored it.

V.M.I

GOVINDDAS, SETH (Hindi; b. 1896, d. 1974) who belonged to a very wealthy family of Jabalpur, Madhya Pradesh, studied English, Sanskrit and Hindi at home. He was greatly influenced by his grandfather Seth Gokul Das; joined freedom movement in 1920 and went to jail a number of times; travelled abroad as a member of various cultural delegations, and was elected member of Central Legislative Assembly before Independence. After Independence he was first elected a member of Constituent Assembly and then continued to be an elected Member of Parliament (Lok Sabha) till his death. He was elected Chairman of the Meerut session of Akhil Bhartiya Hindi Sahitya Sammelan. Jabalpur University honoured him by conferring on him a Doctorate honoris causa. As a writer he was initially influenced by Devakinandan Khatri as is evident form his first novel *Champavati*, which he wrote while he was only twelve. His childhood interest in Ramlila, Raslila and Parsi theatre seems to have made him a dramatist. He was also a journalist and was editor of a literary montly *Shrisharda* published from Jabalpur. He made a film 'Dhuandhar' based on his play *Kulinta*. He is known as one of the important promoters of one-act plays

in Hindi. Some of his better known works are: *Vishva prem* (play, 1917); *Kartavya* (mythological play, 1936); *Prakash* (play 1935); *Harsha* (play 1936); *Dhokhebaz* (1941); *Sapta rashmi* (1941); *Shashi Gupta* (1942); *Tyag ya grahan* (1943); *Karna* (1946); *Artha dal* (1946); *Dukh kyon* (1946); *Pakistan natak* (1946); *Prem ya pap* (1946); *Bara papi kaun* (1948); *Do natak* (1949); *Harshe*(1950), *Sukh kisme* (1950), *Ram se Gandhi* (1952); *Chatushpath* (1952); *Seva path* (1952); *Mahatva kise* (1953); *Ekadashi* (1953); *Rahim* (1955); *Sabai bhoomi Gopal ki* (1956); *Mahaprabhu Vallabhacharya* (1957); *Garibi ya amiri* (1957). 'Kulinta', 'Panchbhut', 'Navnas', 'Bal Gandhi', 'Bhavishyavani', 'Bhartendu' Bhikshu se grihasth', 'Bhoodan yagya', 'Mahatma Gandhi', 'Shap aur vardan', 'Shershah' 'Santosh Kehan', 'Spardha' are other one-act plays which have been very famous.

His novel *Indumati* was well received. He has also published his autobiography in three volumes.

Besides his prolific contribution to Hindi literature in its various genres, Seth Govind Das will be remembered for his unflinching and staunch advocacy of Hindi, as Rashtrabhasa (lingua franca). In this respect he is ranked as second only to Purusottam Das Tandon.

In the field of travelogue he contributed *Prithvi parikrama* (1961), *Uttarakhanda ki yatra. Sudoor dakshin purva* and *Hamara pradhan upanivesh.* Also, he touched on history in his writings, some of the examples of which are *Angrezon ka agman aur unke bad, Prag Bharat ki ek jhalak.*

Sur. G.

GOVINDADAS KABIRAJ (Bengali; b. 1535 d. 1613) holds a unique position in the history of Bengali vaishnava lyrics. Son of Chiranjib Sen and Sunanda, he was born at his maternal grandfather's house in Srikhanda; the two brothers, Ramchandra and Govindadas were also reared by him who was no less a person than Damodar, the illustrious author of the famous work *Sangit Damodara.* He, again, happened to be a conservative devotee of the Shakti cult, and Govindadas also from the very beginning, had been initiated to that faith.

It was only at an advanced age, some time between 1577 and 1580, that he embraced Vaishnavism. Srinivasa Acharya, the most accredited propagator of Gaudiya vaishnava philosophy of the Vrindavana Gosvamins, was his master. This, indeed, set the individual tone of his poetic attitude and style as distinguished from that of others of the same school.

In regard to the dates of their advent, Jnandas and Govindadas were two contemporaries, yet Govindadasa's poetic mind was essentially reared up, at a much later date, under the spell of Gaudiya vaishnava ideals. Chaitanyism, indeed, had a universal appeal to Bengali life from the folk level to that of the aristocrats. In fact Chaitanaya's personality, and the religion propagated by him, cemented the gaps between the upper and lower strata of the social life in Bengali.

But Gaudiya vaishnavism imparted an essentially sophisticated view of all India dimension. Here the basic notions were developed around the tenents of Sanskrit classical though's – aesthetic and philosophical. The scholars derived an intimate association with relevant Sanskrit texts, and wrote also mostly in Sanskrit. The whole output was for the consumption of all India scholars, and Sanskrit scholarticism was resurging afresh in Bengal also at that time. Indeed, Govindadas wielded his pen exclusively for the benefit of that all India sophisticated class of readers.

The medium of expression also had to be oriented accordingly, and the poet added a new grace to the old form of Brajabuli. In the vaishnava circle, Govindadas has been hailed as the 'Dvitiya Vidyapati'. Like Vidyapati he wrote mostly in Brajabuli – his Bengali verses having been lost amongst the padas of Govindadas cakravarti one of his contemporary poets; and the Brajabuli padas, like those of Vidyapati were mainly intended for the consumption of the upper class sophisticated people. Apart from that, both the poets' ideas had a bearing on Sanskrit classical texts, both had preference for sonorousness in addition to the innate poetic grace. Govindadas also completed some of the incomplete padas initiated by Vidyapati; quite a number of them have been deciphered with joint 'bhanitas' of the two. Yet the poetic genius of the second had been much different form and completely independent of that of the first. While Vidyapati addressed his verses to the aristocratic minds of the court in 'Trihut', Govindadas's eyes were set at the intellectual aristocracy of the whole country. Vidyapati had to toil under the pressure of essentially amorous propensities, Govindadas was inspired by the superb grace of a sophisticated philosophy mingled with devotional upsurge which naturally, imparts a wide legibility to his verses amongst readers of various languages. We can quote a few lines in the original even: "Nanda Nandana / chanda chandana / gandhanindita anga. /Jaladasundara / Kambukandhara / nidhi sindhurabhanga".

Additionally, the impact of Gaudiya vaishnava philosophy added a new lusture to his padas. His *Gaura chandrika* verses depict Sri Gourachandra Chaitanya essentially as Radha Bhava dyutisuvalisa Krishna svarup – his Radha is the replica of 'hiladini sakti' of Krishna. He himself assumed the role of 'manjari', the junior associate of the 'sakhis', and yet his poems are not all jugglery in philosophical niceties – his poems pertaining to 'abhisara' or even 'milana' – 'bipralabdha's 'sambhoga' are all imbibed with a spirit of abounding devotion, which imparts the glow of blossoming poetry to his masterly philosophical thoughts.

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B.C.

GOWHAR, GHULAM NABI (Kashmiri; b. 1934) is a novelist and poet. His two novels, *Mujrim* (The accused, 1969) and *Meoyul* (Union, 1973) have already been published. His third novel *Pun ta pap* (Virtue and sin) is being broadcast from Radio Kashmir in a weekly series. *Mujrim* is concerned with the love affairs of Bashir, the son of a rich man, and Hajra, the daughter of a poor man. The whole story of Hajra's passionate love, her wooing by Bashir and her disastrous end is unfolded by various letters and evidences produced before the court of law. *Meoyul* is a pornographic story revolving round the love affair of Mahmooda and Jalil. The two characters get married but Mahmooda's voluptuous and violent nature proves to be incompatible with the romantic and idealistic nature of Jalil and the contrast of their nature leads to Jalil's relative impotency and his separation from his wife. The couple is ultimately reconciled by a subtle and psychological treatment arranged by their friends Motilal and his wife Meena. Gowhar has a taste for poetic metaphors, similes and other devices of rhetoric. Gowhar's poetry is generally didactic or amorous and only a small portion of it has been published in various journals. Gowhar has also edited the complete works of Ghulam Nabi Aariz (1916-65). He has been actively engaged in several cultural and literary activities in the state.

Gowhar was elected president of the Kashmir Cultural Organisation in 1972. He has been a member of the Executive Board of the Sahitya Akademi, New Delhi since 1977. He has been also a member of the Editorial Board, Kashmiri Dictionary.

N.M.

GOWHAR, MOHI-UD-DIN (Kashmiri; b. 1940) is known for his short free verse poems published in various journals and anthologies. He does not have any institutional attachment and his most favourite themes are man's loss of values and the futility of man's existence. He exploits Hindu mythology for his symbols. The use of modern imagery in his poetry seems deliberate and sounding rather far-fetched.

N.M.

GRAMAYANA (Kannada; 1957) is a novel by Ravabahaddura. The title, coined on the analogy of *Ramayana*, means the epic of a village. The village is Padalli on the banks of the Krishna. The action is placed in the last years of the 19th century.

The story begins with a rift between the two wives of the deceased jagirdar, and the departure of the elder wife, Lakshmibai and the establishment of the younger, Puthalibai, as the successor to her husband's place in the village. This enables Bapu Saheb, Puthalibai's brother, to usurp authority in her house and to establish himself as a leader in the village. He is a pleasure-loving hare-brained person and soon strikes a friendship with another clever hypocrite of the same brand, Padadaiah, the head of a religious institution. The first important incident is the seduction of an innocent, beautiful girl, Chimana; Bapu Saheb covets her, but Padadaiah manages to seduce her. Chimana becomes pregnant, and her father, Nana, who has been Puthalibai's secret lover, threatens to tell the whole village about it. So Puthalibai sees no other way out and decides to murder Nana. She poisons him, but the discovery of the dead body leads inevitably to an investigation by the village elders. Among them are Shankarappa Gowda, Balacharya the revered Purohit, and Seshappa, the Kulakarni. They know there has been foul play, and strong suspicion lights on Bapu Saheb. But they are tempted by money and allow themselves to be bought. But Puthalibai, fearing discovery, kills herself. Dada, Chimana's cousin, who has been away for sometime, returns and hearing that Bapu Saheb ruined Chimana, gets extremely furious, and at last the truth is out, that Padadaiah has been her curse. And so incident succeeds incident, as the characters try to dodge consequences of their actions. Drought stalks the lands, and at the same time the Amildar turns up to investigate the death of Nana. And then cholera strikes, as if the mounting sins of the village leaders had invited retribution. Shankarappa Gowda dies broken hearted. The village rivalries lead to a chain of crimes; Padadaiah and Seshappa rely on their cleverness to twist men round their fingers. The new Gowda, Lingappa Gowda, also is deluded into believing that he is Fortune's child, and that the world is at his feet. Plague breaks out, and Lingappa sees even in this the hand of Fortune helping him. He seeks to possess Chimana. But even as he kicks at the door which protects her from him she sets fire to her clothes and rushes out, a terrifying mass of fire. The village, from which men had fled remains deserted; Balacharya seeks refuge in the waves of the river. Dada, returning after a brief absence, finds the village empty and bleak. He meets a friend who seeks to comfort him; as they stand conversing the water flows on, and the parting clouds make way for the sun's comforting rays.

Gramayana is remarkable for its tight structure. Three generations of men and women appear here, and there are over eighty characters. But the action moves on relentlessly through the interaction of situation and character. Character reacts to situation, and this reaction both influences the character and leads to a new situation, which in turn invites the character's response and makes

its impact on him. And through this sequence of characters reacting to events and events acting on characters we see the inevitable disintegration of a whole community, as much through the compromises of the 'good' characters as through the misdeeds of the bad ones. At every turn the characters stumble on their own actions in the past; the first compromise at the time of the death of Nana pursues Balacharya, the conscience of the village, and Shankara Gowda, its sword and shield. Both realise the price that they and the entire community have to pay for the moral lapse. The clever ones, Padadaiah and Seshappa, are also caught in the coils they themselves have forged. Like a tiny hole in the dam which steadily widens and overpowers a whole town, the first lapse widens and engulfs the entire community, with a terrifying inexorability. The river flows on, symbolic of the flow of Time, the unmoved but mute and passive witness to the deeds and fates of human beings. The range of characterization is truly astonishing; Balacharya, weak at times no doubt, but essentially good and wishing the community well, Shankarappa, also weak but in his own way the sincere guardian of the community, Dada, with a child's mind in a giant frame, the crafty Seshappa, Padadiah, the sanctimonious humbug, all come to life, and even some of the minor figures like Puthalibai and Danavva are clearly realised. The village is there always and the village is the hero. No one character or group of characters dominates the stage; we are always shown the fortunes of the community that is the centre of interest. It is significant that the chain of important events begins with the seduction of a minor character and that as a result, the major characters get involved in momentous happenings which deeply affect their lives and those of the community. Again, it is a minor character, Chimana's father, the simple Lakshmana, who gets behind all the specious arguments of the men who matter and goes to the heart of the matter: "The wrong-doer must be punished; that is God's justice." The words echo down the corridors of the novel to the end. The narrative repeatedly touches peaks in dramatic scenes. It leads up to a scene like Dada storming his way into Padadaiah's mutt, and Chimana setting fire to her dress and rushing out, as if the sins of the village had assumed terrifying proportions. The novel was one of the first to use the regional dialect. Most of the characters have distinctive idioms.

Some critics of the 'navya' (modernist) school have claimed that *Gramayana* is one of the earliest novels of this school. It is a debatable claim. But there is no doubt that it is one of the classics of modern Kannada.

L.S.S.R.

GRAMIN SAHITYA (Marathi). The literature which depicts the life of the rural folk with their problems and conflicts arising from their rural culture, their life-style and traditions, the inroads made on their life by the outside world such as urban civilisation, the facilities of modern life, five year plans, government's, ideas of modernisation and the democratic tendencies, etc., the acceptance of modern ideas and the conflicts caused by them in the rural world and society, may be named rural literature. Many rural writers arose from different strata or rural society after 1960. They started writing rural literature, not only about rural social life but about the sorrows and happiness of the common individuals also.

Since the literature written from the year 1870, to a great extent, originated from the culture of the white collared, urban high-caste middleclass society and from their class-consciousness and because that alone was called the 'Marathi literature' as such, the literature which was based on the awareness of life which was altogether different from it, and which was related to the experience of the rural areas, was bound to be named differently as 'rural literature'.

Rural literature being connected with the rural life has its own peculiarities, and so it is different from the rest of the Marathi literature. It has remained mainly very realistic. It depicts the problems in everyday life in rural areas. The problems such as poverty which is a hindrance at every step, the extreme struggle of existence which the rural folk have to face to make the two ends meet, the old traditions and faiths, their ignorance, their patience inspite of the frauds they are subjected to, and the human emotions still alive in them are all portrayed in Rural Literature. Nature in the respective rural areas is closely and directly related to the rural life and hence its description in Rural Literature is seen in abundant proportions. Many local dialects are spoken in different rural parts of Maharashtra. The individuality of the people in those parts has been awakened after independenc. So now-a-days rural dialects are freely used in rural literature.

Rural Literature has no separate form of its own. It shares with modern literature the same forms such as short stories, novels, poetry, drama and light prose, etc. This literature also accepts the challenges of modernity. It does not use, at least today, the forms of folk literature such as tales, ballads (Powada), lavani, folk-songs, abhanga, bharude, ukhane (riddles), bakhar (chronicles), etc.

Mahatma Jyotiba Phule can be called the father of modern written rural literature. He expressed in his books this awareness of rural life through creative as well as reflective writings. Its clear indication is seen in his book *Shetakarvacha Asud*, written in 1882-83. Around the year, 1899, Hari Narayan Apte wrote only one rural story 'Kal tar motha kathin aala aahe'. In the year 1905, 'Dhanurdhari' alias R.V. Tikekar wrote a short novel called *Piraji Patil*. These seem to be the only two works on the rural subjects. They portray the life of the farmers in the grip of famine. This can be called the first stage of rural literature.

The period 1920-25 saw the end of the age of Tilak

and the rise of the Gandhian era. The literary, social and political scene changed. Gandhiji brought prestige to the farmer in Indian life. He gave the message, 'Go back to villages'. As a result, the rural stories by V.M. Sukathankar, Laxmanrao Sardesai, rural poetry by Chandrashekhar, Girish, Yeshwant and rural novels by N.V. Kulkarni, Ramatanaya, B.V. Warerkar were written copiously around the year 1925. But it seems to have been influenced to a great extent by the middle-class reformist awareness. It is weakened by idealism, heroism and romanticism. This should be called the second stage.

The next stage follows around the year 1940. S.M. Mate (1886-1957) wrote very humanistic stories which depict the rural life on a large scale and on realistic level. R.V. Dighe's (1896) novels are a mixture of realism and romance. G.L. Thokal (1909) wrote a lot of rural short stories of the romantic type. Between 1928 and 1940 many rural poets composed rural poems. The contribution made by P.S. Gorhe and G.L. Thokal is significant.

This is a stage when the rural writers brought prestige and popularity to the rural literature. They also were able to attract a large number of readers to rural literature.

S.N. Pendse and G.N. Dandekar are to be considered important rural novel-writers at this stage, between the year 1940 and 1950. They seem to love the old rural culture. They are aware that the high values in human life should be preserved. After 1950, S.N. Pendse's regional novels became more realistic and G.N. Dandekar's love for old cultural value also was on the ascent. The rural and regional short-story in this period seems to be happy with this love for old culture. Vibhavari Shirukar's novel *Bali* written in 1950 very realistically and piercingly depicts the rural life in the lower strata of society. It also portrays their conflicts as well as the fruitless efforts at modernisation of that life. This novel has set before us a model of a novel that portrays in an ultra-realistic way the rural life. It is a significant event in Marathi literature, hinting at great possibilities.

Years between 1950 and 1960 should be considered the fifth stage. The rural literature in this period seems to have been more art-oriented. These writers appear to know as to how they should state life-experiences objectively and artistically. Vyankatesh Madgulkar's novels and stories with their social awareness, Shankar Patil's experimental story with its awareness of family tensions, sorrows of women, and the individual's mind D.M. Mirasdar's stories which retain the element of pure humour, are the special achievements of this period. The writers in this period wrote short stories on a large scale, and also a few novels, which show the distinct awareness of reality. In this period, rural writers came up from different rural areas as well as from different castes. Ranjit Desai, Hamid Dalwai, Madhu Mangesh Karnik, Uddhav Shelke, Jayawant Dalvi, G.D. Madgulkar, Babu Patil, Sarojini Babar, Shankarrao Kharat are some of the important names. Annabhau Sathe, who began writing in this period, wrote his short stories and novels with their mixture or romantic and idealistic tendencies after the manner of Phadke and Khandekar. Bahinabai Chaudhari's rural poetry which was published around 1915-25, is of extraordinary importance.

In the period 1960-70, the rural literature expanded significantly. Anand Yadav and R.R. Borade tried to develop further the rural short story and rural novel. The rural writers such as Chandrakumar Nalge, Charuta Sagar, Sakha Kalal, Mahadeo More, belong to this period. Anand Yadav and N.D. Mahanor wrote in this period rural poetry of a new kind.

Many writers, belonging to modern as well as old generation, appear to be writing in the period from 1970 to 1980. These writers are trying mainly to portray the changing reality of the village and use the rural dialect on a significant scale.

From 1977-78 'The Movement of Modern Rural Literature' has started in the Marathi literary field. The young rural writers have been taking more and more part in this movement. They think that they should create such literature as will reflect the strains and tensions of present day life in the lower strata of the society. Their writing should depict the awareness of their age and it also should be, as it were, the history of their cultural and psychological life. This movement is trying to project the rural society with a new cultural consciousness.

A.Y.

GRAMMATICAL LITERATURE (Apabhramsha). Apabhramsha is the name of the second stage of development of the middle Indo-Aryan languages. The word Apabhramsha, however, has a two-fold meanig: (1) any speech which has deviated from the correct Sanskrit idiom (according to Patanjali, apashabda) in linguistic or shastric considerations, and (2) the dialects used by illiterate rustic people. This distinction has been clearly brought out by Dandin (7th century A.D.) in his *Kayadarsha* (I.36). That Apabhramsha was used in poetic compositions, was well known to the same rhetorician (*Kavyadarsha*, I.37). It may be presumed that poems and songs, chiefly of folk origin were composed at an earlier date, since a few poems in Apabhramsha, in typical Apabhramsha metres, may be found in Kalidasa's *Vikramorvashiya* (Act 4, verses 8, 12, 20, 24, 36, 45 and 70). By the time of Dandin, Apabhramsha was no longer a rustic dialect but an established third literary language along with Sanskrit and Prakrit. Apabhramasha, in its several variations, gradually developed into a full-fledged written language and it was thought necessary to deal with it grammatically, and naturally the task of writing the Apabhramsha grammar was taken up by noted Prakrit grammarians since Apabhramsha was considered to be a branch of Prakrit.

No independent grammar of Apabhramsha was written in the classical and medieval periods; but the language was adequately treated in certain chapters or sections of the Prakrit grammars. The Apabhramsha sections, as the other sections of such grammars, were, however, written in Sanskrit, and not in Prakrit or Apabhramsha.

It is curious to note that the oldest extant Prakrit grammar, Vararuchi's *Prakritaprakasha* does not take notice of Apabhramsha dialects at all. Hemachandra Suri (11th century) deals with Apabhramsha rather extensively. He has devoted a full section, viz., chapter 8, pada 4, sutras 329 to 448 of his *Siddhahema-shabdanushasana* to the discussion on Apabhramsha. He chiefly deals with the Nagara variety of Apabhramsha, which was prevalent in the Gujarat region.

Hemchandra Suri accepts Sanskrit as the origin or the base of Apabhramsha and shows the phonetic (both vocalic and consonantal) deviations from Sanskrit into Apabhramsha, e.g., in the first sutra of the section (8.4.329), he shows that a vowel in a particular Sanskrit word may often be substituted by another in Apabhramsha (examples: vina, vena; prishtha, patthi, pitthi, putthi). He also traces the variations in the declensions and conjugations, e.g. (8.4.332) the 'a' of the first and second case-endings singular is substituted by 'u' (example: dashamukhah, dashamuhu); (8.4.333) the words ending in 'a' take 'e' in the third case-ending singular (example: dayitena, daiyem). Signs of some case-endings, e.g., the sixth case-ending plural, are dropped (8.4. 345) (example: gajanam, gaya). To illustrate the rules of this section Hemachandra has composed the Apabhramsha verses in the eighth canto of his *Kumarapalacharita*, also known as *Dvyashrayakavya*. His Apabhramsha section, like other parts of the grammar, is written in sutra and vritti with fresh examples in verses.

The next important grammar of the Apabramsha language is found in chapter 3, padas 3 and 4 (129 sutras in total) of the Prakrit grammar of Trivikramadeva, known as *Prakritashabdanushasana*. It is known from the introductory verses of his auto-commentary (vritti) that Trivikrama was a son of Mallinatha (different from the illustrious commentator) and Lakshmi and a Jaina by faith. He flourished in the 13th century. Trivikrama has composed both the sutras and the vritti of the grammar and has listed copious examples to illustrate the rules. He closely follows Hemachandra's Apabhramsha section. Nevertheless, he attmempts to make his rules more explicit and self-explanatory. Obviously, the Apabhramsha described in his grammar is Nagara. He has taken notice of quite a few deshi or deshya words (cf. vritti on 3.4.71) which were used in Apabhramsha.

Another Prakrit grammarian who has described the Apabhramsha dialects comprehensively, is Markandeya Mishra alias Markandeya Kavindra, the author of the *Prakritasarvasva*. This author was born in Orissa, and it is known from the concluding verses of his work that he wrote the grammar under the patronage of one Mukundadeva, king of Utkala (i.e. Orissa). The identification of his patron Mukundadeva and fixation of the working period of the author have remained a point of controversy. Krishnachandra Acharya, editor of the *Prakritasarvasva* (Prakrit Text Society, Ahmedabad, 1968) has, however, established beyond all doubts that the author lived during the reign of three Orissan kings, viz., Purushottamadeva, Prataparudradeva and Mukundadeva, the last named being the last independent Hindu king of Orissa. The author, therefore, flourished during the middle of the 16th century. Markandeya has written the grammar in the form of versified sutras along with a vritti of his own. He deals with Apabhramsha in padas 17 to 28 of his grammar. He mentions an anonymous work which had divided the Apabhramsha dialects into 27 kinds, but Markandeya accepts only three, viz. Nagara, Vrachada and Upanagara and shows that all others may be included in these broad divisions. He considers Nagara as the base of all kinds of Apabhramsha and relates it with the Maharashtri and Sauraseni Prakrits (17.1). He, therefore, discusses Nagara in details and shows the variations in the other two. His treatment of Apabhramsha is comprehensive. The section of the *Prakritasarvasva* on Apabhramsha is divided into three parts, viz., i) the Sankirnavidhi, ii) the Subvidhi and iii) the Tinvidhi. The first part deals with the general phonetic changes, the second shows the changes in the declensional endings and the third the conjugational forms. He says that Vrachada which was derived from Nagara was spoken in the Sindh region. The Upanagara, in his opinion, is an admixture of Nagara and Vrachada.

The treatment of Apabhramsha in Chanda's *Prakritalakshna* is not sufficient. Kramadishvara's Sanskrit grammar, *Sankshiptasara* has a small section on Apabhramsha. Mention may also be made of the *Prakritanushasana* and Rama Tarkavagisha's *Prakritakalpataru* both of which have dealt with Apabhramsha as well.

Among modern works on Apabhramsha grammar, mention may be made of Gajanan Vasudeva Tagare's *Historical Grammar of Apabhramsha* (Poona, 1948), Ludwig Alsdorf's *Apabhramsha* (Leipzig, 1937) and Sivasahay Pathak's *Apabhramsha: bhasha aur vyakaran* (Bhopal, 1976).

S.M.

GRAMMATICAL LITERATURE (Assamese). The first notable contribution in the field of Assamese grammar and dictionaries was made by the American missionaries.

In 1836 two eminent members of the American Baptist Mission, the Rev. N. Brown and O.T. Cotter stepped into the soil of Assam. They carried with them the *Bible* in one hand and a printing machine in the other as

tools of their missionary work. Soon after their arrival the missionaries could very well realise that in order to instill love of Christ in the minds of the people of the soil, they must approach and contact them through the medium of their mother tongue. As a matter of fact the missionaries learnt the Assamese language without losing much time and produced soon the first Assamese primer for use in the schools established by them. It is, however, to be noted that their main object was the spread of Christianity. So they mainly concentrated on producing Christian literature and text-books on different subjects. In addition to these they also compiled dictionaries and wrote texts on Assamese grammar.

M. Robinson wrote *A Grammar of the Assamese Language*, and published it from Serampore, in 1839. This is the first Assamese grammar. In fact the history of Assamese grammar begins with the publication of this grammar however elementary it might be.

Rev. N. Brown wrote his *Grammatical Notice of the Assamese Language* in 1848 and published it from Sibsagar in eastern Assam where the missionaries installed the first printing press in 1836. This is the second grammar of the Assamese language. This grammar is considered to be an original contribution. In his introduction the author has tried to show that Assamese is an independent language and not derived from Bengali, and expressed the view that Assamese might be formed by engrafting the Sanskrit upon some original native stalk now extinct. He has pointed out the difference in pronunciation of the Sanskrit sibilants and the semi-vowel in Assamese. The treatment of the sounds of the letters has been done purely from philological point of view.

In 1894 G.F. Nicholl wrote *An Assamese Grammar* and published it along with the *Manual of the Bengali Language*, as an appendix. In this grammar the author describes the main features of the spoken Assamese. However his grammar cannot claim any originality like that of Brown.

All these grammars of the Assamese language were written in English following the method of English grammar. These were intended for the English speaking peopled who wanted to learn Assamese for some reason or the other. These were also usefully used by the school-going boys who with the help of them could learn and write the language correctly. In fact, these grammars represent the first scientific attempt at learning the Assamese language.

Among the important indigenous writers who have contributed towards the growth and development of grammatical studies in Assamese, the name of Hemachandra Barua (1835-96) should by all means come first, who wrote his *Asamiya bhashar vyakarana* (Grammar of the Assamese language) in 1856. This is the first grammar written in Assamese which undoubtedly laid the foundation of the future development of the language. Written on the model of Sanskrit grammar, he laid down the specific rules for spelling and an explict account of the syntax leaving practically no room for confusion. Even today it is considered to be a standard text on the subject.

Next to Barua mention may be made of Satyanath Bora (1860-1925), who during the long period of teaching in the Cotton College, felt the need more keenly of an Assamese grammar for the high school and college students. With this end in view he wrote his *Bahal vyakarana*. It is a complete and practical manual of Assamese grammar which brings out its essential value and increase its practical usefulness to teachers and students alike. This may even be said to be the best grammar in content and form.

Both these grammars will remain standard works in the language, but they are not historical grammars. They may be of little use to those advanced students who want to study historical grammar. Then we meet the great grammarian of the Assamese language, who by his outstanding contribution paved the way for the future scholar to march forward in the field with scientific studies of the language. He is Kaliram Medhi (1879-1925), a linguist well-versed in Assamese, Sanskrit and English. In 1936 he wrote his *Asamiya vyakarana aru bhashatattva* (Assamese grammar and the Assamese language) with a long introduction in English dealing with the origin of the language and the history of its structure, which itself, may be looked upon as a separate book. He expressed the view that Assamese might have been derived from the vedic dialect of a stream different from that of the other sister languages and in support of his theory, he draws out a long list of correspondences between Assamese and the vedic dialects.

Medhi's grammar is the most comprehensive, descriptive and historical grammar of the Assamese language so far published, and it may be regarded as the first scientific grammar of the language which gives exhaustive treatment of grammar and philology. The book consists of thirty chapters dealing with the structural formation of the Assamese language with grammatical construction, and its phonological and morphological features. In the introduction the author says: "The plan of the work is to explain first the grammatical forms and then try to trace their origin. Old Assamese forms of words and grammar have been illustrated in most cases, by quotations and references to their peculiar and important uses indicated."

Banikanta Kakati (1894-1952) wrote his monumental work *Assamese, Its Formation and Development* (1941) which is regarded as the authoritative work on the history and development of the Assamese language and partially its grammar written on scientific lines. It deals with both historical and descriptive aspects of the language. The author has for the first time established the identity of Assamese and has also examined the possible non-Aryan influences responsible for some of the special characteris-

tics of the language.

Since the mid-19th century a considerable number of Assamese grammar have been written by the indigenous writers and their writings are greatly influenced by two traditions—the English and the Indian tradition of Sanskrit grammar, and as a result one can easily find some grammars written on one model and others on the other. Some grammarians have, however, made some attempt to combine both of them into one whole within the framework of their plan, but their attempts do not seem to have met with success. No attempt has ever been made at writing a grammar which could incorporate the rules to explain both the colloquial and the chaste Assamese.

During the mid-20th century a large number of pedagogical grammar have been written to meet the needs and requirements of the syllabus in Assamese prescribed for the higher secondary schools, but as a matter of fact some uneven development in the process of grammatical thinking cannot escape one's notice.

There are several authors like Loknath Sarma, Giridhar Sarma, Bhupen Chowdhary and others who have written grammars by following the traditional method, but Loknath Sarma's grammar is considered to be the most through, though written much earlier than any one of them. After Banikanta Kakati, a band of his students has now been in active research on language and linguistic problems of the region and many of them have made notable contribution in this direction. Among these scholars, Golakchandra Goswami has written a grammar *Golak-vyakarana* (1972) where the author has made a bold and distinct departure from the traditional method of writing a grammar. He has presented his grammar in accordance with the modern linguistic principles. Although he has explored the characteristics of Assamese with the latest linguistic tools yet some of his findings remain controversial. Nevertheless, this is the first attempt in Assamese to write a grammar on linguistic basis. Others who have carried on linguistic studies of the language with some bearings on grammar, are Birinchikumar Barua, Upendranath Goswami, Devananda Bharali, Satyendranarayan Goswami, Rohinikumar Mahanta, etc.

Jo. S.

GRAMMATICAL LITERATURE (Bengali). Bengali grammars like Bengali dictionaries were written by the Europeans as they needed to learn the Bengali language. The Sanskrit educated pundits used to despise Bengali and there was no method of learning Bengali. Of the Europeans, the Portuguese missionaries were the first to lay emphasis on learning the local languages. In 1606 the Governor of Goa sent a circular ordering all the preachers to learn the local language within six months of joining their duty. This may be a leading reason why Manoel da Assumpcam published a Bengali grammar in 1743 written in Portuguese. Manoel examined Bengali in terms of Latin and thus could not grasp the essential characteristics of Bengali. From the last quarter of the 18th century onwards Bengali grammars were written to serve two purposes: to enable the British administrative officers to learn Bengali and to help the Bengali school-going students learn to write the chaste form of the language. N.B. Halhed (1751-1830) wrote *A Grammar of Bengali Language* in 1778. Being well-versed in classical languages like Greek, Latin and Persian, he was able to identify many particularities and characteristics of Bengali. William Carey's (1761-1834) *A Grammar of Bangali Language* was published in 1801. Though Halhed and Carey pointed out the independent status of Bengali, they stressed the domination of Sanskrit over Bengali. Rammohun Ray was the first grammarian who declared emphatically that Bengali is a language independent of Sanskrit and its grammar should be written with this fact clearly in mind. Rammohun did not want to write a grammar of chaste Bengali excluding all the colloquial characteristics. He coined grammatical terms also wherever necessary. The grammar written by W. Yates (1792-1845) was published in 1847. For writing a grammar of chaste Bengali Yates sometimes followed the rules of Sanskrit grammar. Shyamacharan Sharma Sarkar (1814-1882) published his Bengali grammar in 1850. He was able to differentiate between the rules of written and colloquial Bengali. In Shyamacharan's grammar we could find the culmination of Bengali grammatical thinking of the first half of 19th century. Contemporary Europe witnessed a tremendous progress in the same field. Bengali grammars could not share this because of its pedagogical nature. Most of the indigenous grammarians were Sanskrit-educated pundits and there was a tendency to follow the framework of Sanskrit grammar blindly. Haraprasad Shastri (1853-1931), Ramendrasunder Tribedi (1864-1919) and Rabindranath Tagore (1861-1941) opposed this trend. Nakuleshvar Bidyabinod, a Sanskrit pundit, published his *Bhashabodh Bangla byakaran* in 1898. Among the indigenous grammarians he took the greatest pains in writing a grammar which would explain the rules both of colloquial as well as of chaste Bengali. Without trying to undermine the sincere efforts of the Bengali grammarians of the 19th century it can still be said that a true Bengali grammar was not written in this period.

In the present century we find an uneven development in grammatical thinking. Most of the Bengali grammars are following either the Sanskrit or the English model. The famous linguist Sunitikumar Chattopadhyay (1890-1977) was very much aware of the defects of Bengali grammars of the 19th century. But, unfortunately, his *Bhasaprakash Bangla byakaran* (1939) also is to a considerable extent written on the same model leaning on the rules and terminologies of the Sanskrit and English grammar. Today it is doubted how relevant the grammatical categories like number, gender, euphonic changes

(sandhi), compound (samas), etc. are to Bengali. It is true that for a variety of reasons Bengali is indebted to Sanskrit. But that should not justify the Bengali grammars to be dominated by the rules and categories of Sanskrit grammar. It is needless to say that with an imposed frame-work of either English or Sanskrit we cannot describe the characteristics of Bengali.

After the Second World War many universities of East European countries and the United States of America concentrated their attention on linguistic studies. Linguists like Eward C. Dimock, Charles A. Ferguson, etc. have explored the characteristics of Bengali with the latest linguistic tools. Unfortunately the Bengali grammar as taught at present in the schools and colleges is not modernised and updated by these modern researches. Recently Parbatikumar Bhattacharya in *Bangla bhasha* (1976) and Manindrakumar Ghose in *Bangla banan* (1978) attempted to examine Bengali from new points of view. But neither of them has yet written a comprehensive Bengali grammar. Detailed discussion on prefixes, case-endings, word-sequence and sentence structure should form the indispensible parts of Bengali grammar.

It is equally necessary to invent easily understandable grammatical terms descriptive in nature. Borrowing from English or Sanskrit may give rise to confusion. Obviously, all these cannot be made possible by individual efforts only. Our universities may be more successful in this venture through organised effort.

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N.B.

GRAMMATICAL LITERATURE (Dogri). The first Dogri grammar appears as an appendix to the *Jammu and Kashmir Territories* (London, 1875) by Frederic Drew who had served with the Maharaja of Jammu and Kashmir for ten years from 1862 to 1872. As recorded by Drew, his informant was a Dogri speaking Brahmin Sonu who had a critical knowledge of the language. The grammatical account is given in thirteen pages. As regards the methodology, Drew himself writes: "The structure of that (Dogri) language is such that it is possible to take a Hindostani grammar, and without recasting it, replace the Hindostani with Dogri forms. This indeed is very nearly what I have done in making this short grammar, taking Forbes's *Hindostani Grammar* as the model." About the relationship of Hindostani and Punjabi with Dogri, his opinion is that of those grammatical forms in Dogri that vary from Hindostani, about half are the same as Punjabi and half are different from either. In some respects as in the imperfect of the verb 'to be', Dogri resembles Hindostani where Punjabi differs from it. The material has been arranged under substantive nouns, adjectives, pronouns, verbs, verbal nouns and conjunctive participles. Three types of nouns have been declined: Masculine nouns ending in 'a', Feminine nouns not ending in 'a'. Adjectives have been classified into two groups, one ending in 'a' and the other not ending in 'a', pronouns have been dealt with in detail. Conjugation of verb *ho* (to be) and *gla* (to speak) has been given in various tenses and moods. Verbal noun and conjunctive participle forms of these two verbs only have been given. The work has its importance due to being the first descriptive grammar of Dogri but it has its shortcomings. The sound system of Dogri has not been described. The contention that 'b' is changed into 'v' in Dogri and Punjabi is not correct. The various forms of declension, e.g. feminine nouns ending in 'a' and 'i' are not noticed. In the conjugation of the verb *ho* (to be) only one group of forms with aspirates is recorded.

G.A. Grierson's *Linguistic Survey of India*, Vol IX (1916) also contains a brief account of the grammatical peculiarities of Dogri. A standard passage was got translated into Dogri as in the case of other languages, dialects and subdialects. A specimen of folklore was also taken from an informant of Dogri. A standard list of words and test sentences were also got rendered into Dogri. A sketch of Dogri grammar was prepared on the basis of these specimens. Doubts, however, have been expressed about the authenticity of these specimens of Dogri. According to Grierson, Dogri shows a complete oblique system. All nouns have an oblique form, singular differing from the nominative. The oblique form by itself gives no sense and is supplemented by postpositions which are ACC, 'dat', 'ki' or 'gi' 'kachh' (to) 'instr', 'kane' (by), 'abl', 'thwa' 'tho', 'kachha' (from), gen da (of) as in standard Punjabi, loc 'vich' (in) 'pas' (near) 'par' (on), agent 'ne' or 'nai' (by). Declension of adjectives and pronouns is also given. The accusative dative forms of the personal pronoun are miki, migi or 'me'(me), 'tuki' or 'tugi' (thee) and usi (him). Conjugation of auxiliary verbs and verbs substantive is given. The forms of the verb ho (to be) are given with aspirate as well as without aspirate e.g. 'ha a, the past tense is 'tha' or 'sa' which agree in gender and number with the subject or the object. The participle tense, the causals and double causals are formed as in Punjabi. The passive voice is formed with 'yana' as in Punjabi. The present participle is formed by adding 'da' or 'na' to the root and the past participle by adding 'ia', 'iada' or 'ida'. The account being very brief does not give a complete picture of Dogri grammar. *A short account of Dogri Dialect* by Gaurishankar appeared in *Indian Linguistics* (1931). The object of the writer was not to present a complete grammar of Dogri but simply to note linguistic phenomena in which Dogri dialect differs from Punjabi. But in this process he has mentioned all the main grammatical peculiarities of Dogri. This is the first account of Dogri presented by one whose mother tongue is Dogri. A few rules for determining gender of a word

and for formation of feminine forms are given. In the case of noun declensions, numerous postpositions have been mentioned and it is pointed out that the method of adding postpositions is somewhat synthetic in its character, e.g. 'jori' (by force) 'saira' (from a city). Some postpositions have been historically explained. In conjugation of verbs, it is shown that Dogri resembles Lahanda more than it does Punjabi, e.g. Dogri imperative 'khachai' is related with Punjabi 'khau cha'. Passive voice is formed by adding 'i' to the root and conjugated like the active with 'jana'. Causal is formed by adding 'a' and sometimes 'l' also which is not found in Punjabi e.g. 'sualana' (to cause to sleep). Tones which are found as in Punjabi, have been discussed and a list of words where the meaning changes with change of tone is given, e.g. 'kol' (near), 'kol' (earthern grainery), 'kol' (to mix with water). *Dogri bhasha aur vyakarana* by Bansilal Gupta (J&K Academy, Jammu, 1965) is the first detailed descriptive grammar of Dogri language in Hindi. All aspects of a descriptive grammar namely sound-system, formation of words with primary and secondary suffixes, grammatical categories like gender, number, cases, tenses, moods, etc. have been fully dealt with. Oblique forms of various types of nouns viz. Mas. Nouns ending in 'a' 'i' 'u', (Fem.) nouns ending in 'a', adjectives and pronouns have been given. Not only the case endings have beeen mentioned but the different shades of meanings expressed by them have also been given, e.g. ablative post-positions 'kasa' 'saval', 'kola', 'para', 'da' (p. 149-50). Various types of adjectives, rules for their formation and declension have been given. Some adjectives are used as nouns and declined like nouns. Adjectives ending in a (Mas) and i (Fem) only are subject to declension, others remain unchanged, e.g. 'sail Jagat' (a good boy), 'sail kuri' (a good girl). As regards the verbal system, the rules about the change of intransitive verbs into transitive verbs, simple verb-stems into stems have been mentioned. The addition of 'a', 'al' or 'l' to the simple verb stem changes it to causal stem but there occur some morphophonemic changes like shortening of the vowel in the original stem. Intransitive verbs are made transitive by lengthening the first vowel or by changing i u into e o e.g. 'gal----gaal, dub-----'dob'. Structural classification of verbs as well as their conjugation in various tenses and moods are given. Participles, adverbs, conjunctives, prefixes, suffixes all have been treated well. It is neither a comparative nor a historical grammar but can be designated as an exhaustive descriptive grammar of Dogri.

V.G.

GRAMMATICAL LITERATURE (Hindi). The first three books on Hindi grammar were written by European speakers of Hindi and that too in either Dutch or in Latin. The 18th century was a period characterised for direct contacts with Europeans such as Portuguese, French, English or Dutch, many of whom displayed a curiosity about our vernaculars. The first grammar of Hindi was written by J.J. Ketelaer, an employee of the Dutch East India Company. The original was written by Ketelaer in Dutch in 1698 while its Latin version, *De Lingua Hindustanica* (Hindustani Language), was translated and published by Daud Mill in 1743. The two other works of this century are by two missionaries Benjamin Schultz who wrote *Grammatica Hindustanica* (Hindustani Grammar, 1745) and Cassiano Beligati who wrote *Alphabetum Brammhanicum* (Brammhan alphabet, 1771). These two were written in Latin and like Ketelaer's work, contain certain translated passages from the Bible. George Hadley was the first Englishman to write in English a Hindi grammar book, *Grammatical Remarks on the Practical and Vulgar Dialect of Indostan* (1772) and G. Lebedev, the first Russian to produce his book, *A Grammar of the Pure and Mixed East India Dialects with Dialogues Affixed...* (1801). As grammars, all the books mentioned above are quite inadequate in form and content; nevertheless, through their description and examples they serve as valuable documents for revealing the nature of the fluid state of the language of their time.

Grammar books on Hindi written in and after the 19th century may be divided broadly under the following categories: traditional, descriptive-structural, historical, linguistic and pedagogical. No less than a hundred books on grammar are at present available in Hindi and its dialects.

Earlier Hindi grammar books were written under the influence of two traditions—the ancient tradition of Greek and Latin and the Indian tradition of Sanskrit grammars. Jone B. Gilchrist of Fort William College of Calcutta, the author of *A Grammar of the Hindustanee Language* (1796), set a trend for the grammar on the western model. This was followed by works on Hindi grammar by Charles Stuart (1808), Thomas Roebuck (1810), L. Shakespeare (1813), W. Ethrington (1820), William Yates (1824), Duncan Forbes (1846), William Monier (1858), John Platts, (1874), revised ed. 1920), S.H. Hellog (1875), M. Kempson (1890, revised ed. 1922) and E. Greeves (1896). Apart from these books in English, M.T. Adam (1827) wrote his book in Hindi and De Tassy (1829) in French. The following were the Indian scholars who wrote books of grammar in Hindi prior to Kamataprasad Guru: Shri Lal (1856), Ramjasan (1858), Shital Prasad Gupta (1870), Harigopal Padhyey (1870), Shiva Prasad Sitare Hind (1875), Ayodhya Prasad Khatri (1877), Govinddeo Shastri (1879), Devi Prasad (1881), Mohan Lal (1888), Dinanath De (1886), Ramcharan Singh (1887), Kalika Prasad Tiwari (1892), Gokulprasad (1893), Ram Narain Singh (1897), Shrinarayan Shastri (1897), Mohan Lal Verma (1901), Kesheo Ram (1903), Babu Shyam Sunder Das (Pt.1, 1906), Ganga Prasad (1907), Manikyachand Jain (1907), Badrinarayan Singh

(1910), Kanhaiya Lal Upadhyay (1910), Ramavatara Sharma (1910).

Amongst the traditional grammars, Kellog's *A Grammar of the Hindi Language* (1875) is the best in content and form; the Hindi version—*Bhasha-bhaskar* (1871) of Ethrington's grammar has been the most popular one as the school grammar, and Shivaprasad Sitare Hind's *Hindi Grammar* (1875) is the first attempt towards writing a composite grammar for both forms of the vernacular (Hindi and Urdu) with convertible grammatical terms. Kamataprasad Guru wrote the first standard and comprehensive grammar of Hindi. Guru's *Hindi vyakarana* (1920) which was the result of the confluence of both traditions, western and Indian, soon became the model to be followed for writing such books. It is this grammar which provoked Kishoridas Vajpeyi to write first *Rastrabhasa ka prathama vyakarana* (1949) and later his thought-provoking book, *Hindi shabdanushasana* (1957).

In Soviet Union, A.P. Barannikov gave a comprehensive account of grammatical facts in his book *Xindustani* (Urdu i Xindi) (Hindustani, Urdu and Hindi), (1934). His son P.A. Barannikov published its revised edition in 1951. T.E. Katenina's *Jazyk Xindi* (1960) (Hindi Language) is a monograph published under the languages of Asia and Africa series meant for the students of Oriental languages. In Germany, Tisdall wrote his Book: *A Conversation-Grammar of the Hindustani Language* (1911). A relatively recent work which is referred to by native and non-native students alike, is that of Aryendra Sharma's *A Basic Grammar of Modern Hindi* (1958) published by Government of India. Some of the other books which have some relevance are by Dunichand, *Hindi vyakarana* (1951); H.C. Scholberg, *Concise Grammar of Hindi Language* (1955); D. Verma, *Navina Hindi vyakarana* (1955); S. Mishra and L. Apte, *Hindi vyakarana* (1958); M.C. Saihgal, *Modern Hindi Grammar* (1958); Loknath Dwivedi, *Hindi vyakarana Kaumudi* (1966); Hälsig, *Grammatischev Leitfaden des Hindi* (An outline of Hindi grammar, 1967); A. Sharma and H.J. Vermeer, *Einführung in die Hindi-Grammatik* (Introduction to Hindi grammar, 1963); Dymshits, *Hindi vyakarana ki ruprekha* (1966); M.D. Srivastava, *The Elements of Hindi Grammar* (1969); K.C. Agrawal, *Adhunika Hindi vyakarana* (1970); Bruce R. Pray, *Topics in Hindi-Urdu Grammar* (1970) and S. Kalra, *Hindi vakyavinyasa* (1971).

Hindi grammar has not been studied in historical perspective in depth. It is only after S.K. Chatterji's classical work: *Origin and Development of Bengali Language* (1926) that we get Dhirendra Verma's *La Langue Braj* (1935), B.R. Saxena's, *The Evolution of Awadhi* (1938), U.N. Tiwari's *Bhojpuri bhasha aur sahitaya* (1954). and S. Jha's *The formation of the Mathili Language* (1958). Following books on Hindi need mention in this context: Dhirendra Verma, *Hindi bhasa ka itihasa* (1933), U.N. Tiwari, *Hindi bhasha ka udgama aur vikasa* (1955), B.N. Tiwari, *Hindi bhasa* (1956), R.D. Tripathi, and D.N. Sharma, *Hindi bhasa ka vikasa* (1971), S.V. Arya and R. Mishra, *Hindi bhasha ka udhava aur vikasa* (1971), and S.N. Dwivedi, *Hindi bhasha ka itihasa* (1971).

During the 1950's and 1960's linguistics began to influence the nature of Hindi grammar. Yamuna Kachru published her book: *An Introduction to Hindi Syntax* (1966) to be followed by the other two *Hindi ka Samasamayika vyakarana* (1980) and *Aspects of Hindi Grammar* (1980). Her format is heavily influenced by the trasnsformational-generative approach of Chomskiyan model. N.V. Rajgopalan also made an attempt to write in Hindi the grammar with this model—*Hindi ka bhasha-vaigyanika vyakarana* (1973). K.C. Bahl wrote his *A Reference Grammar of Hindi* (1967) in structural cum transformational model more in tune with traditional method of classification and sub-classification. Miltner's attempt is the only one which aims at constructing a theory of Hindi syntax based on structural principle of linguistic investigation. His book: *Theory of Hindi Syntax: Descriptive, Generative, Transformational* (1970) provides deep insight into Hindi syntactic structure.

A large number of pedagogical grammars were written for teaching Hindi as a second language. Some of these were written by western scholars and others by Indian scholars engaged in teaching Hindi to non-Hindi speakers in India.

An attempt has been made to break new ground for teaching Hindi as a mother tongue by R.N. Srivastava, B.G. Mishra and B.N. Tiwari in their edited books: *Hindi ka shaikshika vyakarana* (Pedagogical grammar of Hindi, 1980) and *Hindi ka vyavaharika vyakarana* (The applied grammar of Hindi, 1980).

R.N.Sr.

GRAMMATICAL LITERATURE (Kannada). *Kavirajamarga* (850 A.D.) is the earliest work extant in Kannada—the first work on rhetoric and poetics. Though it was usually ascribed by scholars like K.B. Pathak, R. Narasimhachar and others to Nripatunga, the great Rashtrakuta emperor who ruled Karnataka (814-877), it is now established beyond doubt that it was composed by Sri Vijaya, a court poet of the emperor. This work is of great historical importance, since it throws considerable light on pre-*Kavirajamarga* period of Kannada literature. It mentions names of recognised poets and prose-writers who existed before *Kavirajamarga*. Unfortunately their works seem to have been lost. But Kannada inscriptions dating back to 5th century A.D. (as evidenced by the Halmidi inscription of 450 A.D) have been discovered. These inscriptions in verse are composed in an elegant style and they point to the fact that authors of those inscriptions

must have had a basic knowledge of Sanskrit grammar and a sound sense of structure of the Kannada language. The author of *Kavirajamarga* asserts, obviously referring to himself with justifiable pride, that a scholar who is not well-versed in grammar, poetry and drama, dare not enter the portals of the capital city. The word 'purvacharyar' occurring in some contexts of the works may refer either to previous grammarians or rhetoricians, since *Kavirajamarga* is essentially a work on rhetoric. Similarly, Nagavarma II (1042) names Sankhavarma and another Nagavarma as 'path-makers'. Gunavarma Nagavarmara adhvanangal may mean either a literary tradition or grammatical tradition. It may not be off the mark if we state that a highly evolved grammatical tradition existed even prior to *Kavirajamaraga*, since this work itself expatiates on certain 'do' and 'don't' and pertaining to grammatical rules, such as the lengthening the genitive case-suffix at the end of a verse-line, and prohibiting the combination of a Kannada word with a Sanskrit word. About 15 possible grammatical defects that may occur in versification are explained and the correct usages shown by significant examples. In view of this, this portion of the text may very well be considered as a practical grammar.

It is interesting to note that *Bhashabhushanam*, the first Kannada grammar, is written in Sanskrit. Its author Nagavarma II (1042) also wrote other works in Kannada, namely, *Vardhamanapuranam*, *Kavyavaloknam* and *Vastukosham* (a mini-encyclopaedia). Nagavarma II (as distinct from his predecessor Nagavarma I, 990 A.D. author of *Chandombudhi*, a work on prosody) was assigned the date 1150 by R. Narsimhachar in his *Kavicharitre*. After the discovery of *Vardhamanapuranam* recently, it is definitely known from this work that it was composed in 1042. From a statement by poet Janna (1240) it could be infered that Nagavarma was a tutor to the military personnel during the reign of the Chalukyan emperor Jagadekamalla Jayasimha II (1018-1042). The first chapter of *Kavyavalokanam* entitled *Shabdasmriti* is devoted to a treatment of the essentials of Kannada grammar. One may wonder why grammar should become a part of the study of poetics and rhetoric, the subject-matter of *Kavyavalokanam*. Without going into a discussion as to the relevance or otherwise of a knowledge of grammar in a study of poetics, it may be stated that Nagavarma has simply followed the example set by Bhamaha and Dandin, authors of the Sanskrit works *Kavyalamkara* and *Kavyadarsha* respectively. This apart, *Shabdasmriti* may be considered as a self-contained compendium on Kannada grammar. It is generally accepted by scholars that the author of *Kavyavalokanam* containing shabdasmriti is also the author of *Bhashabhushanam*, though a couple of scholars like Govinda Pai have contended that the Nagavarma, author of *Bhashabhushanam* is quite different from the Nagavarma of *Shabdasmriti*.

Nagavarma appears to have based his *Bhashabhushanam* on *Shabdasmriti* and made the former in Sanskrit more exhaustive. Both these works follow the Katantra school of Sanskrit grammar so far as the terminology and the general frame work of grammar are concerned. As a matter of fact, Nagavarma takes pride in calling himself '*Abhinava* Sharvavarma' (Sharvavarma is the author of *Katantra* grammar in Sanskrit).

Shabdasmriti consists of five 'prakaranas' or chapters, as follows (1) Sandhi (euphonic combination), (2) Nouns, (3) Compounds, (4) Nominal Derivatives and (5) Verbs. There are in all 422 verses in 'kanda' metre of which 96 are sutras (aphorisms—definitions) and the rest examples (prayogas), which are quotations from earlier poets like Pampa, Ponna and Ranna. The phrase 'janoktikramadim' in Sutra 18 indicates that he has observed the spoken language of his time in framing some of the rules. This grammatical portion of *Kavyavalokanam* may be considered the pioneer in the field of Kannada grammar and as such has a historical importance. As already noted Nagavarma's *Bhashabhushanam* is in Sanskrit. It would be pertinent to ask why Nagavarma wrote this work in Sanskrit. As a Jain, he held the pragmatic view that all languages are equal in status. This view is reflected in the invocatory verse in praise of Jina from whose mouth Sarasvati Devi, the common goddess of all languages, took her birth (Sarvajnam tadaham vande pravritta yanmukhat devi sarvabhasha Sarasvati). Another probable reason for composing this work in Sanskrit seems to be that the Sanskritists of the day considered Kannada to be an undeveloped vernacular or Prakrita bhasha of the common people. Nagavarma seems to demonstrate to the scholarly world that Kannada had a grammar of its own and that it was a literary language. Bhatta Akalanka Deva (1604), another Jaina author, who has produced a magnificent Kannada grammar, *Shabdanushasanam* is categorical in this respect.

It was a desire to prove to the contemporary world of Sanskrit scholars that made both Nagavarma and Bhatta Akalanka Deva write the grammatical works in the so-called Devabhasha i.e. Sanskrit.

Though the sutras of *Bhashabhushanam* are in Sanskrit, they are simple enough to be understood by the learned in Kannada with some knowledge of Sanskrit. The sutras are explained in 'vrittis' or glosses in Kannada. The 'vrittis' are followed by a word-by-word translation of the sutras with examples; this portion of the work is a later addition by another scholar whose name is not mentioned anywhere in the work.

Shabdamanidarpanam is an old Kannada standard grammar, widely read even today by the learned and prescribed as a text book for optional Kannada students at the degree level and for post-graduate students as well. It was written by Keshiraja. Fortunately for us, the work contains some biographical references; Keshiraja was also known as Keshava. His grandfather on the mother's side

was one Sumanobana, a poet-grammarian and a military-teacher (katakacharya) during the reign of Narasimha I (1152-1173) of the Hoysala Dynasty of Karnataka. Keshiraja's father was one Yogipravara Chidananda Mallikarjuna. The prenominal attributes indicate his spiritual attainments; but he is known to us more for his famous anthology *Suktisudharnava* for the compilation of which he must have had a very valuable library of manuscripts of classical works, which became the heirloom of Keshiraja, a worthy son of a worthy father. Keshiraja inherited the grammatical genius from his grandfather and the aesthetic perception and creative ability from his father Mallikarjuna. The hundreds of 'lakshyas' (illustrative verses) quoted by Keshiraja in the *Shabdamanidarpana* in support of the 'lakshana sutras' amply testifty to his fine literary taste and scholarly acumen. It is a matter of great regret that the five creative works, viz., *Cholapalaka charitam*, *Sri Chitramale*, *Subhadraharanam*, *Prabodhachandram*, *Kiratam* (or *Kiratarjuniyam)*, mentioned by Keshiraja himself as his works, are most probably lost.

As none of these has so far been discovered, Keshiraja came to be known as a grammarian only.

Keshiraja wished that his grammar *Shabdamanidarpanam* should survive him as long as the Sun and the Moon and the Oceans and the Meru mountain lasted. His wish would no doubt be fulfilled as long as Kannada is spoken and studied in the land of the Kannada people. Over these hundreds of years since *Shabdamanidarpana* was written it has been accepted as the only authoritative grammar by pandits so far as old Kannada (Halagannada) is concerned, notwithstanding its defects and deficiencies. The fact that a very large number of palm-leaf manuscripts of the work has been found scattered all over Karnataka would indicate the popularity of the work among scholars, ever since it was written. There are three commentaries on the work—the authors of the two are Nittur Nanjayya (17th century), Linganaradhya (The manuscripts with his commentary is dated 1724) and the third one, discovered recently, is by an unknown scholar. The three texts with the three commentaries may be considered as the three main recensions of the text. It is the text with the commentary by Nanjayya that has been critically edited by many modern scholars like J. Garret (1868), Kittel (1872), Panje Mangesha Rao (1920) and D.L. Narasimhachar (1964). And there are many abridged versions based on these editions. A variorum edition of this highly esteemed grammar is keenly felt by discerning scholars to be of great importance in reconstructing the original text.

The conservative and prescriptive attitude of Keshiraja becomes prominent in his herculean task to prevent the inroad of spoken forms of language and the licence of some poets in taking liberties with rules of grammar, as for instance in the case of the substitution of /l/ in the place of /(zh)/ in a host of words with the latter phoneme, which he collects and painstakingly lists.

Shabdamanidarpana is divided into eight chapters on the following topics: Sandhi (Euphonic combination) Name (Nouns), Samasa (Compounds), Taddhita (Derivatives of secondary nominal bases), Akhyata (Conjugation of verbs), Dhatu (verbal roots), Apabharmsha (Derived or corrupted words from Sanskrit), Avyaya (Particles or indiclinables). There is an additional ninth chapter called 'Prayogasaramemba shabdarthanirnayam' in which an attempt is made for the first time to fix meanings for rare Kannada words used by ancient poets. In this connection, it would be relevant to note that Keshiraja has given an exhaustive list of words with 'l' phoneme with different meanings. The sixth chapter is nothing but an exhaustive list of Kannada verbal roots with meanings in Sanskrit e.g., 'ari-krintane' (to cut, to chop off). He has further highlighted the characteristics of Kannada language, viz., 'gamaka samasa', the phonemes 'rala kula kshala', 'srutisahya sandhi satisaptami', 'samasamskrita', 'va-ma-ha-pa bheda', 'virahityaya samskrita,' 'linga' and 'yativilanghana' and he has formulated rules also on these topics.

The rules are composed in kanda verses which number about 342. Though they are called sutras, they are not compact and terse like the sutras of Sanskrit grammars, and hence difficult to memorize. Though Keshiraja generally follows the model of Sanskrit grammar especially the Katantra school in respect of the general scheme and terminology, and the earlier works on the subject like *Kavirajamarga*, *Shabdasmriti* and *Bhashabhushanam* of Nagavarma, he has brought to bear his original thinking and research, and painstaking documentation on his work. On the whole, its claim as the only standard and authoritative grammar of old Kannada in Kannada cannot be disputed on any ground.

The last but not the least in the series of old Kannada grammars is *Shabdanushasana* (1604) of Bhatta Akalanka Deva. Nagavarma and Keshiraja were his predecessors in the field. Nagavarma was also the first to write a formal grammar of Kannada in Sanskrit. Where was the necessity for another grammar, and that too in Sanskrit? Bhatta Akalanka perhaps rightly thought that the earlier treatises were not exhaustive and as scientific as they should have been.

Shabdanushasana contains 592 sutras, which are arranged in four padas. The main subjects dealt with in each pada are:

Pada I—The alphabet, definition of technical terms, indeclinables euphonic combination, particles. Pada II—Gender, words corrupted from the Sanskrit case affixes. Pada III—Compounds, uses of personal pronouns and of the singular and plural numbers and numerals, derivatives. Pada IV—Verbs and verbal affixes.

The fact that the sutras of *Shabdanushasana* are similar to the mnemonic type of Paninian sutras, and the manner in which he ingeneously blends the Paninian technique with Kannada elements of grammar is admir-

able. The occasional touches of wit and humour are entertaining and relieve the severity of the subject. The *Vyakhyana manjarimakaranda* reveals the wide range of the erudition of the author and his mastery over logic and grammatical literature in Sanskrit and Kannada, and Kannada kavyas. It is a pity that this excellent work could not become popular among Kannada scholars not well-versed in Sanskrit since it is written in a highly technical style. It is some consolation that a couple of Kannada scholars have given us Kannada versions of the work with commentary in Kannada.

After *Shabdanushasana* of Bhatta Akalanka we see no attempt being made in writing a grammar of the language for nearly two centuries. It was only in the early 19th century that Christian missionaries felt the need of a Kannada grammar to suit their needs for learning the language with a view to propagating their religion. Curiously enough, the first grammar that appeared was written in English *(A Grammar of the Kannada Language)* by William Carey in 1817 and was published in Calcutta. The next landmark in the field is *A Grammar of the Kannada Language* (1903) by F. Kittel, who had already edited and published *Shabdamanidarpana of Keshiraja* on modern lines. But the credit of publishing this work for the first time should go to J. Garret (1868). In his 'Advertisement' (i.e. Introduction) to the work he writes: "It is remarkable that a work so highly esteemed by learned natives as the *Shabdamanidarpana* should not have been printed before." Since the early part of this century, however, a good number of editions of this 'highly esteemed' work have appeared, the most authoritative edition being the one edited by the late D.L. Narasimhachar. Nearly 50 treatises have been published in recent years, including abridged and annotated text-book editions of *Shabdamanidarpana*, dealing with different aspects of Old Kannada grammar.

The earliest attempts in the direction of preparing texts of modern Kannada grammar within the frame work of the existing Old Kannada grammars were also made by Christian missionaries. The outstanding work in this line is *A Grammar of the Kannada Language* by Kittel, already cited. An authoritative and comprehensive grammar of modern Kannada, taking into account the latest researches in the field of Dravidian Linguistics, based both on the historical and comparative method, is yet to be written.

M.V.S.

GRAMMATICAL LITERATURE (Kashmiri). Various attempts have been made to write the grammar of Kashmiri from the early 19th century onwards. They are in the form of brief notes, articles, monographs, dissertations and independent grammatical sketches.

Some of the earlier works on Kashmiri grammar are important and deserve attention of scholars. They include M.P. Edgeworth's *Grammar and Vocabulary of Kashmiri Language* and R.C.B. Leech's *A Grammar of the Kashmiri Language*. T.R. Wade has written *A Grammar of the Kashmiri Language as Spoken in the Valley of Kashmir, North India* (London, 1888). This is a first complete sketch of Kashmiri grammar written by a European scholar.

A first serious attempt was made by Ishvara Kaul to present a complete grammatical description of Kashmiri in his *Kashmira shabdamritam* (Grammar of Kashmiri language) written in Sanskrit in 1879. This grammar was edited by George A. Grierson and published by The Asiatic Society of Bengal in 1889. Grierson describes this work as 'an excellent grammar of Kashmiri'. This book is now available in a new edition with Hindi translation by Ananta Ram Shastri (Delhi, 1985). George A. Grierson has contributed to Kashmiri by his numerous works. He wrote articles entitled 'On pronominal suffixes in the Kashmiri language, *(JASB*, Vol 64, No. 1), 'On Secondary Suffixes in Kashmiri' *(JASB* Vol 67, No.1), based on the work of Ishvara Kaul. Grierson has also written *Standard Manual of the Kashmiri Language* (2 Volumes) comprising grammar, English-Kashmiri sentences and Kashmiri-English vocabulary. This was originally published in Oxford in 1911 and reprinted by Light and Life Publishers, Rohtak in 1973. It presents a brief grammatical sketch of Kashmiri. He has also provided a brief grammatical sketch of Kashmiri in his *Linguistic Survey of India* (originally published in 1919), Vol 8, Part 2.

Karl Friedrich Burkhard has written on different grammatical aspects of Kashmiri in German in his articles entitled 'Des Verbum der Kashmiri-sprache', 'Die Nomina der Kashmiri sprache' and 'Die Prepositionen der Kashmiri sprache' in *Sitzungsberichte der Philosophisch-philologischen und der Historischen Classe der Ko·niglichen Bayerischen Akademie der Wissenschaften in München* in 1887. Some of his works have been translated into English by Grierson. Grierson's articles on different aspects of Kashmiri linguistics published earlier were also published in book form under the title *Essays on Kashmiri Language* in 1899 in Calcutta.

It is only for the last two decades or so that some serious work on grammatical studies in Kashmiri has been carried out. This work is available in the form of research articles, dissertations and independent grammatical sketches or grammars.

Pran Nath Trisal has written his doctoral dissertation entitled *Kashmiri bhasha ka varnanatmak vyakaran* (A descriptive grammar of Kashmiri) in Hindi (Agra University, 1964). This dissertation describes Kashmiri phonology, morphology and syntax in the traditional descriptive framework. A summary of this dissertation is published under the same title in *Bharatiya sahitya* (Vol IX No.2, 1964).

Braj B. Kachru prepared *A Grammatical Sketch of*

Kashmiri in 1968 which is to be published by Registrar General, Census of India. He prepared *A Reference Grammar of Kashmiri* (University of Illinois, Urbana, 1969). This grammar contains an Introduction and chapters dealing with phonetics, phonology, word formation, word clauses, the noun phrase, the verb phrase, the adverbial phrase, and sentence types. It is the first attempt at a comprehensive treatment of Kashmiri. It is mimeographed and has a very limited circulation. It requires revision before it can be printed. Kachru's 'Some notes on the copulative sentences in Kashmiri' (in *Verhaar)* and *The Verb 'Be' and its synonyms, (Dordrecht-Holland:* D. Reibel Publishing Co.) provide a description of some syntactic and semantic aspects of copula verb in Kashmiri. His 'Kashmiri and other Dardic Languages' (in Sebeok, *Current Trends in Linguistics* Vol 5. The Hague) Mouton, mainly reviews earlier classifications of Kashmiri and other Dardic languages and mentions some linguistic characteristics of Kashmiri. Another important work of Kachru, *An introduction to spoken Kashmiri* (Parts I and II, University of Illinois, Urbana 1973) primarily contains lessons for learning Kashmiri as a second foreign language. It has grammatical and cultural notes on Kashmiri. He has elaborated the discussion of various grammatical aspects which was done by him earlier. This book also has a limited circulation.

Omkar N. Kaul has prepared *An Intensive Course in Kashmiri*, and *Advanced course in Kashmiri.* These are currently available in mimeographed form. The first course provides description of all the basic grammatical structures of Kashmiri along with the lessons. These courses have been prepared and are being used for teaching Kashmiri as a second language to in-service teachers at the Northern Regional Language Centre, Patiala since 1971. His *Linguistic Studies in Kashmiri* (Bahri Publications, New Delhi 1977) is a detailed description of certain morphological and syntactic aspects of the Kashmiri Language. It has chapters on the noun phrases, the adjective phrase, the auxiliary, the verb phrase, questions, coordinate conjunction, reduplication, kinship terms and lexical borrowings.

Two grammars have been written in Kashmiri so far. Naji Munawar and Shafi Shouq have written a *Kashmiri grammar* (Srinagar, 1976). Nishat Ansari has written *Nov Ke: Koshur grammar* (New Kashmiri Grammar, Srinagar 1979). Both these grammars provide a very brief description of traditional grammatical terms in Kashmiri. Their contribution has been in introducing Kashmiri terms for the traditional grammatical terms.

Roop Krishan Bhat's doctoral dissertation entitled *Phonology and Morphology of Kashmiri* (Kurukshetra University, 1980) describes morphology of Kashmiri in detail. Mohan Lal Sar's doctoral dissertation on verbal morphology of Kashmiri (Delhi University, 1981) describes verbal inflections of Kashmiri in detail. Sushila Sar's doctoral dissertation on Kashmira Shabdamritasya samalochnatmakam adhyayanam (A critical study of *Kashmira Shabdamritam*, Sampoornanand Sanskrit University, Varanasi 1977) explains the description of the Kashmiri language. Raj Nath Bhat's dissertation on *Pragmatism in Kashmiri* (Kurukshetra University, 1981) and Maharaj Krishen Kaul's dissertation on *A Sociolinguistic Investigation in Srinagar and Anantnag* (Kurukshetra University, 1982) also provide description of certain grammatical aspects of Kashmiri. All the dissertations are unpublished.

Omkar N. Kaul and Peter E. Hook have co-edited a volume on Kashmiri entitled *Aspects of Kashmiri Linguistics* (Bahri Publications, New Delhi, 1982), which includes among other things, some research articles on different grammatical aspects of Kashmiri. These articles are 'Dardistan Revisited: An examination of the relationship between Kashmiri and Shina' by Omkar N.Kaul and Ruth L. Schmidt, 'Kashmiri: A descriptive sketch' by Ashok R. Kelkar, 'Towards a morphological classification of Kashmiri monosyllabic nouns' by C. Shackle, 'On the Grammar of Derived Transitives and Causatives in Kashmiri' by Hook and Kaul and 'Pronominal Suffixes in Kashmiri' by Roop Krishen Bhat.

Most of the earlier works on Kashmiri are out of print and are not easily available; they need to be reprinted soon. There is no comprehensive reference or pedagogical grammar of Kashmiri to cater to the needs of the second language learners of the language.

O.N.K.

GRAMMATICAL LITERATURE (Konkani). There is a considerable bulk of literature on Konkani grammar most of which is written in Portuguese; very little is written in Konkani itself and in Devanagari script at that.

The first grammar in Konkani is believed to have been written in Portuguese by a Goan lay brother (presumably Andre Vaz) of St. Paul, Old Goa, in early 16th century. Later grammarians, notably Henrique Henriques (1520-1600), Thomas Stevens (1549-1617), Joao de Sam Mathias (1595-1624), Gaspar de Sam Miguel (Franciscan missionary), Simao Alvares (alive between 1695 and 1744) and Karel Prikrill (1718-1785) developed their texts on the basis of the pioneering work.

The first ever printing press was started in Goa in 1556, enabling the printing of the first grammar of Konkani in Roman script *Arte de Lingua Canarin* (Grammar of Canarin language, 1640) by Fr. Thomas Stevens. It is regarded as one of the earliest of such works in any modern Indian language. This volume sums up all the previous efforts on the subject. It follows the Latin grammatical pattern and discusses Konkani phonetics, morphology, and syntax.

The Konkani language of Mangalore style had no

systematic grammatical text. A missionary from Karwar wrote one which was edited by J.H. Cunha Rivara. This was written in Portuguese. According to Mariano Saldanha, Pescetti's grammar was written originally in Goa and it dealt with the language of Goan variety.

Fr. Agnelo Saverio Maffei (1844-99), an Italian missionary, wrote and published a grammar on the Mangalorean Konkani in English in 1882. This was written chiefly to enable the Italian missionary to learn the language. The volume (400 pages) is written in the mould of classical Latin and Greek grammars, and is meant for those familar with these languages. It contains abundant exercises on the different aspects of Konkani morphology and syntax. Mgr. Sebastiao R. Dalgado also produced a manuscript on Konkani grammer in Portuguese in 1922.

Shenoy Gomybab wrote the first grammer in Konkani in Devanagari script. His '*Bhurgyamlem vyakrann* (Children's Grammar, 1941) is an elementary text for children written in a dialogue form. His later work, *Konknnichi vyakranni bandavall* (Grammatical structure of Konkani, 1946) is a comparative study of grammatical structures of Konkani and Marathi, providing thereby that Konakani is an independent language and not a dialect of Marathi as was then wrongly supposed. The work has a preface by the noted philologist, S.M. Katre.

After the liberation of Goa and the adoption of Konkani as a second language in schools, the need to update grammatical texts in Devanagri for students was felt. B.B. Borkar's *Mullavem Konkani vyakrann*' (Part I and 2, 1963 and 1966, respectively) largely served the purpose.

R.K. Rao's *Konkani vyakrann* (Konkani Grammar, 1977) is meant for Hindi students and readers. This is the first ever effort to introduce the Konkani language to Hindi readership. Suresh R. Pai's *Konkani bhasechem vyakrann* (Grammar of Konkani language, 1979) is based on Sanskrit vyakaran (Sanskrit grammar) by Ramakrishna Bhandarkar, *Konkanichi vyakaranni babdavall* (Grammatical structure of Konkani) by Shenoy Gomybab, *Hindi vyakarann* (Hindi grammar) by Kamataprasad Guru and *English Grammar* by Wren and Martin. Indrakant V. Shenoy published *Konkani parichay* (1980). The peculiarity of this little volume is that it attempts to trace the history of the Konkani language, especially the evolution of the scripts.

Konkani bhashechem vyakarann (Grammar of the Konkani language, 1983) by L.A.Rodrigues is a small book of 85 pages, a summarized text following a traditional pattern of Latinate grammar. It is prescriptive and gives clear rules. *Konkanni vyakrann* (Konkani grammar, under print) by Suresh Jaywant Borkar is a comprehensive, authentic and uptodate text and is to be published by Konkani Bhasha Mandal, Goa shortly. The book takes into account all the modern trends currently prevailing in grammatical literature of various languages. The volume is expected to meet the long felt need of a standard grammar which can be used right from the primary to the University level. In the meantime, some portions of this book are being serially published as graded texts for school classes. The first instalment meant for Std. 7th appeared recently. *Let's Learn Konkani* (Konkani self-teacher, 1983) by the same author, although meant for foreigners to the language and written in English as a self-study, also contains abundant grammatical discussion.

P.G.T.

GRAMMATICAL LITERATURE (Maithili). There have been some scientific enquiries into the origin and development of Maithili language. As early as 1771 mention was made of the word tourtiana (Tirahutiya) in Beligatti's *Alphabetam Brahmanicum*. Colebrooke used the word *Mithilee* or *Mythili* (Maithili) in his *Essays* in 1801, which were later referred to by the Serampore missionnaries who used some of its forms for comparison with some of the Aryan languages in the sixth memoir of their society. The earliest reference to this language is found in Abul Fazl's *Ain-i-Akbari* where it is recognised as a distinct language or deshilabayana (or Avahatta) as called by Vidyapati, which in turn points to the speech of the cultured class of the society. The word Avahatta seems to be the corrupt form of apabhrasta, a synonym of Apabhramsha. Its close proximity to Bhojpuri and Bengali in the west and the east respectively affected its sound system, so much so that some scholars think that it descended from the Ardhamagadhi, and not out of Magadhi Prakrita.

Since the beginning of the present century scholars like Halli Jha, Vidyasindhu Vaidyanatha Mishra, Ganeshadatta Pathaka, Mm. Muralidhara Jha, Mm. Mukunda Jha Bakshi, Gangapati Singh, Hiralal Jha 'Hema', Kalikumara Dasa, Jivanatha Raya and others attempted to write Maithili grammar in the style of grammars written for English and Indian languages, taught in Indian schools and colleges. But, the study of the Maithili language as a language has been best done by Subhadra Jha in his *Formation of Maithili Language* (Patna University, Patna). And the latest and most comprehensive work on Maithili grammar is *Mithila bhashavidyotana* written by Dinabandhu Jha. Like Panini's *Ashtadhyayi*, this book is also written in old sutra form but with a lucid running commentary. It is certainly a unique work in the history of modern Indian languages and may be said to be the most scientific and exhausitive grammar written so far in any modern Indian language. Moreover, it can be easily classed with any of the old Prakrit grammars. His *shabda-kosha* and *Dhatupatha* are equally important. Bholalala Das also wrote a book on Maithili grammar in a charming popular style. Similarly a few books on Maithili grammar have also been written by

Muralidhara Jha, Gangapati Singh and Kalidasakumar Das.

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U.T.

GRAMMATICAL LITERATURE (Malayalam). Grammars of Malayalam are divided into three classes: (i) grammars written in non-Malayalam, (ii) bilingual grammars and (iii) grammars written in Malayalam.

Lilatilakam written in Sanskrit in the last quarter of the 14th century and of unknown authorship, is the first grammatical treatise which gives some details of the language of 'manipravalam', a style of literary writing in a mixture of Malayalam and Sanskrit. The text follows the Sanskrit 'sutra' and 'vritti' method, giving the examples in Malayalam. It is not really a grammar of Malayalam though it gives some rules for the literary use of the language in the first three 'shilpas' (chapters). The remaining 5 shilpas discuss the poetics of Manipravalam—gunas, doshas, arthalankaras, shabdalankaras and dhvani.

Centuries later, in 1904, another grammar of Malayalam was composed in Latin, *Latina Malabarica* by name and published from Ernakulam by the author Vincent John.

After *Lilatilakam*, there is a big gap in the history of Malayalam grammar. Only after the arrival of the foreign missionaries did the necessity for new grammars arise, and that too, when they wanted to learn the native language. They wrote bilingual grammars, the languages being English and Malayalam. *Granthabhashyute vyakaranam* by Arnos Padiri (not available now), *A Grammar of Colloquial Malayalam* by Anjelos Francis (1700; a copy available in Rome) published from Varappula, *Grammar of Malayalam Language* by Robert Drummond (1799, Bombay), *Outline of a Grammar of Malayalam Language as spoken in the Provinces of North and South Malabar and the Kingdoms of Travancore and Cochin* by F. Spring (1939) mainly intended for European officers and *Malayalabhashayakaranam* by Garthwaite (Mangalore, 1877) are some of them. Herman Gundert (*Malayala bhashavyakaranam*, 1868), Robert Collines (*A Short Grammar and Analysis of Malayalam Language* (Kottayam, 1864), John Peet (*A Grammar of Malayalam Language as spoken in the Principalities of Travancore and Cochin and the Districts of North and South Malabar*, Kottayam, 1841) and Frahnmeyer L.J. (*A Progressive Grammar of Malayalam Language for Europeans*, Mangalore, 1877) supplemented the list. Among them Gundert stands out as a scholar and linguist and his grammar has continued to be studied by students of Malayalam. He follows European tradition in grammar and divides his text into Aksharakanda (Phonology), Padakanda (Morphology) and Vakyakanda (Syntax). This is the first attempt at writing grammar on modern lines and is followed as a model. His grammar is of interest to students of language since the text is abundant with quotations from ancient Malayalam books, some of which are not available now.

When schools were started in the 19th century and Malayalam was given a place in the curriculum, scholars felt the need of grammars written in Malayalam. Among them *Malayanmayute vyakaranam* by George Mathen (1863; Kottayam), *Keralabhasha vyakaranam* by Vaikkattu Pachu Mutatu (1876) *Keralakaumudi* by Kovunni Nedungadi (1878; Tellicherry), *Keralapaniniyam* by A.R. Rajaraja Varma (1896, Trivandrum) and *Vyakaranamitram* by Sesagiri Prabhu (1904, Tellicherry) are important. A number of prescriptive grammars also were written, some by scholars like P.K. Narayana Pillai, Attoor Krishna Pisharodi and A.R. Rajaraja Varma.

George Mathen was not a good scholar in Sanskrit and so he could pass an unbiased judgement on the local language. Importance is given to colloquial language in his work. Only phonology (Aksharalakshana) and morphology (Padalakshana) are discussed there. Syntax is left out. Pachu Muttatu follows Sanskrit tradition and includes a discussion on alamkaras at the end of the work. Kovunni Nedungadi also follows the Sanskrit tradition. Metrics and poetics are also dealt with at the end. There are 385 sutras and 16 alokas (chapters) in his grammar. Seshagiri Prabhu gives much more importance to Sanskrit and literary language. The text is divided into four parts: (i) Shiksha (Phonology), (ii) Parinishtha (Morphology), (iii) Vakya (Syntax) and (iv) Nirukta (Etymology). Sanskrit sandhi, which is more relevant to literary language, is also discussed. He does not include discussions on metrics and poetics in the work. But, on the whole Prabhu was more conscious of the Sanskrit elements in Malayalam.

Keralapaniniyam was first published in 1896. Its revised and enlarged edition came out in 1917. This second edition has remained the most influential grammatical work in Malayalam. It is scholarly and exhaustive.

Keralapaniniyam is claimed to be historical though it is occasionally prescriptive and descriptive. The first edition contained four parts, Shikshakandam (Phonology), Parinisthakandam (Morphology), Akanksha (Syntax) and Nirukti (Etymology). There were no karikas in it. It had only prose sutras. The revised edition begins with a 'pithika' (introduction) in which the origin of Malayalam language and connected problems are discussed elaborately. The grammar part contains 194 karikas and is divided into eight sections: (i) Sandhi, (ii) Shabdavibhagam (parts of speech), (iii) Namadhikaram (on nouns), (iv) Dhatvadhikaram (on verbs), (v) Bhedakadhikaram (on adjectives), (vi) Nipatavyayadhikaram (on indeclinables), (vii)

Akanksha (syntax) and (viii) Shabdotpatti (origin of words).

A number of papers on problems in grammar are being published. As a recent comprehensive work, *Kairali shadanushasanam* by K. Sukumara Pillai is important.

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P.V.V.P.

GRAMMATICAL LITERATURE (Manipuri). The first impetus towards the study of Manipuri grammar was provided by Damant in 1875 when his article 'Notes on Manipuri Grammar' appeared in the *Journal of the Asiatic Society of Bengal.* Then followed two full length grammars of Manipuri language, both written by Englishmen, which are the forerunners of modern Manipuri grammar. Primrose published his Manipuri grammar in 1888 and Pettigrew's appeared in 1912.

The grammar written by Wajengbam Yumjao Singh (b.1932) was the only book published before the Second World War and others were post-war products. Almost all the major works of Manipuri grammar so far published were written and published during the years 1960-80. Hence this period may be called the decades of grammar writing in Manipur. Some of the major works on Manipuri grammar are the following:

1. *Manipuri vyakaran kaumudi* by Kalachand Shastri. This is the first major work on Manipuri grammar and is divided into two volumes (the second volume is yet to be published). The first volume runs into 438 pages and is divided into 40 chapters. The major chapters are the definition, the letters, vowel sounds, consonant sounds and all other relevant grammatical matters. The terminologies used in the book are in Sanskrit.

This grammar is based entirely on Sanskrit grammar (*Siddhanta kaumudi* of Bhattoji Dikshita) and has been prescribed as textbook for the students of secondary and higher secondary schools in Manipur for the last twenty years or so.

2. *Meiteirongi vyakaran* by L. Narayan Sharma. This book has been divided into four parts and it seems to have been planned for teaching Manipuri grammar from the lower classes. The fourth part has been prescribed as textbook for classes IX and X in the high schools of Manipur. The remaining parts are more or less the condensed form of the fourth part.

The fourth part dwells upon lanugage and grammar, vowels and consonants, sandhi, etymology, parts of speech, gender, number, case, verb, voice, tense, indeclinables, affixes, compounding, syntax, etc. The terminologies are in Sanskrit and English equivalents are provided within brackets.

3. *Meitei lonjal* (first part) by Minaketan Singh. This book was first published in 1951. It is the first of its kind in coining and using grammatical terminologies which are entirely in Manipuri. No equivalent grammatical termino-Logies, either in Sanskrit or English, are provided. This is only the first part and the other parts have not seen the light of the day so far.

The book is on morphology. It starts with words, native and loan, free roots and compounding, bound roots and affixes, sandhi, synonyms, antonyms, etc.

4. *Meiteirongi vyakaran* by Khumanthem Madhumangol Singh is a single volume book and has been prescribed by the Government of Manipur as textbook for classes VI, VII and VIII in the Government schools of Manipur.

The book contains chapters on vowels and consonants, production of vowels and consonants, parts of speech, gender, number, case, tense, conjugation, voice, parsing, subject and predicate, analysis of sentences, affixes, sandhi, etc. The terminologies are in Sanskrit.

5. *Kaibaron* by Bheigya Singh Yengkhoiba is also a grammar that started coining grammatical terminologies in Manipuri breaking the tradition of Sanskrit. However, the arrangement and the analysis given in the book are still in the conventional rut. English or Sanskrit grammatical terminologies are provided within brackets.

6. *Meitei lommit* by Ningombam Tomba is also another grammar that contains exotic grammatical terminologies, analysis and arrangement of its own. Its importance lies in the bold attempt of the author for presenting Manipuri grammar in a new way.

The book runs into forty-six chapters in a space of 307 pages. It discusses mainly morphology, word formation, affixes, etc. giving profuse examples in the form of conjugation.

7. *Anauba Meiteirongi vyakaran* by N. Amusana Singh is a textbook prescribed by the Board of Secondary Education, Government of Assam for classes IX and X and published by the Assam Textbook Production and Publication Corporation Ltd., Gauhati.

The presentation of this book departs from that of the traditional grammar. It begins with brief discussions on Manipuri language, its script, its variation, loan words used, etc. Then follow, compound words, roots, etc. and elaborate discussion on affixes, sentence and its types, analysis and synthesis of sentences, phrases and clauses, etc. The grammatical terminologies used are coined in Manipuri; Sanskrit and English equivalent are however provided within brackets.

8. *Meitei lommit* by M.S. Ningombam et al. This is a book intended for classes IX and X and it was published by the Board of Secondary Education, Government of Manipur.

All the terminologies used in this grammar are purely of Manipuri origin and the presentation and analysis are linguistics-oriented. The book lays emphasis on the morphology of Manipuri.

M.S.N.

GRAMMATICAL LITERATURE (Marathi). The earliest extant treatise in which some topics of Marathi grammar have figured, the *Panchavartika* of Bhishmacharya, dates as far back as the 13th century, published in *Marathi bhasheche vyakaranakar ani vyakarana prabandhakar* by N.S. Mone (Poona, 1972). Thanks to the literary and linguistic fervour of authors of the Mahanubhava sect to which belongs Bhishmacharya, his treatment of Marathi language is modelled on the lines of the later works in the Paninian tradition of Sanskrit grammar which is also the source of the metalanguage he has used. It is true that the summary treatment of Marathi found in *Panchvartika* has fallen short of a full explanation of the language in which it is written. However, the historical importance of the work as the first extant attempt in this direction is unquestionable. The Mahanubhava tradition enlists some more treatises on Marathi language; but very little is known beyond their names. Next in the line come grammatical treatises on Konkani, a language close to Marathi, by Portuguese missionaries, which date from the middle of the 17th century. Father Stephens' *Arte da Lingue Canarim* (Rachol, 1640; Nova Goa, 1857) is the pioneer attempt in this area followed by a couple of similar small works.

The first work on standard Marathi language in comparatively recent time came from a Baptist missionary, William Carey at Serampore, *Grammar of the Maharatta language* (1805) in collaboration with Pandit Vidyanath of Nagpur. This was the first book on standard Marathi in its native script.

Carey's work was followed in Bombay (1825) by *A Grammar of the Maratha Language* by Mahmud Ebrahim Mukban Moonshee, a court interpreter. J.Stevenson's *The Principles of Marathi Grammar* (1833) could be called the first work in English in which the subject is treated methodically and in sufficient details. Unlike Carey, who lived in Bengal, and styled himself 'A plodder', Stevenson lived in Pune, the heart of the land of Marathi and was in close touch with other Marathi lexicographers. Equally commendable is the *Grammar of the Marathi Language* (1854) by E, Burgess, an American missionary, which appeared earlier anonymously in a Marathi garb, *Marathi bhasheche vyakarana* (Ahmednagar, 1848). Free from the influence of the Sanskrit grammatical tradition, Burgess has made some original suggestions which have inspired supporters as well as critics among his contemporary and later grammarians.

Next in the line of Marathi grammars is *The Student's Marathi Grammar* (Bombay, 1868) by Ganapatrao R.Navalkar. The experts placed it higher than Stevenson's. Deeply influenced by comparative grammar of Bopp, Navalkar has treated Marathi with a historical and comparative bias. A conglomeration of all the three branches of linguistics as it is, Navalkar's book is at once a model of extensive study, presentation and book-production. *A Higher Marathi Grammar* (1899) by Appaji Kashinath Kher, which had appeared earlier under the title *A Higher Anglo-Marathi Grammar* (1895), treats of Marathi in close imitation of Baine's work on English grammar. Kher's weaknesses are exposed when he has to tackle issues that have no correspondence in English.

Some minor works on grammar of Marathi appeared from 1839 to 1965, among which are a few written by European writers.

Almost parallel to this line of Marathi grammars of this genre, run the works in Indian media, most of them being in Marathi. One of the earliest, if not the first, is the *Maharashtra prayoga-chandrika* (around 1924) published in Poona in 1970, in Sanskrit by an annonymous author who, from circumstantial evidence, could be identified with Venkata Rao, instructor in Marathi in the Fort St. George, Madras. A small and the only manual of Marathi grammar in Sanskrit, the book closely imitates the style and the technique of Panini's work. About the same time was produced *Marathi bhashecha vyakarana* by three pandits in the service of the pre-Independence British administration of Bombay, Kramavanta, Phadke and Ghagave, which was in circulation in schools for some years in manuscript copies, later lost, recovered and printed in Bombay (1954) from manuscript copies. A copy of this work is preserved in the India Office Library in London.

Then came the great Dadoba Panduranga Tarkhadkar, popularly known as Dadoba and honoured by his admirers as the 'Panini of Marathi' with his work of even name, first published in 1836, substantially revised in 1850, which went into several impressions and was widely used in schools for over three quarters of a century. His grammar was followed by a supplement (*Puranika*) by himself in 1881, in which he has detailed and supplemented various topics in his principal work. Being influenced by Murray's grammar of English current in his days and the Sanskrit tradition, Dadoba has attempted a synthesis of both the systems which has been having popular climate upto the present times. Gangadhara Shastri Phadke, one of these three pandits and a senior contemporary of Dadoba, produced a work of his own of even title (Bombay, 1836) about the same time Dadoba's first edition was published, but it did not gain the popularity which was accorded to Dadoba's work. Equally, or even more important is the work of the critics of grammar, the first of whom, Krishna Shastri Chiplunkar discussed the fundamental principles of grammar in *Marathi vyakaranavar nibandha* (Poona, 1893). If Dadoba popularised Marathi grammar, Chiplunkar gave it the scientific outlook, alongwith Dadoba was among those who were benefited by his criticism. Unlike Dadoba, he recognised dialects of Marathi as different forms in their own right, a perfectly linguistic view. A new trend was set in the field by Krishna Shastri Godbole's *Marathi bhasheche navina vyakarana*

(Bombay, 1867), which attempts to explain Marathi from a historical point of view, a concept advanced by Chiplunkar. Though called a grammar, Godbole's work may be viewed as an early, commendable attempt in the historical study of Marathi. *Vakyamimasa* (Poona 1888) of G.G. Agarkar, the reputed social reformer, attempts in detail to adopt the scheme of sentence analysis in English grammars to, Marathi, attempted earlier by Navalkar, little minding whether the subject-predicate analysis strictly forms a part of grammar.

Then comes the *Praudhabodha*, a Marathi vyakarana (Poona, 1889) which also appeared later in an English garb *A Comprehensive Marathi Grammar* (1900) by R.B. Joshi, which was conspicuous becuse of the adverse criticism it elicited from R.B.Gunjikar in a series of 12 articles published in the *Vividha-jnana-vistara* (1867-1890), later included in his collected works (*Ramachandra Bhikaji Gunjikar yache sankalita lekha*, (Vol. I, Bombay, 1942). In a critical but dignified way, Gunjikar has taken Joshi as well as some others to task for treating grammatical issues in an unscientific way. It was he who warned the grammarians in unequivocal terms that grammar has to reflect the language, which forms its subject, as it is and never as it should be. This is the first clear indication of an awareness that grammar is a descriptive, and not a normative discipline. Such a clear, scientific view is held in the history of Marathi grammar only by those who inherit the Sanskrit discipline until we reach recent times and meet writers having a good grounding in linguistics. In this context a mention must be made of *Svara-vyanjana vyavastha* (Bombay, 1911) by Panduranga Bhatta Padhye, a little known priest from Konkan with hardly any formal education, which discusses problems concerning sounds of Marathi with such an insight and logic as are rarely found in many so called learned works.

If Dadoba represents the first milestone in the history of Marathi grammar, Moro Keshava Damle, with his *Shastriya Marathi vyakarana* (Bombay, 1911) represents the second. He has brought together and presented systematically all the grammatical material in the works of his predecessors known to him and debated every grammatical issue, small or big. This has resulted in making his work the most exaustive grammar of Marathi produced till today. It is after four decades since Damle that we come across a grammar of Marathi which engages our attention by its forthright unconventional approach and metalanguage, greatly influenced by Jesperson, the *Adhunika Marathiche uchchatara vyakarana* (Bombay, 1951) by M.P. Sabnis. One may not agree with him, but he makes one think over issues one takes for granted. *Marathichya vyakaranacha punarvichara* (Poona, 1964) by A.G.Mangrulkar reflects for the first time an awareness of notions in modern linguistics and tackles some grammatical issues at length, some of which (Phonetics, standard language and dialects, spoken and written work) are of fundamental concern to, if not the direct topics of the grammar. *Marathi vyakaranache vyakarana* (Poona, 1969) by K.P. Kulkarni and G.M. Patil and *Marathiche vyakarana* (Poone, 1974) by Lile Govilkar are two more works written with a view to guiding students at higher level.

To conclude, the grammar of Marathi has been growing under the influence of Sanskrit and English traditions of grammar, and, in recent years, of linguistics. It has yet to discover its identity completely free from such influences and with a full awareness of the scope.

K.S.A.

GRAMMATICAL LITERATURE (Nepali). J.A. Ayton of the Fort William College, Calcutta wrote the first grammar of the Nepali language. His *A Grammar of the Nepali Language* (1820) was in English with Nepali examples in Devanagari.

This was followed by John Beam's *A Comparative Grammar of the Modern Aryan Languages of India* (1872) and A.F. R. Hoernle's *A Comparative Grammar of the Gaudian Languages* (1880) which sought to throw light on the grammatical structures of the Nepali language. Turnbull's *Nepali Grammar and Vocabulary* (1904) and Kilgour's *Paradigm of Nepali Verbs* (1907) were more intensive studies. But it was G.A. Grierson who carried out a scientifically systematic study of the language in his *Linguistic Survey of India*, Vol. IX, Part IV (1916) and Vol. I, Part I (1927). In importance it is only equalled by R.L. Turner's *A Comparative and Etymological Dictionary of Nepali Language* (1913).

Virendrakeshari Aryal's was the first Nepali grammar in Nepali and by a Nepali. It was written around 1903. The next grammatical work of importance was Jayaprithvi Bahadur Singh's *Prakrit vyakaran*, here 'Prakrit' meaning Nepali. But the truly standard Nepali grammar was *Chandrika Gorkha bhasa vyakaran* (1912) in five volumes by Rajaguru Hemaraj. Based on this was Somanath Sigdyal's *Vyakaran madhya-chandrika* (1919) which proved to be very handy and popular. So was Parasmani Pradhan's *Nepali vyakaran* (1920) of which a much more enlarged edition was brought out in 1970.

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Ke.G.

GRAMMATICAL LITERATURE (Oriya). The Oriya grammar in its beginning was mainly prescriptive instead of descriptive in nature. Following the Sanskrit model the rules for the Oriya language were prescribed and also imposed for correction. It has been only in the recent

years that a conscious attempt has been made for writing grammar based on modern, scientific and descriptive principles.

The Oriya grammar began with the missionaries and the enthusiasitc British administrators in the early thirties of the 19th century. Among the foreigners who contributed to writing Oriya grammar the names of Amos Sutton, A.F.R. Hoernle, John Beams, G.A. Grierson and A. Anderson may be mentioned.

An Introductory Grammar of the Oriya Language (Calcutta, 1831) written by Amos Sutton was claimed as the first Oriya grammar written in English. Sutton wrote this grammar to help the 'Honourable Company and their Governors to communicate with the natives of the province of Orissa'. According to Sutton, Oriya grammar consists of 3 parts, viz., letters, words and sentences. Speaking about the letters, he praises the Oriya alphabet, as every sound in the language is represented by its own proper character, which in its turn maintains its own proper sound in every situation in which it can be placed. About words, he says "Oriya words, in common with those of other languages founded upon the model of Sanskrit grammar, may be separated into two classes, viz., words to be discriminated, and discriminating words. The first class of words consists of nouns, or names of persons and things; and pronouns are substitute for nouns. The second class includes adjectives, verbs, and indeclinable articles, viz., adverbs, prepositions, conjunctions and interjections." He further observes, that, "By adding certain letters (prefixes and suffixes) to the original roots, a large number of words called verbal nouns are formed." The Oriya verbs are presented following the models of the Sanskrit grammar.

A Comparative Grammar of the Gaudian Languages (London, 1880), written by A.F.R. Hoernle, while giving a comparative discussion of seven languages, viz. Sindhi, Gujarati, Punjabi, Hindi, Bengali, Oriya and Marathi, points out a close structural resemblance of Oriya with Bengali and the Eastern Hindi, but does not give any special treatment of grammatical description of the Oriya language.

A Comparative Grammar of Modern Aryan Languages of India (3 Volumes, 1873), and *On the Relationship of Oriya to the Modern Aryan Languages* (JASB, 1883), written by John Beams are two important works. The former is a landmark in the study of the Oriya language. Beams, while giving a detailed comparative discussion on sound, noun, pronoun and the verb of the modern Aryan languages, points out that the spoken Sanskrit is the fountain from which the languages of Aryan India originally sprung; the principal portion of their vocabulary and the whole of their inflectional system being derived from this source. While establishing a close affinity between Oriya and Bengali, Beams points out that Oriya and Bengali, the most eastern members of the group, are distinguished by extreme simplicity.

On the comparative level the most significant contribution to Oriya grammar was made by George A. Grierson in his monumental *Linguistic Survey of India*. In 1921, Grierson in a letter to the Government of Bihar and Orissa suggested for a complete list of letters of Oriya alphabet and as a result of this Kashinath Das and Mrityunjay Rath prepared the list in 1924. Grierson, in his book, while giving a brief account of the Oriya language, emphasized the missionary attempts in publishing teaching materials, grammars and dictionaries. Comparing Bengali and Oriya he remarked that the advantage of Oriya over Bengali is that, 'as a rule, it (Oriya) is pronounced as it is spelt.' About the verbal system he says: "The Oriya verbal system is at once simple and complete. It has a long array of tenses, but the whole is so logically arranged, and built on so regular a model that its principles are easily impressed upon the memory." Speaking about the infinitive he says, "In this respect Oriya is in an older stage of grammatical development than even classical Sanskrit, and, among Indo-Aryan languages, can only be compared with the ancient Sanskrit spoken in Vedic times. This archaic character, both of form and vocabulary, runs through the whole language." He has discussed the case system, but he is silent about the syntax of the language.

A Grammar of Oriya Language was written by A. Anderson, the revised version of which was printed after 40 years in 1959, by the Canadian Baptist Mission, Serango, Orissa. In the introduction of this book, Anderson remarked: "Grammar does not try to lay down rules for what the living language should be, but it tries to find out what the inherent laws of the living language are." Though this view of Anderson sounds close to modern descriptive grammar, yet in actuality Anderson has tried to describe Oriya grammar in the model of Latin and Sanskrit. Following Latin and Greek he says that there are three genders, eight cases and two types of pronouns in Oriya and three simple tenses, eight compound tenses and four moods in Oriya verbal system. Although Anderson's account has many shortcomings, yet it contains more information about Oriya grammar than what may be found in earlier missionary grammars.

Oriya bhashara byakarana, compiled and edited by Maheshchandra Mohapatra and printed in 1982 by Gopabandhu Sahitya Mandira, Cuttack, was originally written by Gadadhara Bidyabagisha in 1806. The editor claims this to be as the first Oriya grammar written in Oriya. He says that this grammar was written in 1806 and before its publication it was taken in the manuscript form to England and preserved there in the India Office Library. This was first mentioned by James Fular Bloom Handt in the *Catalogue of Bengali and Assamese Manuscripts in the India Office Library* (Oxford University Press, 1924). The Bidyabagisha's grammar has 3 parts: the first part

includes Bengali grammar, the second part Oriya Grammar and the third part includes Sanskrit-Bengali-Prakrit-Oriya vocabulary list. Both Oriya and Bengali have been written following the Sanskrit models; as a result, the accounts include some examples which are not Oriya at all. But in this book a skeleton of the Oriya grammar is visible which discusses the Oriya alphabet, the sound system, the vocabulary and the spelling, the case system, the verbal system and the numbers. Though the book was written in the missionary language of the time it has some definite flaws, yet it remains a valuable document for historical and descriptive study of modern Oriya grammar.

In the 20th century attempts have been frequently made to prepare grammars of the Oriya language by the native scholars of Oriya. A historical grammar for the Oriya language was written by Gopinath Nanda as a part of the work entitled *Oria bhashatattwa* (1927). In this book Nanda has elaborately discussed Oriya alphabet, vocabulary, pronoun and case system. But the book remains incomplete as he died before completing the verbal section of the language.

Nilakantha Das, in 1920, tried to write an Oriya grammar free from the influence of Sanskrit categories. It was probably the first attempt at a descriptive grammar in Oriya. But his efforts were interrupted because of his involvement in the politics of the pre-Independence Orissa, and the book remained incomplete. A book on grammar was also written by Radhanath Roy, the poet, in the early part of the 20th century for use as a textbook in the schools of Orissa. This was wholly based on Sanskrit models and it discussed conventional categories.

Aspiration in Oriya and *Manisara bhasha* by G.B. Dhall, are two important texts on grammar published after Independence in the early fifties. In *Aspiration in Oriya* Dhall gives a detailed discussion of the phonetic nature of aspiration in Oriya. In *Manisara bhasha* while for the first time an account of a descriptive linguistics was introduced, emphasis was also laid on Oriya phonetics and grammar.

Conversational Oriya (1969), written by D.P. Pattanaik and G.N. Das, for the pedagogic purpose of teaching Oriya to foreigners, contains a systematic descriptive grammar of the language. A phonetic discussion in detail is attached to the book in the form of an introduction.

D.P. Pattanaik's *Oria bhasha o bhasha bigyan* (1985), published recently, though largely on Oriya linguistics and language teaching, contains some chapters on descriptive Oriya phonetics and teaching of grammar. This is an important book, and it contains discussion from the point of view of modern research in linguistics. It has illuminating accounts of Oriya grammar.

The Verb-piece in Oriya by B.P. Mahapatra is the first descriptive account of the verb piece in Oriya. Here Mahapatra discusses the verb roots, selected from different dialects and different varieties of conversations, with persons and tense-markers, auxiliary, etc, and negative constructions.

In addition to the above mentioned more important books on Oriya grammar, there are other books also by pandits and scholars, mainly written to be used as school textbooks. These have been largely written during the last 30/40 years and most of them have gone through a number of reprints. Some such books are: *Byakarana bodha* by Kulamani Dasa, *Abhinaba Oria byakarana* by Kanhaicharana Swain, *Naba byakarana* by Narayana Mahapatra, *Byakarana parichaya* by G.K. Brahma and D. Mishra, *Prabeshika byakarana* by Raghunath Mishra, *Sarbasara byakarana* by Narayana Mahapatra and Shreedhar Das. The Board of Secondary Education, Orissa, has also published a text on grammar, *Madhyamika Oria byakarana*, for high school students of Orissa. These books are conventional and traditional in the sense that they have largely followed traditional Sanskrit models and whatever materials they have used as illustrations are mainly taken from either Sanskrit or ancient Oriya literature sources. There are very few examples in these books from contemporary, conversational Oriya, neither are they modelled on the structure of contemporary, colloquial speech. Except for attempts by D.P. Pattanaik and B. Mahapatra, no serious effort has yet been made to write a complete account of Oriya grammar based on descriptive priniciples. In a way, the Oriya language which used to depend heavily on rural speech till Independence, has come to acquire a great deal of elasticity and newness because of changed socio-cultural conditions after Independence, particularly because of its new thrust towards town and an emerging new urban, industrial society. Any valid analysis of Oriya grammar today has to take into account the new categories and patterns of speech away from Sanskrit models. This is yet to be done.

Bij.M.

GRAMMATICAL LITERATURE (Pali). The tradition of grammatical compositions in Pali is comparatively late. Of the earlier works referred to in the Pali grammatical tradition, viz. *Bodhisatta* and *Sabbagunakara* are no more extant.

The word 'Veyyakarana' refers to general analysis of the topics of the *Tripitaka*, and their analytic elucidation. 'Nirutti' (Sanskrit 'Nirukti') or etymologies may also have been related to grammatical analysis of the Pali language.

The extant Pali grammatical literature is known to have grown under the three traditions ascribed either to their first teachers (acharayas), namely, Kachchana, Moggallana or to the principal work, namely *Saddaniti* of the Burmese tradition. The *Kachchana-vyakarana* by Kachchana (7th century A.D.) is the earliest work on Pali grammar and is mostly based on Sanskrit sources. It is

followed by a good number of grammatical compositions which are either based on it or elucidate its various grammatical suppositions. Of those, the commentary *Nyasa* or *Mukhamattadipani* by Vimalabuddhi who flourished sometime between 7th century A.D. and 11th century A.D., *Nyasappadipa* by the Sri Lanka-trained Burmese monk Chhapada (12th century), *Suttaniddesa* (1181 A.D.), a commentary on the above, *Sambandhachinta* (12th century) by Sangharakkhita, *Saddatthabhedachinta* (12th century) by Dhammasiri, *Rupasiddhi* or *Padarupasiddhi* by Buddhappiya Dipankara (13th century), *Balavatara* of Dhammakitti (1400), Silavamsa's poetic work and *Dhatumanjusha*, a dhatupatha based on the *Dhatupatha* of Panini and the *Kavikalpadruma* of Vopadeva, are worth mentioning.

A considerable literature has grown up on the *Kachchana-vyakarana* and this grammatical tradition is popularly prevalent in Sri Lanka and Burma where this tradition is living till today. Moggallana of Anuradhapura, Sri Lanka (12th century) wrote his famous Vyakarana under the name *Magadhasaddalakkhana* based on Panini's Ashtadhyayi, *Katantra-vyakarana* and *Chandra-vyakarana*. He himself wrote a vritti on this as well as a panchika which are the extant basic treatises on the Pali grammar. These works were followed by the *Padasadhana* of Piyadassi, a disciple of Moggallana, which contains a summary treatment of the former's work. Sthavira Rahula Vachissara wrote a commentary, in 1472, entitled *Padasadhanatika* or *Buddhipasadini* on the *Padasadhana* as well as a commentary entitled *Moggallanapanchikapadipa* on the *Panchika* of Moggallana, which is an exhaustive and thorough exposition of the *Vyakarana* of Moggallana. The *Payogasiddhi* by Vanaratana Medhankara (1300 A.D.) is by far the best grammatical composition in the Moggallana system.

The anonymous *Dhatupatha* contains the enumeration of verbs after Moggallana's *Vyakarana*. Burmese tradition of the Pali grammar based on the *Saddaniti* (1154 A.D.) in 27 chapters by Bhikkhu Aggavamsa or Aggapandita III (12th century) is practically based on the *Kachchana-vyakarana*. This also follows several works of Sanskrit grammars. The *Dhatvatthadipani* contains a collection of verbal roots (dhatus) by a Burmese monk Hingulavala Jinaratha of an unknown date.

Except these three grammatical traditions, several other grammatical works were also composed in later centuries of which *Vachchavachaka* by Dhammadassi (14th century), and its commentary by Saddhammanandi (1768), *Gandhadittha* by Mangala (14th century), *Gandhabharana* by Ariyavamsa (1436), *Vibhattyatthappakarana* (in 27 verses) by the daughter of the Burmese King Kyach-wa (1481), *Samvannananayanadipana*, *Niruttisangaha* and *Samvannanadipani* by Jambuddhaja (1651) may be mentioned.

The above Pali grammatical compositions may be grouped under four major categories: (a) original grammatical compositions, such as *Moggallana* and *Kachchana-vyakaranas* as well as *Saddaniti*, (b) Commentaries and sub-commentaries on the above, (c) Compendia and their commentaries dealing with various aspects of Pali grammar, (d) *Dhatupathas*, containing enumerations of verbal roots.

Most of the Pali works referred to above are prevalent in Sri Lanka and Burma and only a part of this considerably exhaustive literature is known and studied in India.

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K.S.

GRAMMATICAL LITERATURE (Prakrit). The Prakrit language falls mainly into three groups: (a) Inscriptional Prakrits, (b) Literary Prakrits and (c) Central Asian Prakrits. Inscriptional Prakrits date back from 4th century B.C. to 10th century A.D. and have a large number of regional shades and variations. They are in certain respects quite divergent from the literary Prakrits (extensively described by the traditional grammarians), but were not taken notice of by writers on Prakrit grammar. So is the case with the Central Asian Prakrits preserved in documents from Khotan and other regions of Central Asia. These Prakrits, due to their close contact with Iranian dialects, fall altogether apart from the Literary Prakrits as well as Inscriptional Prakrits from the main land in their phonology and morphology. The Literary Prakrits have a large corpus of texts, some as part of Sanskrit dramas wherein a dramatic convention demands use of Prakrit by certain classes of characters, and others as independent poems (lyrical or epical) and dramas. The most extensive and voluminous literature in Prakrit is Jaina canonical or semi-canonical literature.

Prakrit grammarians were the first to give a historical perspective to the study of language and most of them wrote Prakrit grammars in a historical framework taking Sanskrit to be the base and deriving different Prakrits from Sanskrit. The main dialects described historically by these grammarians are: (1) Maharashtri (The Western Prakrit), mainly the language of lyrical and gnomic compositions. (2) Shauraseni (The Central Prakrit), supposed to be the standard language used by the elite. This is the language used conventionally by queens, their female consorts, clowns and minor characters. There is, however, one whole drama composed in it, viz., *Karpuramanjari* by Rajasekhara. (3) Magadhi (The Eastern Prakrit) supposed to be used by dramatic characters of the lower strata of the society. (4) Paishachi (The North-Western Prakrit) indentified by some with the Dardic languages (intermediary

between the Indo-Aryan and the Indo-Iranian), assigned to the Pishachas (ghosts and evil spirits). The great *Brihatkatha* is said to have been composed in Paishachi but is no longer extant. There is very scanty material available in this dialect. (5) Ardhamagadhi (Central Eastern Prakrit) is the language of the Jaina canonical literature also called Arshabhasha (The language of the seers), which historically shares characteristics of Shauraseni and Magadhi. This again in close contact with Shauraseni and Maharashtri evolves itself into two other sub-dialects, Jaina Shauraseni and Jaina Maharashtri.

Vararuchi, the writer of *Prakritaprakasha* (in 12 chapters) is the first grammarian of Prakrit and has been most profusely commented upon by later writers such as Katyayana (6th Century A.D), Bhamaha (7th Century A.D.), Vasantaraja (14th Century A.D.) and Sadanada. Vararuchi makes Maharashtri as the focus and describes other dialects as deviations from it. He does not give any description of Ardhamagadhi. He calls Sanskrit the Prakriti (The source) and Prakrit as something derived from it. His is the most documented and comprehensive grammar of any Prakrit. He is followed by Chanda, the writer of *Prakritalakshana* (in 3 chapters), who gives a sketchy grammar of mainly the Central dialects and dismisses the others in one or two sutras. *Prakritakamadhenu* is still shorter (comprised of just 34 aphoristic rules) and is obscure at places. Purushottama (12th century) wrote an extensive grammar, *Prakritanushasana* (Extant only from the 3rd to the 20th chapter) and focuses more on Shauraseni. He calls Magadhi as Prachya (the Eastern Prakrit) and gives the characteristics of the sub-dialects of the Prachya such as Shakari, Chandali, Shabari and Takkadesi. Purushottama also describes the last phase of the middle Into-Aryan, viz., Apabhramsha and gives some distinctive features of three variations of Paishachi, Paishachika, Kekaya and Shaurasena-Paishachika.

After Vararuchi Hemachandra is the most important name in Prakrit grammatical tradition. His work is called *Siddhahemashabdanushasana* dealing with Sanskrit as well as Prakrit and Apabhramsha. It has a large number of commentaries. Hemchandra names Ardhamagadhi as the Arshaprakrita (the Prakrit of the seers) and others as Deshya (the common folk's Prakrit). His description of the Arshaprakrita (the language of the Jaina canonical literature) is very extensive. He has also described Apabhramsha alongwith its main dialects. He is closely followed by Trivikrama, anothr Jaina grammarian, the writer of *Prakritashabdanushasana.*

Amongst the later grammars which are more or less pedantic and imitative, some of the noted ones are *Shadbhashachandrika* by Lakshmidhara (who calls Apabhramsha a type of Prakrit), *Prakritasarvasa* by Markandeya (17th century) important for its citations and references of ancient grammarians and Prakrit texts and the best among the later ones, and *Prakritamanidipa* of Appaya Dikshita (17th century). Prakrit grammatical tradition is not as rigorously scholastic as the Sanskrit or the Pali grammatical tradition for two reasons: one, the standard Prakrit form could not be determined and secondly, the grammars were written much later than the flowering period of Prakrit. The main contribution of the grammatical tradition is that it provides tool to understand the evolution of the present day north Indian languages and further it gives an idea of the regional sub-cultures.

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V.M.

GRAMMATICAL LITERATURE (Rajasthani). Unlike other genres, grammar is comparatively of a recent origin, so far as Rajasthani is concerned. The question was judged in a right perspective and given due importance in the wake of the oriental studies which prompted a good many scholars to take up the task of language and literature in various fields. Side by side, some Christian missionaries also engaged themselves in preparing working grammars of various modern languages of the regions where they had to work for propagation of their faith. Chronologically speaking, H.S. Kellogg was the first known author who dealt with the grammar of the colloquial dialects of Rajputana in his *Grammar of the Hindi language* (1st edition, 1873). Kalicharan Bahal of the University of Chicago, while quoting Leonard Bloomfield, has pointed out that Kellogg worked under the mistaken 18th century Eurpean belief that the literary and upper class standard language was older and more true to a standard of reason than the local speech forms which were lower due to the ignorance and carelessness of common people. Kellogg has thus tried to prove that modern Rajasthani dialects are the offshoots of standard or 'high Hindi' language. Citing examples, he has attempted to bring home the phonological realisation of some grammatical morphemes of the variant forms in the colloquial dialects.

Ramakaran Asopa of Jodhpur was the first Indian grammarian who brought out his *Marawadi vyakarana* in the year 1896, at the biddings of the then ruler and the Prime Minister of Jodhpur state. Therein he has defined the language, its vowels and consonants and all parts of speech in their variant forms. The book was essentially

meant and designed to serve as a course book for people to know and study Marawadi. G.A. Grierson was the first scholar who gave the nomenclature of 'Rajasthani' to the language which was earlier known through its various dialects, prominent among which was Marawadi. He differentiated the Rajasthani group of dialects from western Hindi and established their closer affinity with Gujarati. In his *Linguistic Survey of India*, he has given specimens of all major and minor dialects and tried to establish their close relationship by providing comparative tables of grammatical forms in each of them. The salient features of the dialects have also been dwelt upon. Grierson has referred to the work of G. Macaliester who published specimens of fifteen dialects spoken in the territory of the state of Jaipur in the year 1898. The grammar part was also dealt with and a vocabulary was added in the index. Variant forms of all parts of speech, including the verbal forms in all tenses, moods, genders, persons and numbers, together with the indeclinables have been quoted. Thus, it may be taken as the second basic attempt to present a scientific study of a particular group of dialects and their grammars. Grierson has based a considerable part of his study on this book and given the credit to the author. L.D. Tessitori based his study of old western Rajasthani language on the contemporary oriental texts. The study was published in the *Indian antiquary* during the years 1914-16 under the title 'Notes on the grammar of the old western Rajasthani with special reference to Apabharamsha and Gujarati and Rajasthani.' It was done just seven years after Grierson had published his *Survey* in the year 1908. Tessitori successfully tried to search out the missing link between the modern Indian languages and Apabharamsha. His was the first historical grammar containing a philological study of word forms and the stages of development. Sunitikumar Chatterjee, an eminent linguist and philologist, delivered a series of three lectures on Rajasthani language at Udaipur in the year 1947, which were published in book form in the year 1949. While mentioning various earlier attempts on Rajasthani grammar, he has hinted at some of its specialities in his own view. He has also traced the chronological development of the language within the family of Indo-Aryan group of languages and its historical contacts with other groups. Attempts to present a comprehensive grammar of the language, as was done by Ramakaran Asopa in the preliminary stage, were made by Sitaram Lalasa and Narottamadas Swami in the years 1954 and 1960 respectively. The works are known as *Rajasthani vyakarana* (1954) and *Samkshipta Rajasthani vyakarana* (1960). Sitaram Lalasa has based his study on the dialect of Jodhpur district, while Swami has tried to give the standard forms of the language. Being an eminent linguist and philologist, his book deserves careful study. In recent years other devoted scholars have also presented grammatical and linguistic studies either of a particular dialect or a particular aspect of its grammar. The following deserve mention: M.L. Menaria, *Rajasthani bhasha aur sahitya* (Allahabad, 1949); W.S. Allen, *Some Phonoligical Characterstics of Rajasthani*, B.O.S.O.A. studies (Vol.20, 1957); *Aspirations in Hadauti Nominals, Studies in Linguistic Analysis* (Oxford, 1957); 'Notes on Rajasthani Verbs', *Malavi: ek bhasha shastriya adhyayan* (Jaipur, adhyaya, *Malavi: ek bhasha shastriya adhyayan* (Jaipur, 1960); H.L. Maheshwari, *Rajasthani bhasha aur sahitya* (Calcutta, 1960); Kailash Chandra Agrawala, *Sekhavati boli ka varnanatmak adhyayan* (Lucknow, 1964); K.L. Joshi, *Hadauti boli aur sahitya*, Rajasthan Sahitya (Udaipur, 1965); Bholanath Tiwari, *Hindi bhasha* (Allahabad, 1966); L.D. Joshi, *Vagadi boli ka svarup aur uska tulanatmak adhyayan* (Jaipur, 1977).

Prominent among scholars who are presently engaged in such studies are R.K. Vyas, Bikaner (Thesis on Bikaneri dialect), Govindshankar Sharma (Comparative study of Rajasthani dialects), B.M. Javaliya (Study of Mewati dialect). Studies on the dialects of Bundi and Balanera have been done by Sudha Sharma and M.R. Mehta. A thorough and scientific study with modern knowhow, is deemed to be a necessity so that a standard grammar of the language may be presented which may be acceptable to all dialects.

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Raw.S.

GRAMMATICAL LITERATURE (Sanskrit). In western tradition, 'Grammar' (from Greek grammatike) stands for that branch of the study of language, which deals with the inflexional forms, rules for their correct application, syntax and, sometimes, the phonetic system of the language and its representation in writing. It appears from Plato (Soph., 253b; Crat., 43le et al.) that the ancient Greeks considered orthography and etymology as important parts of grammar proper. The grammars of modern European languages, however, deal chiefly with the structure of the respective languages, rather than with their phonetics and etymology. In Sanskrit, the science of language is called 'Vyakarana' which is now accepted as a synonym of 'grammar' for all practical purposes. But the scope of 'Vyakarana' is much wider than that of grammar in the European sense. Sanskrit grammar includes phonetics, etymology, accentuation, syntax, word formation by declension and conjugation, and semantics. The word 'vyakarana' is derived from the root 'kri' with the prefixes 'vi' and 'a' and the suffix 'lyut', thereby, primarily meaning 'analysis' and secondarily, 'explanation of words by analysis' (vyakriyante shabda anena—Patanjali's *Mahabhashya*, Ahnika I, varttika 13), i.e. showing the etymology of words with a view to explaining them; and hence, Vyakarana is a branch of knowledge regarding the

science of speech, which consists of rules and examples ('lakshya' and 'lakshana') governing and describing the formation of words by analysis (*ibid.*, Ahnika I, varttika 19). Here the word 'grammar' is used in the sense of 'Vyakarana' in Sanskrit.

The urge to analyse 'speech', which is the basis of all grammatical literature, is allued to in the *Taittiriyasamhita* (VI.4.7) where it is said that the gods approached Indra and requested him to analyse speech (imam no vacham vyakuru) and Indra complied. Systematic grammatical speculations took definite shape very early in India, at least as early as the period of the Brahmanas. There is no doubt that, in the beginning, grammatical speculations were concerned with Vedic studies, i.e. correct chanting, understanding and ritualistic application of the Vedic hymns. Grammar was first developed as one of the six Vadangas (lit. limbs of the Vedas), i.e. auxiliary sciences related to the Vedas. One of the earliest mentions of the Vedangas, which presuppose the existence of Vyakarana may be met with in the *Shadvimshabrahmana* (V.7.2) of the *Samaveda.* Vyakarana is specifically mentioned in the *Gopathabrahmana* (I.12) of the *Atharvaveda* and the mention of some important terminology, viz. 'dhatu' (verbal root), 'pratipadika' (stem), 'naman' (substantive), 'akhyata' (verb), 'linga' (gender), 'vachana' (number), 'vibhakti' (declensional and conjugational endings i.e. inflexions), 'pratyaya' (suffix), 'svara' (accent), 'upasarga' (prefix) and 'nipata' (indeclinable), in the same text points to the fact that the science of grammar of the Vedic Sanskrit was well advanced during the Brahmana period. Some traces of grammatical study may be found in the *Shatapathabrahmana* as well. The *Chhandogya Upanishad,* VII.1.2) knew one branch of Vedic knowledge, called the 'Veda of the Vedas' (Vedanam Vedah) which, according to Shankaracharya, alludes to grammar, since the '*Rigveda* etc. are understood by splitting up the words etc. with the help of grammar' (Vedanam Bharatapanchamanam Vedam vyakaranam ityarthah; vyakaranena hi padadivibhagasa Rigvedadayo jnayante). The *Mundaka Upanishad* (I.1.5) specifically names Vyakarana along with other Vedangas. By the sutra period, Vyakarana was well established as a Vedanga as it is enumerated by name in the *Apastamba dharmasutra* (II.8.11).

Very soon, Vyakarana was universally accepted as the chief of the Vedangas (...Vedasya mukham vyakaranam smritam). Patanjali, the author of the *Mahabhashya*, declares that grammar is the principal among all the Vedangas and inspires his readers to direct their effort towards this principal 'limb of the Vedas' (pradhanam hi shatsvangeshu vyakaranam; pradhane he krito yatnah phalavan bhavati—*Mahabhashya*, Ahnika I). It is then obvious that the sole attention of early grammarians whose names are not preserved to the posterity but whose works have been hinted at in the Vedic texts, was directed to the analysis and understanding of the Vedic phase of the Sanskrit language, since they worked with the pious motive of preservation and interpretation of the sacred compositions. The Vedic language itself was not uniform; it differed from recension to recension (sakhas) of various samhitas. The most archaic form of the language is preserved in the hymns of the *Rigveda* and the latest one in the prose of the Brahmanas and the Upanishads. It may be presumed that the actual speech of the early priests and teachers deviated considerably from the dialects of the samhitas. The grammatical studies, therefore, were necessitated by the earnest desire of the teachers of different Vedic schools ('charanas'), to maintain the purity ('raksha') of the sacred writings, to understand them through the easiest methods ('laughu') to chant the hymns with correct pronunciation and accents ('svarato varnatah'), to apply the hymns in the rituals with necessary modifications ('uha'), to follow the ritualistic procedures unambiguously ('asandeha'), etc. This purpose of the early grammatical studies has been extensively discussed by Patanjali in his *Mahabhashya* (Ahnika I: rakshohagamalaghvasandehah prayojanam, exposition of the same and 'dushtah shabdah', etc.)

The earliest work which grammatically analyses the hymns of the *Rigveda* is seen in the *Padapatha* of Shakalya who must have been guided by earlier works. In the *Padapatha*, individual words appear separately, by disjoining the euphonic combinations ('sandhi') and indicating the components of compound words. The work presupposes enough grammatical knowledge, in particular, in indicating the dual number forms ending in long i, u, and e and the indeclinables ending in o, etc. ('pragrihyas'), and showing the changes of accents from 'samhita' (jointed text) to 'pada-patha' (word text). Shakalya was an acclaimed grammarian in his time and remembered as such by later authorities. A grammarian of Panini's stature considers certain grammatical views of the former most reverentially (Panini's *Ashtadhyayi*, I.1.6; VI.1.127; VIII. 3.19, 4.51). He must have written a treatise on grammar, which is no more extant.

To the oldest phase of Sanskrit grammatical literature belong the Pratishakhyas. The word 'pratishakhya' primarily means 'treatises, each concerning a particular recension (shakha) of a particular Veda.' It may, however, be deduced on the authority of old commentators that some of the pratishakhyas might have covered more than one recension of the same Veda. Though the pratishkhyas contian rudiments of grammar and grammatical terminology which may be applicable to classical Sanskrit as well, they are professedly concerned with the Vedic phase of the language exclusively (vide *Vajasaneyi-pratishakhya* of Katyayana, I.1-2). The important works of this class are: The *Rigveda-pratishakhya* of Shaunaka, with the commentary of Uvata; the *Riktantra-vyakarana*, a Samaveda-pratishakhya ascribed to Shakatayana (considered by scholars to have contained some interpolated post-Panini

material); The *Purshpasutra*, a Samaveda-pratishakya ascribed to the sage Pushpa, with the commentary of Ajatashatru; the *Vajasaneyi-pratishakhya* of Katyayna, with the commentaries of Uvata and Anatabhatta; the *Taittiriya-pratishakhya*, with commentaries by Mahisheya, Somaraya and Gargya Gopala Yajvan; two *Atharvaveda-pratishakhyas*, one by Shaunaka and the other anonymous. The *Rigveda-pratishakhya* of Shaunaka is in 'karikas' and the rest are in sutra form. The pratishakhyas contain rules governing the relation between the samhita-patha and the pada-patha, as well as instructions on pronunciation, accentuation, euphonic changes (sandhi), lengthning of vowels and the whole manner of recitation of particular samhitas. The pratishakhyas are important for the grammatical study of Sanskrit. They define and explain the terminology such as 'svara' (vowels), 'vyanjana' (consonants), 'hrasva' (short vowels), 'dirgha' (long vowels), 'samanakshara' (simple vowels), 'sandhyakshara' (diphthongs), etc., most of which were accepted by Panini and later grammarians. The pratishakhyas deal with Vedic phonology, accentuation, places of articulation of vowels and consonants.

Though they chiefly belong to the vyakarana group, the pratishakhyas overlap the areas of the Shiksha and Chhandas vedangas.

The *Nirukta* of Yaska (circa 8th cent. B.C.), though belongs to the Nirukta class of Vedanga, is a landmark in the ancient Indian grammatical literature. Yaska had many predecessors, but his is the only extant work of the class. In fact, Yaska's *Nirukta* is a commentary on the *Nighantu*, a classified list of Vedic synonyms. It extracts examples from the Vedic texts, predominant of which is the *Rigvedasamhita*. The contribution of Yaska to the grammatical study may be summed up as: he is the first among the known authorities who speculated etymologies of vedic words; he classified the parts of speech into four, viz. nouns (nama), verbs (akhyata), prefixes (upasargas) and indeclinables (nipatas; chatvari padajatani, namakhyate, chopasarganipatashcha—I.1) and discussed whether all nouns are derived from verbs or not. He tried to show the etymologies and etymological meanings of all the words in the extracts he drew from the vedic texts. He laid down some principles of etymology. He also considered certain aspects of the classical Sanskrit which he called 'bhasha' as opposed to the 'chhandas'.

The earliest extant systematical and full-fledged work on Sanskrit grammar is the *Ashtadhyayi* of Panini. The *Ashtadhyayi* contains 3995 aphorisms (sutras) which are pithy short sentences, divided into eight chapters ('adhyayas') whence comes the name of the work and each chapter is further divided into four quarters ('padas'). Panini had many predecessors; he mentions sixty-four earlier grammarians of whom Apishali, Galava, Gargya, Kashyapa, Chakravarmana, Bharadvaja, Shakalya and Shakatayana are most prominent. Panini deals with the vedic and classical phases of Sanskrit—the later more extensively. Panini flourished in the fifth century B.C., was the son of Panina and Dakshi and was born in a village named Shalatura, in the north-western part of India. His treatment of the grammar is highly scientific and precise. As he was most concerned with the economy of words, he uses some devices such as the technical use of the cases, ommision of verbs, leading rules which govern those which follow, algebric formulae in place of full words. The subjects treated in the eight chapters of his work may be summed up as: i) technical terms and rules of interpretation, ii) nouns in composition and case relations, iii) the primary suffixes, iv-v) secondary suffixes, vi-viii) the word in the sentence; but there are many occasions of interruptions in this scheme.

It is to be noted here that Panini's Vyakarana does not consist of the *Ashtadhyayi* alone. The Vyakarana is called 'panchanga' (lit. having five limbs) i.e. having, besides the *Ashtadhyayi*, four supplementary texts, viz. (1) *Dhatupatha*, (ii) *Ganapatha*, (iii) *Paribhashas* and (iv) *Linganushasana*. According to some authorities the *Unadisutra*, and not the *Paribhasha*, constitutes the third supplement. The *Dhatupatha*, rightly ascribed to Panini, is a register of verbal roots (dhatus), approximately two thousand in number, grouped under ten classes according to their conjugational variations. The available text of the *Dhatupatha* indicates the primary meanings of the roots, but the tradition holds that such indications are not Panini's; they are later additions (arthanirdeshastu adhunikah). The most important works on the *Dhatupatha* are the *Kshiratarangini* of Kshirasvamin (11th cent.), the *Dhatupradipa* of Maitreyarakshita (12th cent.) and the *Madhaviyadhatuvritti* of Sayanacharya (14th cent.). The *Ganapatha* is a supplement to the *Ashtadhyayi*, listing groups of words belonging to particular classes; the first word of each group having been mentioned in a particular sutra of the *Ashtadhyayi*, with 'adi' or 'prabhriti' (i.e. etc.). Its ascription to Panini is disputed by some modern scholars, but Panini's authorship of the *Ganapatha* is quite probable since correct interpretation of a number of the sutras presupposes the lists in the *Ganapatha*. The most important work on the *Ganapatha* is the *Ganaratnamahodadhi* of Govardhana (12th cent.). The paribhashas are formulations of guiding principles for correct interpretation of Panini's rules as well as for resolving apparent conflicts between two or more rules. In Panini's system there are different collections of the paribhashas, most acceptable of them is that which has been worked upon by Nageshabhatta (17th cent.) in his *Paribhashendushekhara* which, in turn, has been commented upon by dozens of later grammarians. *Linganushasana* is a short treatise, attributed to Panini, on the science of gender of Sanskrit words. Important commentaries on this treatise are: two glosses by Bhattoji Dikshita (16th cent.) and a commentary by Bhairavamishra (18th cent.).

Panini is not only a single grammarian but he is the fountain-head of an enormous and vigorous tradition. He is being reviewed, supplemented and commented upon since his own time till today. Many grammarians followed him, most probably the earliest one was Vyadi who composed the *Sangraha* comprising hundred thousand verses, only a few fragments of which are preserved in later works. The works of Bharadvaja, Sunaga, Vyaghrabhuti and Vaiyahrayapada who wrote 'varttikas' (critical and supplementary rules on the *Ashtadhyayi*) have been lost. Katyayana who was junior to Panini by a century or two, composed varttikas on 1245 sutras of Panini, which have been incorporated and commented upon by Patanjali in his *Mahabhashya*.

Patanjali's *Mahabhashya* is a monumental work in the tradition of Paninian grammar. He is believed to be an incarnation of Sheshanaga, resting place of Vishnu. That he flourished in the second century B.C. is supported by his mention of the Mauryas, Pushyamitra Sunga and a Greek invasion upto Saketa. He explains a great number of Panini's sutras and the *Varttika* of Katyayana. Though he generally defends Panini against the criticism of Katyayana, he himself is critical of the original, at some places; nevertheless, his veneration for Panini is great. The *Mahabhashya* has set a model for exegetical writings. It is written in a charming and lively conversational style. He often mentions matters from everyday life and hints at the social conditions of his time, which make his work more interesting and valuable. The *Mahabhashya* has been over and again commented upon, the earliest commentary was Bhartṛihari's *Mahabhashyadipika* which is preserved only in fragments. The next important one is Kaiyata's *Pradipa* (11th cent. A.D) which in turn has been commented upon by the versatile scholar, Nageshabhatta (17th cent. A.D) in his *Pradipoddyota*. There have been quite a few commentaries and supercommentaries on the *Mahabhashya* and *Pradipa*, e.g. *Uddyotana* of Annambhatta, *Ratanaprakasha* of Shivaramendra Sarasvati, *Narayaniya* of Narayanashastri, *Chhaya* of Vaidyanatha Payagunde, *Tattvaloka* of Rudradhara Jha, etc.

The earliest extant commentary (vritti) on the whole of the *Ashtadhyayai* is the *Kashika-vritti* of Vamana and Jayaditya (6th cent.), both known to be Buddhists. It shows some variants in the sutras of Panini and the varttikas of Katyayana. There are two well-known supercommentaries on the *Kashika-vritti*, viz. *Kashikavivaranapanjika*, also known as *Nyasa*, by Jinendrabuddhipada and *Padamanjari* by Haradatta.

Among other commentaries on the *Ashtadhyayi* mention may be made of the *Bhashavritti* of *Purushottamadeva* (11 cent.), the *Mitakshara* of Annambhatta (16th cent.) the *Shabdakaustubha* of Bhattoji Dikshita (16th cent.), the *Vyakaranasiddhantasudhanidhi* of Vishveshvara (17th cent.), *Vyakaranadipika* of Orambhatta (19th cent.) and an easy commentary by Swami Dayananda Saraswati (19th cent.). Commentaries and supercommentaries on the *Ashtadhyayi* and its redactions are written even today.

It is sure that the analysis of the Sanskrit language as presented by Panini in his *Ashtadhyayi* is quite scientific from linguistic point of view. The organization of the contents of the work, as described above, provides the students with a comprehensive knowledge of the structure of both the vedic and classical phases of Sanskrit. The *Ashtadhyayi*, along with the *Varttika* of Katyayana and the *Mahabhashya* of Pantanjali and the commentaries and supercommentaties thereupon, has risen to the status of an independent 'shastra', a subject of life-long study. It was gradually felt that the shastra, inspite of its depth and comprehensiveness, was of little help to those who wanted to learn the language quickly, to use it with accuracy and to study other shastras written in Sanskrit, because important topics of Sanskrit grammar such as definitions (saṃjna), euphonic changes (sandhi), declensions (shabdarupa), conjugations (tinnanta), feminine suffixes (stripratyaya), etc. have not been dealt with in particular chapters in a cohesive manner. Therefore, efforts were on, since as early as the 12th century to rearrange the sutras of Panini's *Ashtadhyayi* along with easy and concise gloss (vritti), to serve the practical purposes mentioned above. This new arrangement of the *Ashtadhyayi* is generally known as the 'prakriyakrama'. In all probability, the model for the prakriya system was provided by the *Katantra vyakarana* of Sharvavarman, which was in use since the 2nd cent. The earliest extant work of the new prakriya system is the *Rupavatara* of Dharmakirti (11th cent.). Dharmakirti has selected sutras from the *Ashtadhyayi*, which he considered useful to teach different grammatical topics and wrote a brief but easy gloss on the selected sutras. There are a few commentaries on the *Rupavatara*. The next work in the line, which deserves mention, was the *Rupamala* of Vimala Sarasvati (14th cent.). Then came the *Prakriyakaumudi* of Ramachandra Shesha (15th cent.) which became very popular for its treatment of all the sutras of the *Ashtadhyayi* and the erudition displayed in the gloss. There are several commentaries on the *Prakriyakaumudi*, most well-known of which are: the *Prakasha* by the author's nephew Shesha Shrikrishna and the *Prasada* by the author's grandson Vitthala. Another good work of the prakriya system is the *Prakriyasarvasva* of Melputtur Narayana Bhatta (16th cent.), the celebrated poet of the *Narayaniya*. The work covers the whole of the *Ashtadhyayi*. The *Prakriyasarvasva* was very popular in South India, particularly in Kerala wherefrom the author hailed. There are three commentaries on the work; one is by Keralavarman (19th cent.), other two are anonymous.

The fame of all the earlier prakriya works was eclipsed by the *Siddhantakaumudi* (also called *Vaiyaka-*

ranasidhhantakaumudi) of Bhattoji Dikshita, which is the most widely read text of Sanskrit grammar till today. The gloss of Bhattoji Dikshita is to-the-piont, erudite and easy. He wrote a commentary called the *Praudhamanorama*, on his own work to explain all the intricacies of the sutras as well as of his gloss. The commentary is terse and erudite. Other commentaries on the *Siddhantakaumudi* are: The *Tattvabodhini* of Jnanendra Sarasvati (16th cent.), the *Shabdendushekhara* (both Brihat and Laghu) of Nageshabhatta (17th cent.), and the *Balamanorama* of Vasudeva Dikshita (18th cent.). While the *Tattvabodhini* and *Balamanorama* are for the beginners, the *Praudhamanorama* and the *Shabdendushekhara* which embody much discussions and relevant controversies ('shastrartha') are meant for advanced students and scholars. A long chain of commentaries and supercommentaries have been written on both these works, till very recently. Nageshabhatta in his *Shabdendushekhara* has adopted the idom, epistemological terminology and technique of Navya, which models have been followed by later commentators. Negesha is, therefore, regarded as the father of the Navya Vyakarana tradition which flourished chiefly in Varanasi.

The literature of the Paninian school is too vast even to mention all the works. The study of Sanskrit grammar was so fascinating to Indian scholars that many grammars were written outside the Paninian school, though not totally free from the overwhelming influence of Panini and his successors, each starting a new school. Among the non-Paninian grammars, the foremost and the earliest is the *Katantra vyakarana* (also known as *Kalapa* or *Kaumara vyakarana)* of Sharvavarman (2nd cent.) who wrote his grammar on the basis of an older work, most probably the ancient *Kashakritsna vyakarana,* now lost. The *Katantra vyakarana* was supplemented by many grammarians of the school and there are several glosses or commentaries on it, e.g. Vritti by Durgasimha, commentary by another Durgasimha (9th cent.), Panji or Panjika by Trivikrama (13th cent.), Vritti by Pundarikaksha Vidyasagara, etc. Devanandin alias Pujyapada (5th cent.) wrote an excellent Sanskrit grammar, called *Jainendra vyakarana* which has been commented upon by many Jain grammarians. Another Jain Acharya Palyakirti (9th cent.) wrote the *Shakatayana vyakarana* (different from the ancient work of the same name). The *Chandra vyakarana* of Chandragomin (10th cent.) of Kashmir has now been edited and published. The *Sarasvatikanthabharana* of king Bhojadeva of Dhara (11th cent.) is an original contribution to Sanskrit grammar. The Jain acharya Kalikalasarvajna Hemachandrasuri's (11th cent.) *Siddhahemashabdanushasana*, with autocommentaries is a major work on Sanskrit and Prakrit grammar. Among other non-Paninian grammars mention must be made of the *Sarasvata vyakarana* of Anubhutisvarupacharya (12th cent.), *Siddhantachandrika* or *Sarasvatachandirka* of Ramasharma (17th cent.), *Mugdhabodha* of Vopadeva (14th cent.), *Supadma vyakarana* of Padmanabha (14th cent.) and two *Harinamamrita vyakarana-s* of Rupagosvamin and Srijivagosvamin (16th cent.). There are many commentaries on all these non-Paninian grammars.

Sanskrit grammarians not only presented the science of the language, but also developed a school of philosophy of their own, which is known as philosophy of grammar (Vyakarana-darshana). Vyakarana-darshana, as developed by the Paninians, was accepted as a school of Indian philosophy since very early times. Madhavacharya (14th cen.) devotes a chapter in his *Sarvadarshanasangraha* to the Paniniyadarshana, i.e the philosophy of the Paninian school of grammar. The grammatico-philosophical speculations may, however, be traced to some vedic hymns, e.g. *Rigveda*, i.164.45, IV.58.3 and *Atharvaveda*, I.1.1. The philosophical thinkings are found taking shape in the Paninian system from the beginning. Vyadi, the author of the *Sangraha* is known to the tradition to be one of the early propounders of the central concept of the grammarian-philosophers, viz. the theory of Shabda-Brahman or the 'Verbal monism'. The Vyakaranadarshana is further stabilised in the *Mahabhashya* of Patanjali. But the philosophical approach of the grammarians was evolved as a full-fledged school of philosophy by Bhartrihari (5th cent.) in his *Vakyapadiya*. He raised Vyakarana to the rank of a darshana, a discipline by following which one can attain emancipation. The *Vakyapadiya* has three 'kanada-s' or sections, viz. i) Brahmakanda, ii) Vakyakanda and iii) Prakirnakanda. The first Kanda (i.e. Brahmakanda), in its opening stanzas states the nature of the Brahman and sets forth the metaphysical tenets of the school. It describes Brahman as the eternal and undifferentiated 'word' principle (Shabdatattva) from which all the cosmos, all differentiation manifest. In the second kanda (i.e. the Vakyakanda), the author defines the concept of 'sphota' (which may be called the basic power of words to convey the meaning) and considers what a word is as a unit of communication. The third kanda (i.e. Prakirnakanda) deals with the meanings of individual words, obtained by an artificial but practical analysis of the sentence. There is an ancient commentary, called *Vritti* on the *Vakyapadiya*, upto the first part of the second kanda. The *Vritti,* as well as another commentary *Vivriti*, is ascribed to one Harivrishabha who is some times identified, not without reason, with Bhartrihari himself. Helaraja (10th cent.) wrote a commentary called the *Prakasha* on the whole of the *Vakyapadiya* but the portion on the third kanda only is now extant. Another commentary by Punyaraja is available on the second kanda only. Pandit Raghunatha Sharma of Varanasi has written a lucid and extensive commentary, called *Ambakartri* on the *Vakyapadiya* (Sampurnarvanda Sanskrit Vishvavidyalaya, Varanasi, 1963-1973).

Later grammarians have written quite a few works on the philosophy of Sanskrit grammar to elucidate the doctrine of sphota as propounded by Bhratrihari and his semantic considerations on the Sanskrit language. Of such works mention may be made of: *Sphotasiddhi* of Mandanamishra (8th cent.); *Sphotatattvanirupana* of Shesha Shri Krishna (16th cent.) and Kaundabhatta (17th cent.), *Vaiyakaranasiddhantalaghumanjusha* and Vaiyakaranasiddhantalaghumanjusha and *Vaiyakaranasidhantaparamalaghumanjusha* of Negeshabhatta. The *Shabdashaktiprakashika* of Jagadisha Tarakalankara and the *Shaktivada* of Gadahara Bhattacharya are very erudite works on Sanskrit semantics from Navya Nyaya point of view.

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S.M.

GRAMMATICAL LITERATURE (Sindhi). The earliest accounts of the Sindhi language are by Prinsep (1835), Ramos (1836) and Wathen (1836). Grammars prepared by Capt. Stack (1849), Munshi Udharam (1857) and Mian Muhammad and Munshi Pribhdas (1860) are quite authentic and meritorious works, primarily meant for teaching Sindhi to European officers and missionaries. But the first detailed grammar based on philological comparisions with Sanskrit and Prakrit was written by Trumpp (1872). During the same time (1872-1879), Beams also wrote a comparative grammar of modern Indo-Aryan languages, covering Sindhi, Punjabi, Gujarati, Marathi, Hindi, Bengali and Oriya.

Trumpp's detailed grammar (1872), is based mostly on quotations from his edition of *Shah-jo-Risalo* (1866), classical work of the 18th century sufi poet, Shah Abdul Latif. His treatment in many respects is in accordance with the pattern of Sanskrit grammar, starting with nine morphosyntactic classes—nouns, adjectives, numerals, pronouns, verbs, adverbs, post-positions, conjunctions and interjections. His work also deals with the conjugation of verbs and the formation of verbal phrases by means of auxiliary verbs to express widely different modalities. The sections on syntax deal with the semantic analysis of every part of speech, explaining the nature of concordance and expansion of subject and predicate in Sindhi. After Trumpp, Ali Kuli Faridun Beg (1883), Seymour (1884), Dulhamal Bulchand (1901) and others published grammars to be used as teaching manuals for Europeans. Vasvani (1892) was the first author to write the grammar in the Sindhi language, by using technical terms of Sanskrit/Hindi grammar.

Grierson's *Linguistic Survey of India* in Volume. VIII (1919) presents an account of standard Sindhi, specifically the 'Vicholi' dialect, along with specimens of Sindhi dialects, and list of words and sentences showing variations in different dialects. Dealing with verb conjugation, Grierson differs from Trumpp's analysis; he divides Sindhi verbs into two morphological classes: e conjugation—'radhi' '(you) cook' and u conjugation—'vathu' '(you) take', on the basis of different sets of inflection. Trumpp, though he divides Sindhi verbs into two syntactic classes, neuter (intransitive) and active (transitive), does not recognise different classes at the morphological level, stating that "a considerable number of active verbs which carry different inflections are dealt with as exceptions." Grierson postulates five cases—nominative, oblique, organic ablative, organic locative and vocative.

Qalich Beg's grammar in four parts (1916-21), dealing with morphology, syntax and rhetoric, is a significant contribution in the field. His account of Sindhi syntax is mainly based on Arabic, Persian and English rules of syntax. Grammars of Bherumal Mehrchand (1925-26), Haskell (1942) and Dayaram Mirchandani and Kishinchand Gidwani (part I,1943 part II,1945) are also quite authentic works.

Mirchandani's revised grammar (1965) is an important work published for secondary school students in Sindhi-Devanagari characters.

In the realm of syntax, spoken Sindhi makes frequent use of pronominal suffixes (or bound-pronouns) added to verbs and certain nouns and post positions, e.g. Chai-si '(you) tell him', Chavandasu-ni 'we shall tell them', jon-he 'your wife', d'erami 'my husband's brother', sanu-ni 'along with them', jed'ya-si 'equal to her'. These bound-pronouns are prominently used in colloquial and intimate speech. This feature distinguishes Sindhi and Multani from other Indo-Aryan languages. Most of Dardic (Kashmiri) and Iranian (Baluchi and Persian) languages also share this feature.

Linguistic material on Sindhi is written chiefly in English and Sindhi, less often in Hindi and Urdu. It is also significant to note a few contributions in other languages such as Trumpp's articles concerning historical development of Sindhi in German journals (1861-1862), Yegorova's 'Grammatical Sketch of Sindhi' in Russian (1964-1966), and also Kishinchand Jetley's contributions on the 'historical grammar of Sindhi in Sanskrit and Hindi' (1944-64, 1956). Some of the important works on grammar of Sindhi are:

A Grammar and Vocabulary of the Sindhi Language (Bombay, 1836) by W.H. Wathan; *A Grammar of the Sindhi Language* (Bombay, 1849) by George Stack; *Das Sindhi im Vergleich zum Prakrit an den anderen neuren Dialecten sanskritischen ursprungs (ZDMG* 15. 690 ff., 1861), *Grammar of the Sindhi Language compared with the Sanskrit, Prakrit and the Cognate Indian Vernaculars* by Rev. Ernest Trumpp (London and Leipzig, 1872); *A*

Grammar of the Sindhi language (Karachi, 1884) by L.W. Seymour; *Sindhi vyakaranu* (Sindhi Grammar 4 vols. Hyderabad, Sindh, I and II (1916), III (1921), repr. Hyderabad Sindh, I-III, 1960) by Qalich Beg; *Linguistic Survey of India* 8: 1, Indo Aryan family, North Western group: *Sindhi and Lahnda* (Calcutta, 1919) by Sir George A. Grierson; (Calcutta, 1919), *Vado Sindhi vyakaranu* (Comprehensive Sindhi Grammar, 2 vols., Hyderabad, Sindh, 1925, Karachi, 1926) by Bherumal Mehrchand; *A Grammar of Sindhi Language* (Karachi, 1942) by Charles W. Haskell; *Salisu Sindhi vyakaranu* (Easy Sindhi grammar, 2 vols., Hyderabad, Sindh, 1943, 1945) by D.V. Mirchandani and Kishinchand G. Gidwani; *The Phonology and Morphophonemics of Sindhi* (University of Pennsylvania, mimeographed, 1961) by Lachhman Mulchand Khubchandani; *The Arabic elements in Sindhi* (University of London, 1964) by Ghulam Ali Allana; *Morphology of Sindhi: A Descriptive Analysis of Vicholi, the standard Sindhi Dialect* (University of Poona, 1965) by Murlidhar Jetley; *Sindhi vyakaranu* (Sindhi Grammar, Bombay, 1965) by Dayaram Vasanmal Mirchandani; *Ilm lisan ain Sindhi zaban* (Linguistics and Sindhi Language, Hyderabad, Sindh, 1968) by Ali Nawaz A. Jatoi; *Alamkara ain chhanda* (Figures of Speech and Prosody, Delhi 1968) by Motilal W. Jotwani.

L.M.K.

GRAMMATICAL LITERATURE (Tamil). The oldest work extant in Tamil happens to be a work of grammar, the *Tolkappiyam*. This is an unusual feature; works of grammar are composed after creative literature, chronologically, the reason being that grammar arises on the basis of observation of literary and popular usage. It is possible that this principle is true of ancient Tamil too and there were creative works of literature before the *Tolkappiyam* came to be composed; it is certainly possible that all these literary works were lost and only the grammar survives today.

The date of this hoary grammar is shrouded in great uncertainty. There are scholars who claim that it must have been composed before 1000 B.C. There are again those who would bring it down to a date after the 5th century A.D. But an early date seems likelier on account of several reasons.

There is a short poetic passage appreciative of the *Tolkappiyam*, composed by Panambaranar who is belived to have been a junior contemporary of Tolkappiyar. In this, he eulogises the author as one well-versed in the Sanskrit grammar, the *Aindram*. Now, Sanskrit tradition tells us that *Aindram* was one of the nine grammars that were popular in the epoch before Panini and that they fell into disuse after the great Panini composed his monumental work. So, Tolkappiyar who is eulogised as having mastered the *Aindram* could not have flourished in the post-Paninian era. As Panini cannot be assigned to a date later than the 4th century B.C. Tolkappiyar should have flourished earlier than the 4th century B.C. It may be safe to assign the 5th century B.C. as the probable era in which Tolkappiyar flourished and wrote his grammar.

The *Tolkappiyam* is a truly remarkable work of grammar. Panambaranar in his eulogy states that Tolkappiyar observed the spoken langauge of the people and studied the literary language used by the poets before he composed his grammar. These two—the patois of the people and the language of poetry—form the two limits between which a language flourishes, the former, representing the limit of informality and the latter, that of formality and elitism. Throughout the work the grammarian provides the information regarding the rules that govern the spoken and written laanguages.

The rules are all presented, not in the form of prosaic sutras, but in elegant verse. They are lucid, simple and straightforward. Nowhere do we find any complexity introduced on account of conscious efforts at poetic beauty or a desire on the part of the author to show off; there is no obscurity created by a confussion in the mind of the author. Certain difficulties in the way of interpretation do arise, on account of the hoary age of the text; in the portion devoted to rhetoric, considerable misinterpretation is possible because the literary tradition on which *Tolkappiyam* is based has largely been replaced by new concept borrowed from Sanskrit. Despite these, *Tolkappiyam* is still read and discussed, reverentially quoted from and implicitly followed. Tolkappiyar must certainly be regarded as one of the few master-minds who have shaped human institutions effectively over an incredibly large span of time.

The work is divided into three major parts called 'adhikaranas', one each devoted to the letters, to the word and the syntax and (uniquely) to the subject-matter of poetry. Each part is divided into sections called 'iyal', naturally of varying length. Everywhere, the author presents his generalisations, always making it clear whether they pertain to the spoken or the written langauge; he then follows up with the exceptions, making it clear what part of the generalised image is affected by them and how.

In the first part of the *Tolkappiyam*, the author sets down the rules regulating the letters, as well as a detailed analysis of 'sandhi' in the langauge. The second part of the book deals with words and explains the rules of syntax. The third part is devoted to an elaborate discussion of poetry. In the western and Sanskrit traditions this area does not come under the purview of grammar, but in Tamil, grammar is treated as a comprehensive field encompassing all the ancilliary studies related to the production and enjoyment of literature and the spoken langauge. For example, there is an extensive analysis of the tradition of love poetry in Tamil.

Tolkappiyar legislates briefly in the fields of prosody

and figures of speech; as only three metres and two figures were known in his days these chapters are quite small. He adds a section on traditions where he devotes much attention to dimunitive and feminine forms. But the more important part of this section is devoted to the value attached to literary traditions and to a discussion of the nature of original and derivative works. Though the chapter on meters does not spend much time over the meters as such, there is a lengthy dissertation on various types of poetic modes and devices which indicates the extent of development of literary sense and of the art of writing and of criticism at that early point in the history of civilization.

Tolkppiyar's basic principles are respected and referred to even today and none of the works composed in the last 25 centuries has been able to supersede it. But a language changes, on account of the operation of a variety of forces. The need for a simplified text is felt by teachers and pupils; the method of presentation in the *Tolkappiyam* is logical but schools are better served by a psychological method and approach.

Hence a number of books came to be composed during this long interval; a feature of them all is that each one took up one or two aspects of grammar as widely understood in the Tamil land and none professed to cover the entire ground as the pioneer so effectively did. A monk belonging to the Jain sect who is believed to have flourished in the 13th century composed the *Nannool*. Though it is reputed to cover all the branches of grammar, today only its sections on letters and words are extant. But in these two branches it enjoys a position second only to that occupied by *Tolkappiyam*. Its author Pavanandi Munivar also composed a commentary in verse called 'Kandikai Pavanandi Munivar'. It is much indebted to another work of grammar called *Veerasozhiyam* which was composed probably in the 11th century.

The main difference we notice in this *Nannool*, which mainly justifies its production is that while Tolkappiyar followed the logical method to lay down the law the Munivar followed the psychological method suited for imparting instruction in schools. The later work multiplies the categories everywhere but mostly in a reasonable manner, the additional categories arising as a result of greater sophistication and experience. To give an example the number of auxiliary letters was given as three by Tolkappiyar; the Munivar counts as many as ten of them. The work has become so popular as to attract a number of commentaries on it.

There are quite a few other works of grammar composed on the sections, letters and words, faithfully following the *Tolkappiyam* and the *Nannool*. There is little that is fresh or innovative in them. The commentaries on *Tolkappiyam* parts I and II composed by Ilampuranar, Nachinarkiniyar, Senavaraiyar and Deivachchilaiyar are also available for the keen student of grammar who wants to pursue grammatical studies as a lifetime career.

Based on the rhetoric part of *Tolkappiyam* there arose a few works; the more notable among them are *Iraiyanar akapporul*, *Nambiyakapporul* and *Maran akapporul* all dealing with 'akam' or love. They add little of value to the wisdom of the great predecessor. For guidance on the 'puram' (subjects other than love) works like *Purapporul venba malai* came to be composed.

The *Tolkappiyam* referred only to two figures of speech; they grew in numbers with greater sophistication and the influence of Sanskrit. Dandi wrote a work which came to be known as the *Dandi alankaram*, owing a great debt to the Sanskrit *Kavyadarsha* of Dandin. Another work in this branch which enjoys a certain popularity is the *Maran alankaram* where the author displays a certain degree of originality and enterprise picking his example from a wide spectrum of classical works.

Just like the figures of speech, metres too had multiplied in the centuries after Tolkappiyar, needing detailed exposition. A Jain scholar Amritasagarar wrote two works the *Yapparun kalam* and a '*Karikai*' on it; these have become the standard works on the subject, holding the fort till today.

The above-mentioned five branches of grammar dealing with letters and words, akam, puram, figures of speech and meters, as the case may be, came to be known as the five grammars and scholarship in all of them was highly regarded. A sixth branch arose codifying the various genres of literature and legislating for the metre and other aspects meticulously; they came to be called 'pattiyal'. The best known work of this branch is the *Panniru pattiyal*. This group of books began to lay down more and more restrictive codes for the new genres which too multiplied in number in proportion to the deterioration in standards of creativity.

A.V.S.

GRAMMATICAL LITERATURE (Telugu). For a long time Telugu grammarians were under the influence of Sanskrit grammarians. Ancient scholars in Andhra thought that Sanskrit was the mother of Telugu language. But philologists proved that Telugu belongs to the family of Dravidian languages. They proved that the construction of Telugu language is similar to that of Tamil, Kannada and Malayalam.

The Andhra shabda chintamani is the first available text on Telugu grammar. Its authorship was attributed to Adikavi Nannaya. It was written in Sanskrit. In the 13th century Ketana wrote *Andhra bhasha bhushanamu*, following Nagavarma's *Karnataka bhasha bhushanam*. It is the first account of Telugu grammar.

All the above mentioned grammar books are in verse form. Telugu grammarians combined grammar, prosody, poetics, in the same book. Appakavi, Ganapanarapu

Venkata Kavi, Vinnakota Peddana, Kuchimanchi Timmakavi are some of the grammarians in Telugu. All the above mentioned grammar books are in verse form.

In 19th century Chinnaya Suri wrote the famous *Balavyakaranamu* in prose in the form of aphorisms. Bahujanapalli Sitaramacharyulu wrote *Proudha vyakaranamu.* Kandukuri Veeresalingam and Vavilkolanu Subba Rao also wrote some grammar books.

Most of the grammar books written so far are useful to understand and interpret the old classics, but they are not useful to understand or to write good prose on modern lines.

A good attempt was made by Vadlamudi Gopala Krishnayya to write a grammar for colloquial Telugu. With the help of modern linguistics it is being tried sincerely to evolve a modern grammar meeting the demand of present day society.

K.R.R.

GRAMMATICAL LITERATURE (Urdu). It is now an accepted fact that Urdu and Hindi are two literary and distinct forms of 'Khari Boli'. During the process of its development as a spoken form, when Urdu and Hindi were not distinguishable from each other, Khari Boli had many names, chief among them being 'Hindustani'. The history of Hindustani grammar is, therefore, the early history of Urdu grammar.

The first European who attempted the Hindustani grammar was, according to G.A. Grierson *(Linguistic survey of India*, Vol. IX, Part I), a Dutch envoy, John Joshua Katelaer who was the Dutch East India Company's Director of Trade at Surat and was accredited to Shah Alam Bahadur Shah (1708-1712) and Jahandar Shah (1712) as Dutch envoy. His contact with Hindustani led him to compile its vocabulary and frame its grammar under the title, *Lingua Hindostanica* in Latin in 1715. According to Grierson, Katelaer's grammar includes not only the Hindustani declensions and conjugations but also versions of the Ten Commandments, the Creed and the Lord's Prayer in that language. His grammar was followed by Schultze's *Grammatica Hindostanica* also in Latin. Hindustani words are given in the Persian script with transliteration. According to Grierson, Schultze was aware of the existence of Katelaer's grammar and had mentioned it in his preface. He ignored the sound of the cerebral letters and, in his transliteration, of all aspirates (consonants) also. He was aware of the personal pronouns but was ignorant of the use of 'ne' with the past tense of transitive verbs.

George Hadley's grammar appeared in 1772. It includes English Hindustani vocabulary. This was followed by a spate of books on Hindustani grammar, more noteworthy among them being the Portuguese *Grammatica Indostana* which appeared in 1778 and Labedeff's grammar which was published in 1801. His grammar betrays lack of adequate knowledge of Hindustani on his part. Says Grierson: 'Not only is its system of transliteration detestably incorrect but so is the whole account of the grammatical structure of the language.'

John Borthwick Gilchrist, noted for his zeal for the development of Hindustani which includes Urdu and Hindi, wrote a number of treatises on the grammar and prepared a comprehensive vocabulary of Hindustani. Chief among his contributions to grammar are: *The Oriental Linguist: An English-Hindoostanee Hindoostanee English Lexicon* (which includes introduction to discussion on its grammar, 1798); *The Antijargonist or Strangers Guide—Oriental Lingust* in two volumes (The first volume deals inter alia with Hindustani/Urdu grammar); *Grammar of the Hindoostanee Language; Hindoostanee Philology* (Comprise an English-Hindustani and Hindustani-English dictionary with a Grammatical Introduction)and *India Guide to the Hindoostanee* or *The Grand Popular and Military Language of all India Improperly Called Moor or Moorish* (begins with a discussion on Urdu grammar followed by English-Hindustani and Hindustani-English vocabulary vocabulary in Roman script). Details of other foreigners who wrote Hindustani grammar are as under:

John Shakespeare, *A Grammar of the Hindustani Language* (London, 1813); Captain W. Price in collaboration with Md. Salih Mirza compiled the *Grammar of the Three Principal Languages, Hindoostanee, Persian and Arabic* (1823); Wiliam Yates, *Introduction to the Hindostani Language* in three parts viz. Grammar, Vocabulary and Reading lessons (Calcutta, 1827); W Andrew, *A Comprehensive Synposis of the Elements of Hindoostani Grammar* (London); Garcin de Tassy, an article entitled, 'Analyse des grammaires Hindostanie orginales institutees *Sarf-e-Urdu* et *Qawaid-e-zaban-e-Urdu*' published in Journal Asiatique, 1838; James R. Balantyne, *Grammar of the Hindustani Language* with brief notices of the Braj and Dakhani dialects (1842); Arnot Sanford (i) *A New Self-instructing Grammar of the Hindustanee Tongue* (the most useful and general language of British India in the oriental and Roman characters) and (ii) *Grammar of the Hindustanee Tongue in the Oriental and Roman Characters*, with a selection of easy extracts for reading in the Persi (sic)-Arabic and Devnagari characters with a vocabulary and notes by Duncan Forbes (London, 1844); Sir Monier Williams, *Rudiments of Hindustani Grammar* (London 1860) also edited, *A Practical Hindustani Grammar* by Cotton Mather (London 1862); John Dowson, *A Grammar of the Urdu or Hindustani Language* (London, 1872); John Platts, *A Grammar of Hindustani or Urdu* (1874); Palmer, *A Simplified Grammar of Hindustani, Persian and Arabic* (London, 1882); J. Vinson, *Elements de la grammaire Hindoustanie* and Prochnow Q. Qettlow, Hindustani Grammar in German.

The first Urdu speaking Indian to attempt Urdu grammar was Inshaalla Khan 'Insha'. He wrote the first part of the book, *Darya-e-Latafat* (originally entitled *Irshad-e-Nazimi/Bahr-e Sa'adat)* in Persian dealing with Urdu grammar, during the reign of Nawab Sa'adat Ali Khan in 1802 which was first published in 1848 at Murshidabad. The book is a monumentl work. Besides rules of Grammar, the book contains specimens of speeches of various linguistic groups belonging to different localities in Delhi.

In 1816, Bahadur Ali Husaini published from Calcutta an abridgement of Gilchrist's, *Grammar of the Hindoostanee Language* in Urdu under the title, *Risala-e-Gilchrist* Md. Ibrahim Maqbah published *Tuhfa-e-Elphinstone* (dedicated to Elphinstone, Governor of Bombay) from Bombay in 1823. In addition he published *Taleem Nama* (Lessons in Urdu grammar, letter writing etc.) in 1847.

Sir Syed Ahmed Khan also took interest in writing Urdu grammar. He wrote *Qawaid-e-sarf-o-nahv-e-zaban-e-Urdu* in 1840 when he was only twenty-three years old. The book is, however, of an elementary nature dealing mainly with Urdu infinitives. Imam Baksh Sahbai, a great scholar of Persian and Arabic wrote a book on Urdu grammar which includes a list of Urdu idioms and proverbs at the end of the book. One Maulvi Ahmed Ali Dehlavi wrote *Faiz ka Chashma* which was published from Delhi in 1845. The noted Urdu poet, Ismail Meerathi, wrote two treatises on *Elementary Grammar of Urdu* for school going children. Md. Husian Azad wrote *Jami-ul-Qawaid* which was first published from Lahore in 1898.

In the beginning of the 20th century, when the teaching of grammar was included in the school syllabus, a number of textbooks on grammar like *Risala-e-Qawaid-e-Urdu,* and *Mumtaz-ul-Qawaid*, etc. were prepared by educational publishers as per the prescribed curricula. Maulvi Abdul Haq prepared *Sarf-o-nahv-e-Urdu* and Md. Ansarulla, *Urdu sarf* and *Urdu nahv.*

Most of the textbooks on Urdu grammar suffered from the common defect of being designed on the pattern of Arabic grammar. Taking clue from John Platt's Urdu or Hindustani Grammar, Maulvi Abdul Haq designed his Urdu grammar, *Qawaid-e-Urdu* on the pattern of convention of English grammar. *Qawaid-e-Urdu* was first published from Aurangabad in 1936. It is by far the most popular Urdu grammar. Ismat Javid wrote the first descriptive grammar of Urdu in the light of the latest progress made in the field of grammar writing in Europe, under the name *Nai Urdu qawaid* which was published from New Delhi in 1981.

I.J.

GRAMYA (Hindi) is a collection of poems by Sumitrananda Pant consisting of the poems of the second phase of his creativity (the first and the third phases being those of chhayavad poetry and *Swarnakavya* respectively), published by the Bharati Bhandar, Leader Press, Prayag in 1940. This collection of 52 poems is dedicated to another celebrated Hindi poet viz. Narendra Sharma. As is evident from the name of the collection, most of these poems have folk life, rural nature and rustic ethos as their main theme. Some of the poems are reflective, e.g. 'Mahatmaji ke prati', 'Sanskriti ka prashna', 'Bapu' and 'Ahimsa'. It can be safely stated that *Gramya* primarily projects the thinker in Pant more clearly than in his other works. The emotional idealistic sensibility of 'Chhayavadi' period appears to have been replaced by a rational experience which, though rooted in the world of anomalies, ugliness, wants and frustrations, cherishes the dreams of a lofty and bright future. Pinpointing the identity of the poems of *Gramya,* Pant himself declared in the foreword of *Gramya*: "The reader would find herein only an intellectual sympathy with the rural folk." It is generally asserted on the basis of the above statement of the poet that he was basically a poet of beauty, and could not, therefore, identify himself with the agony, resulting from the ugliness and anomalies of life.

As far as the craft of these poems is concerned, Pant has himself said in the beginning of one of his poem entitled 'Vani' in this collection:

> Tum vahan kar sako, jan man mein mere vichar,
> Vani mere! chahiye tumhain kya alankar.

(If you could only carry my feelings and ideas to the people, do you, my speech! need ornateness of any sort?)

In the reflective speech of the content and the inornate, communicability of the style, one can discern in the *Gramya,* the shape of things to come during the post-chhayavad period.

T.N.B.

GRAMYA (Sanskrit). Derived from the substantive 'grama' (a village) with the secondary suffix 'yat' (Panini, IV.2.94), it primarily means any living being born or anything produced, in a village. The word occurs in the *Rigveda* (X.90.8) as an adjective of animals (gramyah pashun i.e. animals such as cattle, horses, etc., domesticated in villages, contradistinguished from the wild ones —aranyan pashun). Panini also uses the word exactly with the same connotation (gramyapashusangheshu—I.2.73). The word is frequently used in the dharmashastra to denote anything related to a village (e.g. gramyani karyani—*Manu*, VII. 120) or anything produced in a village (e.g. gramyam aharm—ibid., VI. 3). It is also used to denote a villager (e.g. gramyechchhaya, 'as per the wish of the villagers'—*Yajnavalkya*, II. 166). It must have been noticed at a very early period that the inhabitants of rural

areas lacked in the sophistication of behaviour, in particular of speech, which their urban counterparts had, and this fact contributed to the gradual change in the shades in the meaning of the word, slowly adding to it a derogatory connotation. The gramyas (villagers) became degraded in the eyes of the nagaras (city-dwellers). The word gramya acquired the same connotation as that of the Hindi word 'ganwar' or the Bengali word 'gainya'. As early as the age of the *Mahabharata*, gramya acquired an additional, rather debasing sense of 'indulgence in sensual pleasures', (*Mahabharata*, XII.110.17 Chitrashala Press). It is interesting to note in this context that Amarasimha, the celebrated lexicographer, takes the word gramya straightway as a synonym of 'ashlila' i.e. obscene (*Amarakosha*, I.6.19).

In the parlance of the literary people, gramyata became known to be a defect of linguistic usage. The Prakrit dialects, devoid of the sophistication and refinement of Sanskrit and widely used by the rustic people (gramya janah) in their day to day practical life, were branded as gramya. Even Sanskrit words and usages that were not accepted by the people of refined taste and not used in literary compositions were known as gramya. This notion about the gramya speech was at the root of the concept of the poetic blemish (kavyadosha), called gramya. Now, one may ask what is the specific type of words which, having been gramya, give rise to the blemish in question. Vamana, in his *Kavyalamkarasutravritti* (II.1), attempts at a precise definition of gramya words. He holds that an idiom used exclusively in pupular parlance (lokamatraprayukta) and not in serious writings (na shastre) is gramya. He illustrates gramya by a part of a verse, 'katham roditi phutkriteyam' (why is she lamenting so bitterly?) and also by words such as 'talla' and 'galla'. His commentator, Gopendratippabhupala, further explains that the word 'phutkrita' is gramya, since it has scarcely been used in poetry, so are the words, such as talla and galla in the hemistich of a verse, quoted by him, 'tambulabhritagallo'yam tallam jalpati manavah'.

The concept of the blemsish of gramya, though recognized by as early an authority as Bharata, has not been much developed in the tradition of the Sanskrit rhetoricians. Bharata notices the gramya as one of the three categories of the blemish 'bhinnartha' and defines it simply as 'asabhya' (uncivilized—*Natyashastra*, XVI.90). The celebrated author of the *Abhinavabharati*, does not attempt to explain the definition, nor does he present any of his own. He records an illustration: 'bhadre bhajasva mam, idam te dasyami' (O noble lady, please accept me; I will give you this i.e. such and such things as presentation). We can read in this example that, in the opinion of Abhinavagupta, not only the unrefined words, but also such explicit invitation of love to a lady, that too with a naked allurement, i.e. an uncivilized way of expression, may constitute the blemish. Hence, the blemish of gramya is not only 'shabda' (concerning the words) but also 'artha' (concerning the sense). Old rhetoricians like Dandin and Bhamaha have not attached much importance to this blemish of poetry.

Mammata, the author of the *Kavyaprakasha*, toes the line of Vamana in defining the gramya (gramyam yat kevale loke prasiddham—VII. 72). But his example of gramya, 'kati' (hip, buttocks), does not appear to be very happy to some of his learned commentators who object that the same word has been used in many serious writings (shastre'pi prayuktatvad), and hence cannot be an example of gramya. It can, however, be said in defence of Mammata that the word kati in the aforementioned sense (particularly to describe the hip of a woman) has never been used by great classical poets like Kalidasa or Bhavabhuti. They prefer 'shroni' and sparingly use 'nitamba' (e.g. shronibharadalasagamana—*Meghaduta*, II.19).

Vishvanatha Kaviraja, the author of the *Sahityadarpana*, enumerates gramya as a blemish of both the shabda and artha types. He accepts Mammata's example 'kati' as a shabda dosha and cites a verse hemistich, 'svapihi tvam samipe me, etc.' as an example of the artha gramya blemish. The gramya is considered a blemish since, like all other blemishes, it also hampers the chief purport of a poetic composition and thereby causes hindrance to the relish of the aesthetic experience which is the sole purpose of hearing a poem or observing a dramatic performance.

The poeticians and rhetoricians are well aware of the fact that gramya is not a permanent (nitya) blemish, i.e. it is not a blemish under all circumstances. In certain cases, it may, like many other blemishes, turn to be a poetic quality (guna). Both Mammata and Vishvanatha maintain that gramya is a quality when incorporated in the speeches of lower characters (adhama patra), such as a jester (vidushaka), a companion (vita), or a servant (cheta). Under such circumstances, it produces the sentiment of humour (hasyarasa).

It must be borne in mind that the authorities on Sanskrit poetics and rhetoric do not identify gramya with ashlila (obscene). In utter disagreement with the suggestion of the lexicographer Amarasimha, they draw a fine line of distinction between the two and define the blemish ashlila, separately.

S.M.

GRIERSON, SIR GEORGE ABRAHAM (English/Maithili; b. 1851, d. 1941) was well versed in Maithili, Kashmiri and generally all Indo-European languages and literatures of India. He was born at Glenageary in Dublin. Grierson worked for most of the years of his life on the languages of India. He was the son of George Abraham Grierson, LL.D., Queen's Printer for Ireland. He was educated at St. Bee's school, Shrewsbury, and Trinity College, Dublin (Exhibitioner). While a student of Mathematics in Dublin, he won prizes in Sanskrit and

Hindi. He went to Bengal in October 1873 and entered the Indian Civil Service. He became an inspector of schools in Bihar in 1880 and thereby got an opportunity to work in the cultural centre of Maithili speaking areas, Madhubani, for a number of years. His association with Maithili speaking people was so intimate and sincere that even today the chief market-place in Madhubani is called the Grierson Market (actually 'Gilesan Bazar'). In 1898, he became Additional Commisioner of Patna, and opium agent, Bihar. In addition to carrying out his duties in a succession of government posts he was all along devoting much of his time to language research. He was appointed in 1898 as Superintendent of the great venture known as *The Linguistic Survey of India* by the Government of India, and for the next 30 years he was responsible for gathering a vast amount of data in nearly 8000 pages of 19 volumes. The Survey was a triumph of organisation and yielded an inexhaustible mine of information. In addition to vocabularies for most of the languages and dialects, skeletal grammars and brief texts were also included.

In 1902, he retired from the Indian Civil Service, but he continued to direct this work from his home in Camberley.

In 1894, he had been awarded 'C.I.E.' In 1912, he was knighted, and in 1928 the title of the 'Order of Merit' was conferred on him. He had taken Ph.D. from Halle in 1894, D.Litt. of Trinity College, Dublin in 1902 and was elected a member of the Asiatic Society of Bengal and of the Royal Asiatic Society, the Foklore Society and the other learned societies.

The first of his enormous output of papers, reviews and books appeared in 1877. His studies in Maithili language and literature started ever since his appointment at Madhubani in 1880 and lasted all along his long life. The first fruits of his labours were published as 'An Introduction to the Maithili Language of North Bihar, containing a grammar and a chrestomathy'.

Then other papers followed: 'A Handbook to the Kaithi Character,' 'Seven grammars of the Bihari Dialects', 'Bihar Peasant Life' and 'The Modern Vernacular Literature of Hindustan'. He published several other valuable pieces of Maithili literature in 'Twenty-one Vaishnava Hymns', Manabodha's *Krishnajanma* (both in the *Journal of Royal Asiatic Society*, Bengal), 'Songs of Dina Bhadri' (*Zeitschrift Deutschen Morgenländischen Gesellschaft*, Leipzig), and other notes. The most valuable contribution, however, on the beginnings of modern prose literature in Maithili was made by him in the short account of the Maithili language and literature appended to Part II of the Volume V of *The Linguistic Survey of India*, in which he first held out that the Serampore Mission published the first vernacular translation of the Bible in the 'Chhika-Chhiki dialect of Maithili.' But like a true researcher when he had searched for its copies all over the world, he frankly came out with the conclusion that this information was uncorroborated by facts. He was the first to publish Maithili works in the Devanagari script and as such introduced a special diacritical mark for the peculiarly different pronunciation of the Maithili vowel sound for 'ai'. This innovation was not acceptable. He continued his interest in Maithili studies even after his retirement.

Despite these studies on Maithili language and his sincere scholarly efforts to give it proper status, he was inadvertantly responsible for creating an impression that Maithili was, along with Bhojpuri and Magahi, just another dialect of the language of Uttar Pradesh. It happened when he made an attempt to study the languages around the Aryan India. Beams wrote in *Indian Antiquary* of July 1, 1885 while reviewing Grierson's *Seven Grammars of Bihari Dialacts*: "All round the outer edge of Aryan India is a circle of kingdoms or provinces, Bengal, Orissa, Maharashtra, Gujarat, Sindh, Punjab, Nepal; and the 'Indian', or as the Muhammadans called, it, the Hindi, spoken in each of these places came by degrees to be called Bengali, Oriya, Marathi and so on. But in the centre there remained a vast area for which no special name was found: it was merely Hindi and its language or languages were all merely Hindi. It has long been known that under the general term were included forms of speech differing very widely from each other, and it only remained for some scholar to enquire into the subject and classify these various forms, referring them to their proper relationship. Grierson has done this for the eastern part of the hitherto undefined area, and he has therefore a perfect right to give a name to the form of speech whose independence he has successfully established."

It was in this manner that a new language called 'Bihari' was introduced by Grierson into the group of modern Indian languages. He took pains to maintain its independence but in common parlance it came to be just an appendage to the language of Uttar Pradesh. The reason why this impression was created is not far to seek. Grierson grouped under Bihari three speeches—Bhojpuri, Magahi and Maithili. Now while Magahi and Maithili could have been called the speeches of Bihar and could have easily got for themselves a separate identity as the 'Bihari' language, the inclusion of Bhojpuri under it created a different impression. For, Bhojpuri 'belongs rather to the U.P. than to Bihar' (*Linguistic Survey of India*, Vol. V., Part II, p. 34). 'It was from its neighbourhood that the famous Bundelkhand heroes Alha and Udal, traced their origin, and all its associations and traditions point to the West and not to the East' (*Linguistic Survey of India*, Vol.V, part II, and Sunitikumar Chatterjee, *Origin and Development of the Bengali Language*, Vol. I). The number of Bhojpuri speakers is larger in U.P. than in Bihar; they are spread over five districts in Bihar but in ten districts in U.P. The number of Bhojpuri speakers is so large, nearly three times as much as the speakers of Maithili and Magahi put together, that

the new language Bihari conveyed the status of Bihari as equated with Bhojpuri which is called 'Madhesi', (Madhyeshiya or belonging to the Central or Aryan India whose language is Hindi).

Moreover, this new language was confused with a hybrid form of Hindustani which is made current by the Avadhi speaking Muslims of Bihar (*Linguistic Survey of India*, Vol. V. part II).

Thus much against Grierson's intentions, Bihari could not be taken as an independent language, though in the meanwhile it had placed Maithili under the cloud, giving it the subordinate position of a dialect of Bihari Hindi. Happily today this misunderstanding has been cleared and Maithili stands vindicated as an independent Modern Indian Language.

Of other works by Grierson perhaps the *Dictionary of the Kashmiri Language* deserves special mention.

J.M.

GRIHADAHA (Bengali) is a novel by Saratchandra Chattopadhyay. Published in 1920, it appeared serially in the monthly literary journal *Bharatabarsa* during 1916-1919. The novel revolves round the relationship of three principal characters: Mahim, a sensitive inward-looking young man, who keeps his joys and sorrows entirely to himself; Suresh, his boyhood friend, rich, sacrificing and compulsive; and Achala, a young, educated Brahmo woman. Mahim falls in love with Achala despite her Brahmo background and Suresh, seeking to rescue his friend from what he considers a calculating Brahmo family, gets infatuated with Achala. He betrays his friendship by surreptitiously reporting to Achala on the penury of Mahim, repents the betrayal, but piqued by Mahim's apparent indifference gets more and more entangled with the affairs of Mahim and Achala. Mahim and Achala marry, retire from Calcutta to Mahim's village, where Achala meets Mrinal, a young woman married to an old man. Achala suspects love between Mahim and Mrinal and gets incensed with Mrinal's efficient house-keeping, strong affection for her husband and Hindu ideas of womanhood and wifely duties. She gets somewhat bored with the uneventful village life which gets hotted up with the sudden arrival of Suresh in the village. The relation between the couple and Suresh gets tense, culminating with Achala's leaving for Calcutta in the company of Suresh after Mahim's ancestral home is burnt down, the event from which the title of the novel is drawn.

Mahim, however, has to be brought down to Calcutta, severely ill, by Suresh. Convalescing Mahim and Achala leave for Jubbalpur and Suresh decides to join them on the journey. At dead of night, during the travel, on a stormy rain-lashed intermediate station, Suresh again betrays his friend, by falsely telling Achala that they have to change trains and takes her out to Dehri. Suresh falls ill, and gets shelter in a rich Bengali family which assumes Suresh and Achala to be a married couple. After recovery, Suresh decides to buy a house for Achala, but things take another violent turn when Mahim arrives at Dehri as a tutor for the rich family. Suresh leaves for a village stricken by plague to treat poor villagers, he having a medical degree and Achala finds him dying there. Mahim arrives at the village, arranges the cremation, leaves for Calcutta, promising Achala that he will find her a home for women.

The novel is considered one of the writer's major works, if not the very best. Constructed on a tight frame, with rapid development of the plot, dramatic twists and turns, the novel depicts the strange ways a woman's mind travels. It has a perfected form of the 'psycho-ethical' novel, which the writer proposed to introduce in Bengali literature. The conservative Bengali reader of the time was, of course, scandalised by the infatuation of a married woman for a man other than her husband. It is supposed to be strongly influenced by Rabindranath Tagore's novel, *Ghare baire*. The novelist consciously tried to make the psychological convolution of Achala believable, because his second novel *Biraj bau*, dealing with the moral lapses of a woman, was characterised by contemporary critics as implausible.

The novel has been translated into major languages of India including Hindi, Tamil, Kannada, Gujarati, and Telugu, with many versions, in each language. For instance, in Kannada we have three versions (*Argin mane* 1950, *Mane suttitu* 1965, *Grihadaha* 1969). It had been filmed also, first in Bengali (1936), by the New Theatres, directed by Pramathesh Barua. The drama version of the novel, staged at Nabanatyamandir under the direction of Sisir Bhaduri, was however a failure.

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Ni. G.

GRIHAPRAVESH (Gujarati) is a collection of short stories by Suresh Joshi published in 1957. Suresh set new trend in modern Gujarati short stories. In the preface of the book, he has clarified his conception of a short story. In short story, according to him, the element of incident should be completely eliminated. He laid stress on the form of short story than the content. So in the stories of *Grihapravesh* he depicts a particular mood at several levels of consciousness. At first sight one may find the continuation of traditional short story but at the close of the book one finds that human relations have undergone a total change. The human image is different and the presentation of the situation attains a symbolic value. Through various experiments in the construction, the

writer tries to enlarge the original contexts, and he deliberately tries to do away with incidents. In several of his stories like 'Kurukshetra' (battlefield), 'Kurmavatar' (Incarnation as tortoise), 'Narvanar katha' (episode of human being and monkey), 'Thingdun' (Pakh), 'Ek mulakat' (an interview) and 'Vartul' (circle) social context has been obliterated and he depicts loneliness, disillusion and void of the modern man. In the absence of social consciousness, man who has become weightless, tries to find some support in the space. Labhshanker, the hero of 'Kurmavtar' is a man who, having awakened from sleep, doubts his own existence and tries to ascertain his existence by grasping objects of his small world through his senses. Thus *Grihapravesh* sets in motion a modernist trend in Gujarati short stories.

C.M.

GUIDE, THE (English), one of the best of R.K. Narayan's novels, presents through the comic mode the intensely serious story of an ordinary crook turning into a holy man, in spite of himself. Raju, just out of jail, is sitting by the riverside, uncertain of his next move, when a simple villager Valan accosts him, thinking him to be a holy man. With the sure knowledge of human psychology which made him a very successful tourist guide, Raju impresses Valan with his 'wisdom'. The villagers have such faith in him that the cliches he utters produce results, and his reputation as a holy man grows. Raju encourages villagers to consider him a sage, as he may thus be saved the trouble of earning his living. The even tempo of his life suffers when the land is struck by drought. A fight breaks out in the village when the shopkeeper tries to exploit the situation. Terrified that the police might come to the scene, Raju tells Valan's brother that unless they stop fighting, he will not eat. The half-wit lets out that the holy man is going to fast till the rains come. All the villagers recollect the story Raju has told them about a holy man who fasted till the rains came. Raju is horrified to learn that they have cast him in the role of that holy man; he calls Valan aside, and confesses that he is not a real holy man at all, and reveals his whole life story.

Raju used to run a shop on the railway platform in Malgudi, but made more money by conducting travellers around. One of these is a historian, whom Raju labels Marco Polo because of his odd dress. Marco has married Rosie, who comes of a family of devadasis; she loves dancing, but it is anathema to him. Raju falls in love with the lonely girl, and seduces her; when Marco hears of it, he disowns her. She comes to Raju's house inspite of opposition from his mother and the town gossips. Raju encourages her to practise her art, and arranges public performances for her. She is a good dancer, and Raju acts as her manager, making as much money as possible, which he frivolously fritters away. He is jealous of Marco, and when he sends Rosie a form to be signed for returning her jewellery, Raju forges her signature and collects the parcel. Marco detects the fraud, and Raju finds himself in jail for two years. But Velan's respect for the holy man is not shaken even after these revelations. This is understandable in the Indian context, where innumerable saints have begun life as robbers or rakes, Valmiki, Bilwamangal or Tulsidas, for instance. Raju is forced to fast; he considers running away, but he is afraid of being caught. Moreover, he is touched by the people's faith in him; he wants to do something to repay it. The end is beautifully ambiguous; even as he collapses, Raju says that he can feel it raining in the hills.

Many of Narayan's novels follow a narrative, but *The Guide* goes back and forth in time, Raju's present life in the village being skilfully juxtaposed with slices of his past. The language is simple and fluent, fully suiting the comic mode. As in his other novels, Narayan is never explicit about sex, even when he writes about the Raju-Rosie affair. The Guru is a character occurring in many Indian novels in English, whether he is a fraud as in Bhabani Bhattacharya's *He Who Rides a Tiger* or genuine as in Kamala Markandeya's novels. Raju is unique; R.K. Narayan presents a fraud who actually turns into a holy man. *The Guide* was published by the Viking Press, New York in 1958; and by Indian Thought Publications in 1963 (Paperback), and has been translated into French, Italian, Dutch, German, Polish, Swedish, Russian and Hebrew,

S.A.N.

GUJARAT NO NATH (Gujarati) was published in 1918. It is the second in the triology of historical novels of Kanaiyalal Munshi (1897-1971). It deals with the reign of Sidharaj Jaysingh in the 12th century. It was a breakthrough in Gujarati novels in narrative style, action, portrayal of characters, conflict both internal and external, plot construction and dialogues. The author has been considerably influenced by the French novelist, Alexandre Dumas, to such an extent that some critics have charged Kanaiyalal Munshi with plagiarism. But there were other eminent critics like Narsinghrao Divetia who accalaimed it as an epoch-making novel. Three main characters are Sidharaj, the heir apparent of the kingdom of Gujarat, Munjal, the prime minister and lover of the queen mother Minal, and Kak, a soldier who had come to the town of Patan, the capital of Gujarat, from the neighbouring state of Lat. Kak, because of his political insight, weilds so much influence over the king that a triangular conflict starts, and the delineation of this conflict through their sharp dialogues and their different strategies is so powerful that the novel absorbs the attention of the readers. The author by giving romantic touches to the marital as well as extramarital love of Minal and Munjal, Kak and his wife Manjari, Sidharaj and Ranakdevi, Sidharaj's ladylove who elopes with Rakhengar, the ruler of Junagadh, makes

it more interesting. Sidharaj therefore attacks Junagadh and kills Rakhengar, but he is not able to win back Ranakdevi, his ladylove, and she ultimately becomes a sati and dies on the funeral pyre of her husband. The most powerful character of the novel is Munjal, the portrayal of Nietzsche's idea of the superman. Through Kirtidev, the author has effectively shown the prime need for national integration and dangers of narrow patriotism.

C.M.

GUL MUHAMMAD 'GUL', KHALIFO (Sindhi; b. 1811, d. 1856) was a Sindhi poet and resided in a village called Hala. He hailed from a learned family of Sanvani Akhunds. The place of birth of the poet and the details of his early childhood are not known. It, however, appears from his writings that he had his early education in old Hala village, and acquired proficiency in Arabic and Persian in his ancestral 'maktab' there. He was a disciple and Khalifo of Pir Pagaro Ali Gohar Shah (first) (1815-1846) who himself was a well-known sufi saint and poet (pseudonym Asghar). His Sindhi poetry is full of pathos and melody. It is probable that being under the influence of 'Asghar', Gul Muhammad was attracted to enter the realms of poetry, and composed ghazals in Sindhi with a pseudonym 'Gul'. The credit of being the first poet in Sindhi who compiled his ghazals in the form of a Diwan goes to Gul Muhammad. His Diwan was published in 1855 in Bombay from a lithographing press and was entitled *Diwan Gul*. After publication of the book in Bombay and its despatch to Sindh, the poet proceeded on his pilgrimage to Mecca and Madina Sharif by sea. He expired in the land of the Arabs, and it was, indeed, a tragedy of his life that he could not witness the reception that awaited him in his own motherland. The second edition of the *Diwan* was published in letter type by Sindhi Sahit Society from Karachi. The revised edition of the book, including notes and meanings of difficult words, edited by Qazi Abdul Ghafur, was published by Sindh Muslim Adabi Society of Hyderabad, Sindh, in 1933.

Diwan Gul comprises 175 ghazals. Although the main subject of ghazals is love, yet the volume also includes ghazals on different themes like delineation of nature, devotion to sufi mysticism, devotion to God and his prophet, preachings of ethics and morality. Gul's poetry contains many Sindhi words which have become obsolete now. It is notable that in order to maintain rhyme and other rules of Persian prosody, the poet has mutilated the correct forms of Sindhi vocabules at several places. Inspite of being higly influenced by the Persian poetry, the poet has preferred to use figures of speech based on natural scenes and objects of his own country. The credit for composing ghazals in Sindhi ought not, therefore, be denied to Khalifo Gul Muhammad 'Gul'.

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M.K.J.

GULA PHULA (Sindhi) is a collection of Sindhi essays compiled and edited by Parmanand Mevaram (1865-1938). The book is in two volumes published by the compiler himself. The first volume was brought out in 1925 and the second in 1936. In all 149 essays have been included in this anthology (Vol. I:70 essays; Vol. II:79 essays).

The essays have been selected mostly from the issues of the *Jote*, a fortnightly magazine started in 1896. A little earlier than the year 1900, Parmanand Mevaram was put in charge of editing the journal and he remained its editor till his death. He contributed significantly to the growth of Sindhi prose through this magazine.

The essays included in *Gula phula* are mostly the writings of Parmanand himself, except a few which were contributed by other well-known prose writers of the period like Assudomal T.Gidwani, Naraindas R.Malkani and Vadhumal Gangaram.

The essays are on different subjects and cover a vast field of knowledge, e.g. beauty of nature, animals and insects, history, archaeology, philosophy and religion, eminent personalities, wonders of the world, significant incidents, travelogues, science and technology. A good number of essays deal with ethics and psychology also.

According to L.H. Ajwani, "Parmanand Mevaram was widely known as the 'Addison' of Sindh, perhaps because he was the only writer in Sindhi who could combine morality and wit and write in chaste Sindhi." Parmanand wrote in a natural and colloquial Sindhi and avoided uncommon Perso-Arabic as well as Sanskrit words. As he had compiled two standard dictionaries of Sindhi, Sindhi-English (1910) and English-Sindhi (1933), he had acquired a vast knowledge of Sindhi vocabulary which is evident in his writings. Besides, a reader comes across a large number of Sindhi idioms and proverbs artistically interwoven in these essays. No doubt, *Gula phula* contains a large number of reflective as well as objective essays, which are adjudged as model of Sindhi prose.

M.K.J.

GULAB RAI (Hindi; b. 1883, d. 1963). An eminent Hindi essayist and literary critic, Babu Gulab Rai studied philosophy for his M.A. and later on studied Law. His books on literary theory are *Navarasa* (The nine poetic sentiments, 1920), *Siddhanta aur adhyayan* (Theories and studies, 1946), *Kavya ke roop* (Poetic forms, 1947), etc. He successfully reinterpreted Sanskrit poetics with the

help of western theory-oriented criticism. He accepted criticism as a humanist discipline and brought about a synthetic approach to literature on the lines of Acharya Ramchandra Shukla. In his text-oriented criticism, his endeavour has been to see that the artefact to analyse is properly recognised rather than to distort analysis for pre-determined evaluation. His soft nature prevented him from being scathing in his criticism and as such he was more interested in bringing out the positive aspects of an artefact. His criticism gave him a broader perspective to understand literature with the help of psychology, philosophy and other facets of human behavioural studies. His collections of essays are *Mere nibhandh* (My essays, 1955) and *Man ki baten* (The mind unfolded, 1954). As an essayist, his popularity rests on his objective analysis of the subject coupled with his acute sense of spontaneous humour and honesty of purpose. He wrote mostly personal essays where he assumes a tone of intimacy with his reader, tends to be concerned with everyday things like the morning shave and writes in a relaxed self-revealing and often humour-packed style.

GUL BAKAVALI (Kashmiri). The story of Bakavali and her flower, adopted from Urdu, is set to metre by no less than five Kashmiri writers. Four of them Able Shaikh, Lassa Khan Fida (1893-1965), Nama 'Sopori' (1883-1963) and Ali Shah of Harril (d. 1935) have used the masnavi form while Assad Parry's work is in the genre of vatchun.

Able Shaikh, who was the first to compose *Gul-i-Bakavali*, left his manuscript (with 1513 couplets) incomplete. His son Mohammad Shaikh later on composed the remaining (necessary) 103 couplets and (not so necessary) 3 ghazals. Able Shaikh has taken an unappreciated liberty of using two different metres in his masnavi, which is most uncommon and unwarranted in this kind of poetry; there is of course an instance in Kashmiri when Mahood Gami (d.1855) utilized more than five metres in his first masnavi *Laila-Maijnun*.

Gul-i-Bakavali of Khan Ghulam Rasool alias Lassa Khan Fida (2584 couplets: published, 1925) is better known for its description of the Garden of Bakavali and the unctuous couplets interpolated between the different dramatic situations so that the labyrinthine wanderings of his hero are seen as the pilgrimage of the soul from its physical engagements to spiritual union.

More voluminous *Gul-i-Bakavali* is that of Naimatullah of Sopore alias Nama Sopori. It was edited by Mohammad Ashan Ahsan and published by the Cultural Academy in 1982. Masnavis of both Lassa Khan and Nama Sopari have their origin in Mazhab-i-Ishq (Religion of love) of Nihal Chand of Lahore which in itself is the Urdu version of Izzatulhah Bengali's work of early 18th century. The masnavi of Ali Shah of Harril is still unpublished.

Gul, the flower belonging to Bakavali, the fairy, is earnestly sought for its healing touch. It is well behind a legendary mountain called Kohi Kaff (identified with present day Pamirs), the abode of superhuman and supernatural beings.

Zainal Maluke the king of eastern lands is forewarned by his court astrologers to keep himself away from his son for twelve years as the son Taj-al-Maluke is under bad stars. But unfortunately the king happens to see his son and goes blind.

Taj-al-Maluke who is excommunicated for causing the blindness to his royal father sets out to fetch the flower. His determination and single-mindedness in the face of all kinds of odds, natural as well as supernatural, is exceptional and most behaving of a typical hero. Even his own cowardice and unscrupulous step-brothers conspire against him. Taj-al-Maluke not only outwits them but also rescues them from the bad situations.

Taj breaks into the garden of Bakavali, steals the flower but loses his heart to the sleeping beauty, Bakavali. Next morning Bakavali wakes to find, to her utter disbelief, her favourite flower gone and a golden ring in her finger. She pledges to avenge the theft. But in the process falls in love with Taj, gets betrothed to him, her parents punish her and turn her into stone. Taj-al-Maluke liberates her. But her woes do not end here. She is burnt alive, is born again in a poor family and gets married to Taj.

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Gu.M.

GULERI, CHANDRADHAR SHARMA (Hindi; b. 1883, d. 1922). Educated at the Allahabad University, Chandradhar Sharma Guleri was a well-known scholar and writer. He became very popular for his short story 'Usne kaha tha' which is reckoned amongst the best short stories ever written in Hindi. He wrote only three short stories. The first 'Sukhamay jiwan' was published in the *Bharatamitra* in 1911. Then the most famous one 'Usne kaha tha' was published four years later (1915) in the *Saraswati*. One of the most powerful stories in Hindi for perfection of technique, characterization and effect, it is a story of love and sacrifice narrated in a racy style. His third story 'Buddhu ka kanta' was published in 1917. His prose style is seen in his essays which contain pungent humour alongwith seriousness of thoughts. His two essays 'Kachhua dharma' and 'Maresi monhi kuthawan' are very well-known. Guleri was a profound scholar of ancient Indian History and Archaeology. He published a number of articles containing valuable research material. He was a linguist of great repute. His work entitled *Purani Hindi* was revealing and helped in throwing new light on the origins and sources of old Hindi. He was also a journalist

and published the *Samalochak* under his own editorship. He knew Sanskrit, Prakrit and Apabharamsha very well. He was the Head of the Sanskrit Department at Mayo College, Ajmer and was later appointed as Principal of the College of Oriental Learning and Theology in 1920 at the Benaras Hindu University. He also served as a member of the Grammar Reform Committee appointed by Nagari Pracharini Sabha of Varanasi. Guleri shall be remembered as a scholar, linguist, journalist, short story writer and a writer of eminence.

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A.M.

GULERIA, JAGJIT SINGH (Punjabi; b. 1917) is a well-known poet writing in a mystic strain. He has thus kept up the tradition established by Bhai Vir Singh and Puran Singh in Punjabi poetry. Some of his famous works include *Jharnatan, Annsian, Sanjhiwal* and *Punarmilan.*

Guleria served in the Army from 1942 to 1973 and rose to the rank of Lieutenant Colonel. For several years, he served as the Editor-in-Chief of *Sainik Samachar*, a pictorial journal of Indian Armed Forces.

He also writes prose in a style known for its originality, vitality and preciseness. Religion is his forte and he has attempted in several of his prose and poetic works to interpret Sikhism in the modern context.

Some of his works have been translated into Hindi, Urdu and Marathi.

Prabh. K.

GULREZ (Kashmiri) is a poem by Maqbool (1800-1876) who lived in Kralvour village in Kashmir. The poem was completed by the poet in 1846. It was first published and printed in Srinagar in the thirtees of this century and it saw, due to its amazing popularity, dozens of reprints in subsequent years. The Cultural Academy of Jammu and Kashmir State got it edited by Mohammad Yusuf Taing and printed it in 1965. Originally it was written in Persian by a poet known as Zia-ud-Din Nakshab who, it is said, passed away in 1350. He hailed from Nakshab, now known as Quarashi located in the suberb of Samarkand (U.S.S.R.). In his *Gulrez* Zia-ud-Din has inserted at places prose passages which bring to light his diverse scholarship. This prose is ornate, ostentatious and, at places, racy and sweet.

The book is in masnavi, a poetic form which has been used by a number of poets for stories of love and war during the second half of the 19th and the first half of the 20th centuries. However, out of all these *Gulrez* has been most popular. The salient reasons for its popularity are the romantic development of its love story without long and unnecessary digressions, the supernatural element, the heroic combat of human beings with giants and above all, the beautiful expression and diction of the poet. Unlike other masnavi writers Maqbool refrains from using words alien to Kashmiri language and has thus preserved beauty of expression.

The characters sing songs which are imbued with lyricism and which add to the unprecedented popularity of the book, basically it is a free translation, but it ceases to be so, for Maqbool's artistic skill has made it original, among other things, by introducing into it a strong element of local colour. Here is the translation of the popular and famous lines from *Gulrez* uttered by Noshlab:

It dawned
And the songs of the nightingales
Awoke me from heavy spring slumber,
My eyes opened, I was sure,
I was beside my love
I looked around
Alas! I was stunned,
The garden, the flowers, the birds,
Were no more visible,
My love, where was he ?
The joy of the yester night,
Was it a dream?
A lascerating woe of separation
Took me into its cold lap.

G.N.F.

GULZAR-E-NASIM (Urdu). Masnavi *Gulzar-e-Nasim* which occupies a place of honour in Urdu poetry is the creation of Dayashankar Kaul who belonged to an illustrious family of Kashmiri Pandits settled in Lucknow. Dayashankar who has adopted 'Nasim' as his nom-de-plume was born in Lucknow 1811 and as per the traditions prevailing in his family acquired high proficiency in both Persian and Urdu. He had a temperament which suited the poetic atmosphere of Lucknow of those days with the result that he started contributing to poetry at a comparatively young age of twenty, under the guidance of his great perceptor, Khwaja Hyder Ali 'Atish' (1778-1847).

Masnavi *Gulzar-e-Nasim* (composed in 1833 but published after a year of the poet's death in 1844) to which 'Nasim' owes most of his fame as a poet is the versified version of the then well-known 'qissa' (story) of Gul-e-Bakavali, masnavi which narrates the adventures of Prince Taj-ul-Muluk in the fairy land in search of Gul-e-Bakavali a flower, the magical touch of which could alone restore the eyesight of his aged father. In course of his adventures, he falls in love with Bakavali and having surreptitiously exchanged rings with her, as she lay asleep, returns home with the flower.

Disguised as man, the fairy discovers Taj-ul-Muluk. They are, however, again separated by Bakavali's mother,

but after numerous adventures in the magic forest, their paths converge and they are married. This was however not the end. Further complications follow and Bakavali is summoned away to the court of Raja Indra (the Indian Oberon). On her confession of love for the prince now her husband, she is cast into a temple and the lower portion of her body is turned to stone.

Meanwhile another princess falls in love with Taj-ul-Muluk and on being apprised of his love for Bakavali, has the temple pulled down. However, as ordained by Raja Indra, Bakavali now takes new birth in a humble surroundings and when she reaches the age of seventeen, the Prince, who has been languishing for his lost wife all these years, is reunited with her.

A pendant to the main theme is provided by the marriage of Bahram, the Vizier's son, with Husn Ara, a fairy rescued by Taj-ul-Muluk from demons in the magical forest.

The story is unduly long and rambling, besides being structurally incoherent. With a little care Nasim could have left out many unnecessary and somewhat unconnected episodes without in the least injuring the main plot of the story. It also lacks in human interest, because of Nasim's pre-occupation with the magical and the super-natural for its own sake. His primary interest appears to be the display of his style and extraordinary skill at innovation and employment of the associative value of words both in regard to sound and sense to surprise the reader and arrest his imagination.

Wherever in the narrative the poet adopts the straight forward, easy and intimate style, he is very terse, effective and refreshing.

The literary merits of *Gulzar-e-Nasim* have often been compared to Mir Hasan's masnavi *Sihr-ul-Bayan* and different opinions are held by different scholars as regards their relative merits. What is generally forgotten, however, is that the two masnavis belong to two different periods, and further that the author of *Gulzar-e-Nasim* did not live to see its publication or he would perhaps have made some changes in the text at the last stage which is often done by discriminating authors; and nobody would deny that 'Nasim' possessed an abundance of energy and talent to see to this had he been spared by Providence to do so.

Gulzar-e-Nasim, despite all its strong and weak points, is a great work of art which even today would interest an intelligent reader interested in Urdu classics.

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B.V.

GUNA (Sanskrit). In Sanskrit poetics, 'guna' means certain merits or excellences of composition. Bharata has enumerated these excellences to be ten in number, viz. 'shlesha' (synthesis), 'prasada' (perspicuity), 'samata' (evenness), 'samadhi' (superimposition), 'madhurya' (sweetness), 'ojas' (grandeur), 'saukumarya' (agreeableness), 'arthavyakti' (explicitiness), 'udara' (exaltedness) and 'kanti' (loveliness)—*Natyashastra*. Bharata has summarily defined 'guna' as negation of 'dosha' i.e. poetic blemishes already enumerated by him ('guna viparyayadesham'—*Natyashastra*, XVI. 96), which, according to Jacobi, is in conformity with common sense view of the matter. Later writers like Vamana consider that the gunas, in poetics, are positive entities. Even a close examination of Bharata's own definition of individual gunas like ojas and udara shows that they are not, as defined by him, negations of particular blemishes.

The total number of gunas as fixed by Bharata has been accepted by many successive writers on poetics as an honoured tradition. Both Dandin (*Kavyadarsha*, I.41-42) and Vamana (*Kavyalankarasutravritti*, III. 2.4) enumerate the same ten gunas. According to Dandin the gunas are intimately connected with diction (Dandin calls it 'marga' and Vamana 'riti') because he considers that these excellences constitute the very life of the 'vaidarbhi' style. Bhamaha seems to be indifferent to the value of diction (riti) and, therefore, does not pay much attention to the gunas. He summarily mentions only three gunas, viz. madhurya, ojas and prasada. To him, the gunas are not qualities of any particular diciton (riti) but of a good poem in a general way.

Vamana, an exponent of the 'riti' school, considers the gunas as inherent properties responsible for the beautification of poetry (Kavyashobhayah kartaro dharma gunah—*Kavyalankarasutravritti*, III. 2.1). Though Vamana, following the age-old tradition of Bharata, enumerates gunas as ten, as a matter of fact, he doubles the number by accepting two sets of gunas, one called verbal excellences (shabdaguna) and the other ideal excellences (arthaguna). This distinction between the two sets, as propounded by Vamana, clears some of the vagueness in the definition of Bharata and Dandin.

With the advent of the Dhvani school, the concept of guna was given a new interpretation. By that school, started by Anandavardhana, rasa (aesthetic experience) was accepted as the principal suggested element in both drama and poetry, and both guna and alankara became subservient to it. The gunas, of course, were supposed to be the inseparable attributes of rasa, whereas the alankaras indirectly embellish the rasa (*Dhvanyaloka* of Anandavardhana and the vritti thereon). Mammata and other writers of the 'dhvani' school consider that it is not necessary to accept ten gunas of Bharata, but that it is enough to postulate three excellences, viz. ojas, prasada and madhurya which comprehend all the ten.

S.M.

GUNADHYA (Prakrit) is traditionally regarded as the author of the *Brihatkatha* in Paishachi Prakrit which is ranked, with the *Ramayana* and the *Mahabharata*, as the source-book of Indian cultural tradition. Gundhya is a legendary figure in Indian literary tradition whose authorship of the *Brihatkatha* has been narrated in the *Kathasaritsagara* in the following way:

When Parvati impolored her lord to tell her some amusing and extraordinary tale, Shiva began narrating the history of the Vidyadharas. The gods enjoy absolute happiness and men endless misery. 'The history of the Vidyadharas is something which is unheard of and most wonderful. I therefore relate to you the life of 7 Vidyadhara-emperors', said Shiva to his consort. But this wonderful story was overheard by Shiva's gana Pushpadanta. Parvati flew into passion and cursed him as well as Malyavan who pleaded on behalf of his colleague. The curse was to come to an end when Pushpadanta would meet Pishacha Kanabhuti in the forest and relate to him the tale he had overheard. When the same tale was to be related to Malyavan by Kanabhuti the latter would be released from the curse of Kubera. And Malyavan was to be released from the curse when he would make the tale known to others. Pushpadanta was born at Kaushambi under the name of Vararuchi, and Malyavan at Supratishthita (Pratishthana) under the name of Gunadhya, the son of a virgin Brahman girl. Gunadhya was appointed minister by king Satavahana. Later he retired to the Vindhya forest where he met Kanabhuti who related to him the wonderful tale which he had heard from Pushpadanta. Gunadhya wrote it down with his own blood. The tale was so fascinating that the wild beasts of the jungle are said to have forgotten to eat their food and listened to it with their eyes filled with tears. But king Satavahana refused to entertain it as it was written in a coarse language. Gunadhya burnt the first six chapters of his manuscript, only the seventh, the last one, remained which was known as the *Brihatkatha*.

Unfortunately, the loss of the *Brihatkatha* makes it difficult to accord its author a proper place in Indian literary history and evaluate his merits in an appropriate manner. In the tradition he is presented as reciting a composition which he had taken down as dictation from another, so he can be called more a transmitter than an actual author. However, it is certain, that Gunadhya lived a glorious life. He was a master of literary art capable of weaving into his story of romantic adventures 'all the marvels of myth, magic and fairy tale'. His outstanding characters are of middle class origin, sublimated with romance and enterprising life which they led in a fairy land of semidivine beings. Gunadhya could be considered a versatile writer of the 1st century of the Christian era, who has contributed a good deal by way of preservation of a vast collection of floating literature of his time.

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J.C.J

GUNANKUDI MASTHAN (Tamil; b. 1788, d. 1835) was a famous Muslim ascetic, popularly called Kunankudi Masthan Sahib. His father Naina Muhamad was himself a learned man and left a small piece of literature entitled *Ponnariya malai*. One of his ancestors Nur-ud-Din who lived in Madurai was an expert in music and translated the *Quran* into Tamil.

The original name of Masthan was Sultan Abdul Qadir Labbai. Privileged to be a member of a religious family, he learned much of grammar and literature when very young and at the age of 17 under the tutorship of Seikh Abdul Qadir Labbai of Kilakkari and became proficient in religious knowledge. Then he was called 'Alim' and he renounced the world in the year 1805. He hated all worldly pleasures and roamed widely as an ascetic.

He had done all sorts of penance to achieve his end. He left all and volunteered to live among all sorts of dangers in the caves of Satura Kiri, Pura Malai, Naga Malai, Yanai Malai, etc. and embraced many hardships to redeem himself from worldly life. Since he was completely absorbed in the thoughts of God, difficulties could not affect his life in any manner.

When Masthan died his holy remains lay buried at Rayapuram in Madras which serves even today as a centre of pilgrimage. He has left 1011 devotional songs. Masthan loved all and developed his faith on these lines. He was highly tolerant. So his thoughts in the form of holy songs are accepted by all as pious and glorious.

The poems of Masthan are mostly found in one bunch under the title *Masthan Sahib padalgal*. They are given under 10 heads:

Akatisar shatakam, Ananda Kalippu, Guru vanakkam, Kannigal, Kirtanaigal, Kurai Irankki uraittal, Muhi-ud-Din shatakam, Praises upon Muhammad Nabi, Tavaraja makimai carral, Vanar-ul-Perror, Mananilai uraittal.

Most of them are literary pieces and many of them are musical but all of them are highly devotional.

A.N.P.

GUNDAPPA, D.V. (Kannada; b. 1889, d. 1975) was one of the pioneers in modern Kannada literature and his name was popular in the field of journalism as well as social welfare. Though his date of birth is uncertain, it is

generally believed to be 1889. He was born in Mulabagal belonging to Kolar district. He had his early education up to lower secondary in Mulabagal and later he studied up to Matriculation in Mysore and Bangalore. He could not continue his education due to unfavourable circumstances and he had to struggle for his livelihood very early in life. Though he had no opportunity for higher education, it is highly creditable that he equipped himself well in Sanskrit, Kannada and English. During this long period of his life, he associated himself with several activities of Karnataka and he has to his credit a number of books both in Kannada and English.

It is very interesting to learn how he shaped his career. In the first instance, he was attracted by journalism. He worked for two years in a Kannada weekly known as *Suryodaya prakashika* published from Bangalore. Later, he started by himself a Kannada daily known as *Bharati* which existed for a year only. However, he did not give up his writing. He contributed articles both in Kannada and English to several journals, for a long period. Once again, he started an English paper called *Karnataka* which used to be published twice a week. It brought him fame and was considered to be a standard paper in those days. Still, he could not continue with this also for a long period. D.V. Gundappa with his rich experience in the field of journalism gained the contact of the leading personalities of his time. He kept up a good standard in his career as a journalist. He was known for his frankness and high principles. It has to be admitted that his attempts in the field of journalism in those days in Karnataka were not futile. In 1928, he was elected as the President for the first Conference of All Karnataka Journalists held at Bangalkote. His presidential address written in Kannada entitled as 'Vrittapatrike' (Newspaper) serves as a model to the young journalists even to this day. He had the opportunity of serving as the first President of Journalists Association of Mysore when it was formed. He had the rare privilege of preparing the memorandums on several occasions presented to Montagu and Butler Commissions. Some of his books in English known as *The Problems of Indian Native States, The Government of India and the Indian States, States and their People in the Indian Constitution* reveal his capacity as a great writer who was always in touch with contemporary events and who took keen interest in the welfare of the state and its people.

Gundappa's career in the field of modern Kannada literature is equally remarkable. He has to his credit nearly sixty books in Kannada covering almost all the forms of literature except the novel. Since he lived at the time when there was a renaissance in Kannada literature, he came in contact with the leading writers of Kannada. Among the several collections of his poems, the most popular is *Mankutimmana kagga* (1943) which was written on the model of Sarvajna's compositions. Among the remaining, *Nivedana* (1924), *Umarana osage*, a translation of Fitzgerald's *Omar Khayyam* (1930), *Sri Rama parikshanam* (1945), *Antahpuragite* (1971) and *Ketakiyanam* (1973) are worth mentioning. Gundappa with his wide reading had a great command over Kannada language. He was an adept both in ancient and modern metres. His insight into classics as well as his aim to attain high standards in literature are apparent in his poems. His acquaintance with Sanskrit and his love for Kannada classics have moulded his poetic diction. He was well versed in Karnataka music and hence his book *Antahpuragite* contains a number of compositions set to music. Next to poetry, his works on biographies of eminent men like Dewan Rangacharlu (1911) and Gopalakrishna Gokhale (1915) and the eight volumes containing the pen-sketches of his contemporaries belonging to different spheres of life are a great contribution to Kannada literature. The eight volumes serve as his reminiscences and he has portrayed a number of men in a graphic style. These volumes remind one of the period and the people of Mysore state spreading over fifty years. Gundappa has to his credit a few books in prose mainly devoted to literary criticism and profound thinking. The book *Jivana saundarya mattu sahitya* (The beauty of life and literature, 1932) is one of the earliest books of its kind in modern Kannada, wherein he has dealt with the several aspects of life and literature. One other work called *Sahitya shakti* (The power of literature, 1950) belongs to the same category. *Samskriti* (Culture, 1953), a book though small in size, is very valuable in content. The prose style of this work is very concise and the ideas are sufficiently crystallised. Among the dramas written by Gundappa, his translation of Shakespeare's *Macbeth* is well received by the scholars.

Gundappa's contribution to Kannada literature was recognised by the University of Mysore and it conferred on him the honorary D.Litt. degree in 1961. In recognition of his selfless service to the advancement of the country, the Government of India conferred the title 'Padmabhusan' on him in 1974. Throughout his life Gundappa preferred to be independent. Though M. Visvesvaraya wanted to offer an honourable post to him in government, he was not inclined to accept it. He even refused to accept the government honorarium of Rs. 500/- given to the leading authors of Kannada. Gundappa's personality is unique in all respects. He was a self-made man and he combined in himself all the good qualities of a journalist, a social worker and above all, a man of letters.

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G.V.R.

GUNDERT, HERMANN (Malayalam; b. 1814, d. 1893) was born in Germany as the third son of his parents. Going up the educational ladder step by step, he took his doctoral degree in Philosophy from Switzerland in 1833, though he was not a theist at that time. However by the time he was chosen for missionary work he had become a believer and an erudite philosopher. He knew Latin already and learnt English, staying in England for six months. In 1836 he sailed for India and reached Madras on 8th July the same year. After working in Tamilnadu for a little over two years under the London Mission Society, he with his wife, a French woman, married not long before, shifted to South Canara as a member of the Basel Mission of Switzerland in October 1838 and from there to Tellichery (1839) in North Malabar, now part of Kerala. Until his return to Germany on 11th April 1859 he continued there doing missionary work, or working as First Inspector of Schools under the Government of Madras and rendering all the time service to Malayalam language and literature. Besides Malayalam, he had practical mastery of 17 other Indian and foreign languages. He died of liver complaint in Germany.

He was a prolific writer with 21 works in Malayalam to his credit, the principal ones being *Keralappazhama* (1836), *Keralolpatti* (1843), *Malayala bhasha vyakaranam* (1851), *Malayalam English Dictionary* (1872), the last of which has made his name memorable to Malayalees for ever. As the very first dictionary of the kind on historical, etymological and linguistic lines it has remained a very valuable reference book, especially for those interested in linguistic research.

Gundert was a pioneer in journalism also as evidenced by the two Malayalam periodicals published by him, *Rajyasamacharam* (1841) and *Paschimodayam* (1847).

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K.S.N.

GUNJIKAR, RAMACHANDRA BHIKAJI (Marathi; b. 1843, d. 1901) was one of the pioneering Marathi novelists. He was also an essayist, translator and editor. As he was from the town Gunji in Belgaum, he came to be known as 'Gunjikar', though his surname was Kenkare. He was born in the nearby village Jamboti where he had primary education. He went to Belgam and then to Bombay for higher studies. After his matriculation in 1864, he enrolled himself in the Elphinstone College, Bombay, but had to leave his studies in 1866. He worked as a teacher and later, Deputy Education Inspector, retiring in 1898, working mainly in Bombay. He wrote the first historical novel in Marathi, *Mochanagad* (1871), and translated *Abhijnana Shakuntalam* (1870). His *Romaketuvijaya* (1869) is an adaptation of Shakespeare's *Romeo and Juliet*. He edited the monthly, *Vividhajnanavistar*, from 1869 to 1875, though his name did not appear in the periodical as its editor, as he was a government employee. He had to sever his connections with the periodical when it lost the official sponsorship in 1875. He knew Bengali and Kannada also and has written *Kannadaparichaya* (1895). He had a keen interest in other branches of knowledge including Mathematics, Astrology, Ethics, History as well as Linguistics, Grammar and Scriptology. His books include: *Sarasvatimandal* (1884), *Kaumudimahotsava* (Tr. and ed. of *Siddhantakaumudi*, done jointly with K.P. Parab), *Ramachandrika* (Grammar), *Subodhachandrika* (A commentary on the *Bhagavadgita*, 1888).

Av.S.

GUPTA, ATULCHANDRA (Bengali; b. 1884, d. 1961) was an eminent lawyer, patriot and man of letters. Atulchandra passed his M.A. examination of the Calcutta University in Philosophy, standing first in the first class in 1906. Next year, he passed the law examination and started legal practice at Rangpur (now in Bangladesh). In 1914, Atulchandra joined the Calcutta High Court as an advocate and soon rose to be one of the best lawyers of the country specially on Hindu and Constitutional law. During 1918-20, he served as a lecturer in Roman law and Jurisprudence at the University College of Law, Calcutta. In 1918, Atulchandra got the Anathnath Deb Prize for his thesis on the 'law of trading with the enemy', which was published as a book in 1920. In 1954, he was invited by the Calcutta University to deliver the Adharchandra Mukherjee lecturers on history. Since his boyhood, Atulchandra was associated with the nationalist movement of the country and in many a time of crisis his counsel was sought after by the nationalist leaders of Bengal. When partitioning of Bengal became inevitable with the partitioning of India in 1947, it was Atulchandra who presented the case for West Bengal vis-a-vis India before the tribunal presided over by Cyril Radcliffe. All through his life, Atulchandra was a man of the front rank in all progressive movements, with an open purse. He

distinguished himself as an essayist of great erudition and critical acumen in the field of Bengali literature with his contributions to the periodical *Sabujpatra*, started in 1914 by the eminent Bengali litterateur and savant Pramatha Choudhury (1868-1946). As a critic, Atulchandra raised criticism in the field of Bengali literature to the high level of similar literature of the present day Europe with a marked elegance of style, lucidity and logical treatment.

FURTHER WORKS: Shiksha o kabhyata (Calcutta, 1927); *Kabyajijnasa* (Calcutta, 1928); *Jamir malik* (Calcutta, 1944); *Samaj o vivaha* (Calcutta, 1946); *Itihaser mukti* (Calcutta, 1955); *Nadipathe* (Calcutta 1955); (ed.), *Studies in the Bengal Renaissance* (Calcutta, 1958).

G.S.

GUPTA, BALMUKUND (Hindi; b. 1865, d. 1907) acquired renown as a talented writer of Hindi prose, as an essayist, a journalist and as a poet. In fact, from the beginning to the end of his life, he had mainly been an editor of Urdu and Hindi journals. Prior to his entry into the field of Hindi, he had carved out a niche for himself in the Urdu literary world as a writer and editor. His initial education was in Urdu and Persian. With the inspiration of Dindayalu Sharma, a reputed journalist of his native Rohtak district, he began to write for an Urdu newspaper *Mathur Akhbaar*. He was also a regular contributor to the *Avadh panch* a famous journal published from Lucknow. Because of his felicity of pen, his sound thinking and deep insight, he was made the editor of the paper, *Akhbaar-e-Chunar* when it started publication from Chunar. After two years, he took over the responsibility of editing *Kohinoor*, a Urdu paper of Lahore. During his editorship, many important personalities were associated with these papers; Lala Lajpatrai being one of them writing under the nom-de-plume of Radha Krishna. The credit for brining him into Hindi journalism goes to Malaviyaji. He invited him to join the editorial department of the daily paper *Hindostan*, published from Kalakankar. Here Gupta learnt Hindi in the company of Pratapnarain Mishra and imbibed the basic principles of poetic composition. He wrote a number of articles under the title 'Mishla Hind' in the *Hindostan* on the contemporary topic of conflict between Khariboli and Brajbhasha. His first satirical poem is 'Bhains ka swarg' which deals with the same controversy. In 1893, Amritlal Chakraborty invited him to join his journal *Hindi Bangvasi*. Thanks to his association with this paper for six years, he was appointed (in 1899) as the editor of *Bharatmitra*, a leading paper of Calcutta. That paper had the good fortune of having been edited by many distinguished editors. Gupta with his tremendous vigour and a vivacious style elevated it to the position of a first rate paper. He remained a fighter all his life. His crusades were mostly against foreign domination (political as well as cultural) on one hand and against rigidity in standardization of Hindi on the other.

Balmukund Gupta had an unusual talent for wit and satire. His language is colloquial, racy and full of wit. Every word is used with due deliberation, as if cast in a mould. The journal *Bharatmitra* is the best instance of his literary talent, pungent humour and disarming wit. He offered beautiful satires in the guise of day dreams of Shivashambhu addicated to 'bhang' (Shivshambhu ka chittar). These colums, important as they are from the point of view of satirical journalism, have enduring importance as literary essays. Similarly, his work *Shaista Khan ke khat* offers ample proof of the fearless manner in which he wielded his pen. The series of articles published in the *Bharatmitra* under the title *Bhasha ki anasthirata* had in those days provoked a good deal of controversy by reason of its attempt to dispel so many misconceptions about Hindi grammar. He used to write under several pseudonyms. In criticism marked by satire, he had no match. A collection of his essays is published under the title *Gupta nibandhavali*. His poems have been published as *Sphut kavitayen*. His translated works are: *Model Bhagini* (From Bengali) and *Ratnavali* (A Sanskrit play). *Haridas, Khel tamasha, Khilauna* and *Sarpaghat chikitsa* are his other works.

R.N.S.

GUPTA, BHAIRAVPRASAD (Hindi; b. 1918) was born in Seewan Kalan, a remote village near Ballia (U.P.). He got his education at Ballia and Allahabad. He was drawn towards the national movement in the late thirties and left his studies incomplete. In the early phase of his literary career, he was deeply influenced by the writings of Premchand. Gradually, he developed his own literary identity and now stands as a significant writer of the radical trend.

Bhairavprasad has published a large number of novels, collections of short stories and a few plays. He has also translated into Hindi some important works from other languages. He contributed to literary journalism in Hindi by editing *Kahani*, *Nai kahaniyan* and *Samarambh* of which the first two left a great impact on the writing of the current period. As an editor, he was instrumental in creating a whole climate for a serious appreciation of literature.

In the realm of novel in the post-Independence period, Bhairavprasad enjoys an important position. He has made the life in the villages of North India the subject of his writings and has given a graphic account of the various developments there under the impact of the developmental politics of the Government. His view of the Indian rural scene is extremely critical since he feels that the development programmes have only helped the big landowners grow further and strengthen their cruel hold on the rural economy. In his view, these landowners have gradually captured the key points of our political life and put to nought whatever democratic traditions we may

have built up during our struggle against the British.

While giving such a picture and projecting a critical viewpoint, Bhairavprasad has, of course, taken care that the reader does not develop a wholly negative approach to the important social questions of our time. We can find in his novels many characters who do not submit to their circumstances. These characters question the wrong-doings of the people of the upper classes and castes and show a desire to fight them in an organised way. Thus, the writer is seen as evolving an alternative framework to the one adopted by us after the Independence. Most of the insights as well as specific solutions suggested by Bhairavprasad are the outcome of his clear acceptance of the Marxist outlook. *Ganga Maiya* and *Sati Maiya ka chaura,* two of his widely-discussed novels bear out not only the truth of rural India but also the strong commitment of the author to Marxist ideology.

Apart from these two novels, his writings, numbering about thirty, include *Dharti aur bandi* (both novels) *Mangli ki tikuli* (a recent collection of short stories) and *Chandvardayi* (play). He dominated the 'nai kahani movement' in the fifties and early sixties.

An.P.

GUPTA, BIJAY (Bengali) was the writer of a *Manasamangala* (Padma-purana) kavya. He claims that Manasa herself gave him order to write this poem. According to him, the *Manasamangala* of Kana (one-eyed) Hari Datta, an earlier poet, had become almost forgotten at that time and it was not liked by Manasa herself.

The reading of the date of composition of Bijay Gupta's poem, as given by the poet, is not the same in all the manuscripts. According to the majority of the Mss., it is 'ritu sunya Veda sasi' (1406 Saka, i.e. 1484-85 A.D.). But according to some manuscripts, it is 'ritu sasi Veda sasi' (1416 Saka, i.e. 1494-95 A.D.). Bijay Gupta says that at this time Husain Shah was the ruler of Bengal. If he is the same with Ala-ud-Din Husain Shah (1493-1519), then 1484-85 cannot be the date of composition of this poem. But some scholars have shown that Husain Shah was the popular name of Jalal-ud-Din Fateh Shah, who was the Sultan of Bengal in 1484-85. Therefore, Bijay Gupta might have composed the poem about at that time.

Bijay Gupta's work was very popular in Eastern Bengal, as a result of which, its language has been modernised and numerous passages written by other writers have been interpolated into it. This work, as it stands now, is readable, but it contains some crude and vulgar elements. All the characters, especially Sanaka, the mourning mother, are well painted. In this poem, not only the men but also the gods and goddesses, including Manasa, are quite human.

We get glimpses of the social conditions of that period from this poem. One of its chapters, Hasan-Husain pala, reveals quite clearly how the Hindus were sometimes oppressed by the Muslims.

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Su.M.

GUPTA, DEVANARAYAN (Bengali; b. 1910). The native place of Devanarayan Gupta is Ranaghat of Nadia district, West Bengal.

He started his literary career by contributing a poem (translation of a poem of Kabir) in *Deshadarpan*, a weekly paper, in 1927. After contributing several articles in *Archana, Hitavadi* and *Swadesh*, he joined the *Bhandar* and the *Bengal Co-operative Journal* as an assistant editor in 1931. These journals were considered as the mouthpieces of the co-operative movement of undivided Bengal. Later on, he joined the editorial unit of the daily *Navayug* and got an opportunity of working there as an assistant to Kazi Nazrul Islam. After that he became the assistant editor of the famous monthly, *Bharatabarsha.*

Devanarayan then gave up his career as a journalist and joined Rangmahal, a public theatre of Calcutta, in 1944 as a dramatist. He was attached to various public theatres of Calcutta as dramatist and director at one time or the other. Finally, he joined the old and renowned Star Theatre of Calcutta as its dramatist and director in 1953 and worked there for long twenty-two years.

Devanarayan has written many plays such as *Daner maryada,* without female character (1929), *Rinshodh* (1931), *Phagua* (An opera, (1931), *Paramaradhya Sri Sri Ramakrishna* (1960), *Sharmila* (1968), *Sima* (1971) and *Natyakar* (1975). He has written three one-act plays, published under the name *Eker madhye tin* (1972). He has composed two radio plays for A.I.R. (Calcutta), namely, *Girishchandra* (1961) and *Bhakta Raghunath* (1961).

A versatile talent, Devanarayan has written six books on different aspects of theatre, nine books for children, one book of poems and two novels, namely, *Dasiputra* and *Swapna o samadhi.* He directed fourteen Bengali films and wrote near about forty scenarios. He dramatized twenty-three Bengali novels all of which were staged.

Devanarayan received the Academy Award from the West Bengal State Academy of Dance, Drama, Music and Fine Arts for the year 1974-75. He received Sudhanshuvala Award from the Calcutta University as the best dramatist for the years 1966 and 1973 for his dramas *Dabi* (1966) and *Bidrohi nayak* (1973) respectively. He was awarded Bengali Stage Centenary Star Theatre Award in 1982.

Gupta has been working in the Drama Department of the Rabindra Bharati University as a part time lecturer since 1972. He is one of the Vice-Presidents of Bangiya

Sahitya Parishad. He presided over Natya Sahitya Shakha of Nikhil Bharat Sahitya Sammelan and Banga Sahitya Sammelan. He is also attached to various cultural organisations.

Ga.B.

GUPTA, DHARMENDRA (Hindi; b. 1934) is a novelist, short story writer and editor. He was born in Allahabad, Uttar Pradesh. A staunch critic of his surroundings, ideologically non-committal, uncompromising by nature but committed to broad progressive and humanitarian ideals, Dharmendra Gupta has always been struggling for ethical values in society. He has been continuously and actively participating in controversies and polemics of literary nature. He graduated from the Allahabad University in 1954 and pursued post-graduate studies from the same University. He has a good knowledge of Hindi and English languages and literatures. Following are the published works to his credit: Collection of short stories: *Chand romanceheen kahaniyan* (1962); *Kathaheen* (1966); *Tees patron ka sansar* (1974); *Dastaken aur awazen,* (1983); *Yachak tatha anya kahaniyan* (1984). Novels: *Nagarputra hansta hai* (1978); *Nun tel lakri* (1980); *Khushbu aur pattiyan* (1983). He edited the yearly collection of plays *Sutradhar* in 1956 from Allahabad and *Kathakahani*, a story and fiction magazine from 1959 to 1963. He also edited *Niket* from 1970 to 1975. He has been teaching in Delhi and editing a literary magazine entitled *Vishay-vastu* since 1980. He edited two special numbers of the literary magazines, i.e. of *Niket* on Nagarjuna and of *Vishay-vastu* on 'Hansraj Rahbar', one of them later came out in book-form also.

Dharmendra Gupta is known for his individualistic notions about the inter-relations of literature and society. He is a man of controversial and uncompromising nature and takes his position from right of the centre to left of the centre. He is a rebel writer with sympathies towards the lower middle working class people. He does not believe in slogans and takes his position as a humanitarian In his own typical way he is a critic of all organisations of all shades in the country. A great admirer of Premchand, Gupta likes himself to be counted as a follower of traditions and values in literature.

'Ek admi ki saltanat' is one of his best stories, which was published in 1963. The story evokes a mixed feeling of satire and sympathy for a common man of lowest stratum. The story depicts the destiny of a poor wanderer in an interesting style with undertones of deep pathos and irony. 'Dastaken aur awazen' one of his latest stories suggests a progressive theme of human sympathy.

Nun tel lakri (Salt, oil and wood) is his notable novel which deals with the life-sketch of a lower middle class artist who struggles hard for his livelihood, enters into a married life, shifts his residence from a small rural township to an urban township and then from urban-township to a city and ultimately to a metropolitan city, but does not find any solution to his ever increasing difficulties, miseries of economic depression and social injustice. Inspite of hardwork for days and nights together he is not able to provide even an average status of livelihood to himself and his family. As a catastrophic end of the novel the 'hero' deserts his artistic life and reduces his personality to a stereo-type of bread-earning workman. Gupta reflects pessimistic impressions in his writings and utterances and adopts the same attitude while concluding his novel. To quote him 'The cultivator is rushing from village to city to become a rickshawpuller or a bread-earner. The village life is thus shattered and the city life is reduced to slums'.

Raj.S.

GUPTA, ISHVARCHANDRA (Bengali; b. 1812, d. 1859), a poet and journalist, was born to a middle class Vaidya family in Kanchrapara, West Bengal. He had practically no formal education. He lost his mother when he was only ten and was sent to his maternal uncle in Calcutta. There he came in contact with the Tagores of Pathuriaghata. The Tagores became the patron of his early literary enterprises. He was married in 1827 but the marriage proved unhappy, leading to some bitter sarcasm against women in his poetry.

With the help of his patrons Ishvarchandra brought out the *Samvadprabhakar*, a Bengali weekly, in 1830 (28th January). It did not, however, last long. Ishvarchandra left for Orissa where he studied Tantra. He came back after three years and revived the paper, this time a tri-weekly, under the auspices of his former patrons. In 1839 the *Samvadprabhakar* turned into a daily paper, the first in any Indian language. He later edited two other papers, *Pashandapidan* and *Samvad-sadhuranjan*; the former was meant for carrying on battle of verses with his opponents. Both the papers were shortlived. *Samvadprabhakar*, however, continued to be published even after the death of its founder.

To understand and appreciate Ishvarchandra's verses and prose in their proper perspective it is necessary to have an idea of his time. It was the time when English education was gradually replacing the traditional system and a new generation of educated class was coming up. Raja Rammohun Roy, having introduced certain vital social reforms, died in England in 1833. His mantle fell on Debendranath Tagore, who subsequently led the religious reform movement known as Brahmo Samaj. The movement counteracted the mass conversion of Hindus into Christians—the event commented upon by Ishvarchandra in his verses. The modern Bengali literature was yet to be born. Ishvarchandra heralded the close of the old school.

Ishvarchandra's works, both verse and prose, pub-

lished in his journals are marked by the reflection of his time. He abandoned the medieval convention of composing 'mangalakavya' and introduced subjects connected with the life around him. Although he was not opposed to changes, he had his reservation also. He became a satirist. He derived his unique style of composition from the 'Kaviyals' among whom he grew up in his boyhood. Later inspite of his intercourse with the sophisticated society, he never totally shunned their company. He lacked that power of imagination which idealises beauty, love and nature. His verses are often marked with sarcasm. He played with whatever he saw in the growing society of Calcutta. But he had a covert attachment to the traditional Bengali life which he depicted in his own humorous way. He composed a large number of moral and didactic verses. These verses show his inclination towards a reformed Hinduism. This was due to his contact with Debendranath Tagore and his religious society. In the early phase of his journalistic career, his views were orthodox, but by 1839 his attitude changed. Later he became a member of many important institutions and associations. His editorial comments, composed in an idiomatic native style give his balanced views on life and society.

Ishvarchandra encouraged young talents some of whom became memorable figures in the literary history of Bengal. Akshaykumar Datta, Bankimchandra Chattopadhyaya, Dinabandhu Mitra and many others started their literary writing in *Samvadprabhakara*. Ishvarchandra also collected biographical materials as well as songs of half-forgotten 18th century poets of Bengal. He publised three books: *Kalikirtan* (1883) of Ramprasad Sen, *Rayagunakar Bharatchandra Rayer jivanvrittanta* (1855) which till now remains the most authentic biography of the old master, and *Prabodha prabhakara* (1857), a collection of moral essays.

FURTHER WORKS: *Hitaprabhakara* (1861), *Bodhendu-vikasha* (1863), *Ishvar Gupta kavitavalir sarasangraha* (Collected in 8 volumes by Ramchandra Gupta, 1862-64), *Kavita sangraha* (edited by Bankimchandra Chattopadhyaya, 1885), *Kavita sangraha* (edited by Gopalchandra Mukhopadhyaya, 1886).

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B.D.

GUPTA, JAGADISHCHANDRA (Bengali; b. 1886, d. 1957) was an eminent short story writer and novelist. Due to financial stringency he could not complete college education and had to take up a job in the Judges' Court in Seuri. He was in a transferable service and had to stay in muffasil towns. He started his literary career by writing poems, but later on switched over to fiction. 'Paying Guest' (1924) was his first published story. He was a regular contributor to *Kali o kalam*. He was a very forceful writer and established a style of his own. *Binodini* (1926), a collection of nine stories, created a sensation among the reading public. Rabindranath expressed his happiness at the new grace and flavour that he brought in Bengali literature. 'Payomukham' (Mealy-mouthed) is the best story in the collection. It portrays an unkind father-in-law who used to kill his daughters-in-law one after another for the sake of dowry. His other collections of stories are: *Ruper bahire* (Outside the beauty, 1929); *Shrimati* (1930); *Udaylekha* (1932); *Meghabrita ashani* (Clouded thunder, 1947); *Shashanka Kabirajer stri* (Wife of Shashanka, the ayurvedic practitioner); *Paik Shri Mihir Pramanik* (Watchman Mihir Pramanik); *Anjan shalaka*, etc. The contents of his stories are typical of the age; their expression is satirical, attitude objective and detached.

Laghu-guru (Light and heavy, 1931) is the first novel written by Jagadishchandra, though published later. It exposes the social circumstances in which an innocent girl was forced to live a life of shame. *Asadhu Siddhartha* (Dishonest Siddhartha, 1929) is another significant novel in which Jagadishchandra depicts how in our life an invisible and cruel destiny is the determining factor. This is the main theme of many of his writings. His other novels are: *Mahishi* (Queen consort, 1929); *Dulaler dola* (The swing of Dulal, 1931); *Tatal saikate* (At the heated beach, (1931); *Nidrita Kumbhakarna* (Kumbhakarna asleep); *Nanda ar Krishna* (Nanda and Krishna); *Gatihara Jahnabi* (Stagnant Jahnabi), *Rati o birati*, etc. *Akshara* was his only collection of poems.

Sa.M.

GUPTA, JAGDISH (Hindi; b. 1926) is a well known Hindi poet and critic. He has been teaching in the Hindi Department of Allahabad University at different stages as lecturer, reader and professor. An active academician and creative writer, he has been associated with a number of literary institutions and has received many awards. He is one of the main exponents of 'nai kavita' (New poetry) movement in Hindi. He edited eight issues of *Nai kavita* between 1954 and 1967. Through an edited collection of poems *Trayi*, he has introduced some new poets. Jagdish Gupta is mainly a poet. He writes poetry both in Khariboli and Brajbhasha. His poetry combines qualities of tradition and new experimentation with a lyrical touch. In his poems, he has expressed deep and disturbed human emotions and has depicted beauties of nature. His main poetic collections and long narrative poems are: *Nav ke paon* (Boat's feet, 1955), *Shabda-dansh* (1979) and *Adim ekant* (Primitive soltitude, 1979). He has been active as a critic also. Through his D. Phil. thesis, viz. *Gujarati aur Brajbasha me Krishnakavya ka tulanatmak adhyayan* (1957), *Riti-kavya* (1968), and *Krishna-bhakti kavya* (1968) he has made an effort at re-evaluation of mediaeval

Hindi poetry. He has written many critical articles and essays on 'nai kavita' movement and other aspects of contemporary Hindi literature. These articles and essays are collected in his book *Nai kavita: swaroop aur samasyayen* (1971). In his critical essays, he has propounded some new theories, specially the Arth ka laya (Rhythm of meaning). He is also a keen student of the art of painting. He has published two books on Indian painting, viz. *Bharatiya kala ke padachihna* (Footmarks of Indian art, 1961) and *Pragaitihasik Bharatiya chitrakala* (Pre-historic Indian painting, 1967). He has left his mark on post-Independence Hindi poetry and criticism.

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H.

GUPTA, MAHENDRANATH (Bengali; b. 1910, d. 1984) was a successful playwright who also directed theatrical productions and who was himself an actor of recognized ability. His career in the theatre was something of classic nature in this field and spans almost five decades.

Mahendra Gupta was born in a village called Dulali in Faridpur district (now in Bangladesh). He was an M.A. of Calcutta University. He started off on the wrong foot, it would now seem, when he went to Delhi to work for a foreign insurance agency. From 1937 onward, however, he took to play writing in a really big way when his early play *Gayatirtha* was staged at the Minerva Theatre. 1938 saw the production of his first play *Uttara* at the Rangmahal.

In the forties he wrote a number of patriotic plays. He particularly excelled in historical and mythological drama. The deserved popularity of *Kankabatir ghat*, his only play of its kind, bears testimony to his skill in handling contemporary social themes also. Natyacharya Sisirkumar produced his *Michael* at the Srirangam in 1942. Almost simultaneously Mahendra Gupta's *Michael Madhusudan* was launched at the Rangmahal theatre in which Ahindra Chaudhuri playing the title role, led the cast.

Mahendra Gupta wrote the majority of his plays in the later years of his life. That was also the time when he plunged into theatre business. The plays written and directed by him were popular hits. He made a debut as an actor in his own play, *Swarga hote bada*, produced in 1947. He had a fine voice and he performed memorably in historical and mythological plays. A prolific writer of about fifty plays, his successful productions include *Maharaj Nandakumar, Tipu Sultan, Swarga hote bada, Punjab Keshari Ranjit Singh, Rani Durgabati, Rani Bhabani*, and *Kankabatir ghat.*

D.G.

GUPTA, MAITHILISHARAN (Hindi; b. 1886, d. 1964). Popularly known as 'Rashtra Kavi' (Poet Laureate). Maithilisharan Gupta was born in a devout Vaishya family in a tiny village Chirgaon—in district Jhansi of Uttar Pradesh. From rather humble beginnings as a minor poet of the transitional Dwivedi era, which saw complete metamorphosis of Hindi poetry in terms of its sensitivity, its thematic content, its medium, poetic diction, vocabulary, etc., Maithilisharan rose to be one of the foremost poets on the national stage, widely read and respected for the deep-rooted Indianness which permeates his compositions throughout.

Guptaji's advent on the literary scene was not marked by any fanfare and he almost crept into it without much notice when his poetic compositions started appearing in a rather obscure journal, the *Vaishyopakarak* published from Calcutta. Later, when he chanced to come into contact with Acharya Mahavirprasad Dwivedi, the doyen of contemporary journalism, it heralded a turning point in his literary career as Guptaji's compositions started appearing in Dwivedi's celebrated monthly *Saraswati.* Blessed by the Acharya's guiding spirit, his affable directions and his affectionate encouragement, Maithilisharan Gupta's poetic art started acquiring a finesse. He never looked back thereafter and in a richly productive poetic career spread over more than half a century his output rose to be an impressive forty original poetic works and six translations (*Plassey ka yuddha, Meghnada vadh, Vrittra samhara*, etc.).

Maithilisharan's first work titled *Rang mein bhang* appeared in the year 1909. It received a rather cold reception. But his second work, viz. *Bharat bharati* (1912) appeared with a bang and electrified the entire literary scene in the Hindi speaking belt of the country. It helped establish his identity as a poet to be watched and as a poet with immense potentiality. The *Bharat bharati* aroused in every Indian a sense of pride for his great country which had been cheated and deprived of its rightful prosperity by commercial exploiters and deceitful colonisers. It also established his identity as a poet of national effervescence. Amongst his significant poetic works are *Jayadrath vadh* (1910), *Panchwati* (1925), *Jhankar* (1929), *Saket* (1931), *Yashodhara* (1932), *Dwapar* (1936), *Jaya Bharat* (1952), *Vishnupriya* (1957). Most of his works are either rooted in the episodes of the great Indian classics the *Ramayana* and the *Mahabharata* or have their inspiration from historical or mythological Indian characters.

Maithilisharan Gupta was a devotee of Rama. Singing the eulogies of the 'man-of-propriety-par-excellence' (maryada purushottam) was the cherished goal of his poetic aspirations. Besides, he tried to comprehend and communicate the traditional Indian life in its comprehensive fullness. The natural theme for that was the life story of Rama. After *Ramacharitamanas*, the second important pillar that supports the edifice of 'Ramaite' poetry in Hindi is none other than Guptaji's *Saket* and it, in a way,

salvages the fast fading tradition of epic poem in the modern age of Hindi poetry.

Maithilisharan, in all, composed two epics (mahakavyas) and nineteen 'episodic epics' (khanda kavyas). His forte lies in the fact that he does not repeat himself, on the other hand, he encompasses the vast variety and richness of traditional Indian life within their fold. This variety pertains both to space and time. From the unknown and humblest of men to mighty kings ranges the selection of his poetic characters and their even-handed delineation of the vast range of characters at once amazes and strikes the reader. In the process, he creates and recreates immortal characters that leave an indelible imprint on the reader's mind. Female characters such as Yashodhara, Urmila and Vishnupriya, neglected and ignored by earlier classics, find a haloed image in his epic poems as if he atones for the lapses of his predecessors. On the other hand, greater attention to Maudavi, changes wrought in the characterization of the ever-condemned Kaikeyi and retouching of classical characters like Nahusha, Duryodhana, Hidimba, etc. speak volumes of his art of re-creation.

To Maithilisharan Gupta, disciplined conduct infused with a sense of propriety, forms the mainstay of a viable stable and balanced social structure. Mutual respect, emotional reciprocity and a sense of give and take are essential for its maintenance. As a traditionalist, he, therefore, expresses a deep faith in the joint family system which enables a sense of social justice, equity and equality to grow and flourish. But he firmly rejects the medieval feudal disposition of assuming woman as a target of base carnal pleasure; he, on the other hand, gives her immense respect as man's better half and considers her willing and ready cooperation as essential for human fulfilment. He considers secular life full of promise provided there is adequate self-restraint and observance of propriety. His philosophy of life is at once progressive and Indian to the core.

Maithilisharan Gupta is an unparalleled exponent and a committed spokesman of Indian cultural values. But he has no faith in a life of isolated spiritual practices that tends to promote a sense of withdrawal. He believes in a life of action that aspires for highest social good, a life that is dedicated to righteous dutifulness. And as an unflinching practitioner of these values and an embodiment of all that is good in Indian thought, he has an unshakable faith in Rama. Even so, what strikes his reader as surprising is that he is above all sectarian and communal parochialism. He is a liberal Vaishnavite completely free of narrow prejudices. Even as he portrays a tale rooted in the royal tradition of poetry, he gives unmistakeable hints of the democratic mental make-up of his hero.

Apart from being a spokesman of Indian culture, Maithilisharan Gupta was a leading nationalist poet too. The sentiment of nationalism permeates, in a direct or subtle manner, almost all his major works. Whereas it was evident and pronounced in the *Bharat bharati* which found an instant place in the prescribed list of the foreign rulers, it acquired subtler nuances in his later works which, incidentally, were poetically richer and more gratifying.

Guptaji's contribution to the development of Hindi, in its popular day-to-day version, as a powerful vehicle of poetic sensibility and experience, is second to none. He wielded it with skill although his over-enthusiasm for rhyming patterns at times sounds artificial and overdone. However, he stands out as a poet who kept abreast of, and marched ahead with, the spirit of his times throughout spread period of five decades. He is undoubtedly one of the leading poets of modern Hindi and of modern India.

Ma.C

GUPTA, MANMATHNATH (Hindi; b. 1908) is a novelist, critic, biographer, historian and journalist. He was born in Varanasi in a Bengali-speaking family. Caught early in the whirlpool of revolutionary activity, he had the privilege of actively co-operating with such revolutionary stalwarts like Bhagat Singh, Azad and others. This provided him with a fascinating canvas and perspective for his creative effort in the field of fiction though, unfortunately, he has failed to gain full mileage out of it.

Amongst his novels, *Avsan, Jayyatra, Zich, Grihayuddha, Hotel de Taj, Dushcharitra, Koyal ki kothari, Do duniya, Ram basera, Baroodaur buroda, Bahta pani, Toofan ke badal, Sabit bacha na koy* deserve mention. Although his output is substantial in terms of quantity, he failed to make an impact on the reader's mind because of a lack of coherence of social experience and perspective. He manifests a sympathetic understanding for natural human frailties but also a strong sense of hostility towards individuals or social hypocritical pretensions. If man is evil, the society cannot be completely absolved of the blame to mould him that way. On the social plane, he wants woman to be rid of deep-rooted economic bondage, he wants eradication of inequality between man and man, he wants a radical transformation of conventional institutions, complete demolition of the artificial walls of insensitive pseudo-religion that stands between one community and another. On the political plane, he yearns for a right to live for the long-oppressed common man and to curb the dehumanising effect of social domination by the ill-gotten wealth of the capitalist class. He disagrees with those who think non-violence to be a panacea for all our national evils. The cruel belligerence amongst the different social classes, communities and groups that manifests itself time and again through explosive incidents is inspired and fanned by vested interests.

Guptaji has achieved a reasonable artistic success in realistic portrayal of the various social strata and facets

but he fails to take his reader deep into the intricate process of social and individual behaviour, their mental make-up and the minor conflicts that are ultimately responsible for their apparent, and sometimes incongruent, responses to external stimuli. He is an interesting story-teller but at the end we feel either lost in a maze or without anything worthwhile to ponder over.

FURTHER WORKS: Criticism: *Kathakar Premchand, Pragativad ki ruprekha, Rangmanch, Ramdharisingh Dinkar.* Biography and revolutionary history: *Krantidoot Bhagat Singh aur unka yug, Krantiyug ke sansmaran, Bharat men sashastra krantikari cheshta ka itihas.* Short stories: *Meri priya kahaniyan.*

Ma.C

GUPTA, MATAPRASAD (Hindi; b. 1909), the most eminent Hindi textual critic, studied Hindi literature for his M.A. and later on studied law. A D. Litt in Hindi literature, he was professor of Hindi in the Allahabad and Rajasthan Universities. He specialized in the study of Tulsidas's literature and earned a name as the most outstanding textual critic of medieval Hindi poetry. His edited books with textual criticism are *Ramacharitmanas* (1950), *Jayasi granthavali* (1953), *Bisaldev raso* (1955), etc. He aspired to establish as closely as possible what an author actually wrote, by locating the sources of error and correcting them and at the same time clearing the confusion in the various prevalent versions of a literary work. His biggest contribution was to bring out critically the most authentic text of *Prithviraj raso.* Among the various available texts of *Prithviraj raso* he accepted the smallest one with 422 'rupakas' as the nearest to the original text though, according to him, it also had a few interpolations. He is not one of those editors who are known, at times, to deal with their material with an emotional and passionate relationship, putting literary judgement ahead of documentary evidence. Mataprasad Gupta, thus initiated a pattern of scientific study of ancient and medieval poets through profound investigative verification.

I.C.

GUPTA, NAGENDRANATH (Bengali; b. 1861, d. 1940) was a short story writer. He passed the Entrance Examination in 1878. Due to domestic troubles, he could not pursue his education further. In 1884, Nagendranath left Calcutta and went to Karachi, where he became the editor of *Phoenix*, an English weekly. After seven years he became the editor of the *Tribune*. The *Tribune* became so influential under his editorship that once the local Anglo-Indian paper the *Civil and Military Gazette* asked whether the Province was governed by the editor of the *Tribune*. In 1905, Nagendranath joined the *Indian People* in Allahabad, as its editor. When, four years later, the *Indian People* was merged with the *Leader*, Nagendranath became its Joint Editor. In 1910-1912, he was again connected with the *Tribune*. In 1913, he returned to Calcutta. While Nagendranath is known as a distinguished journalist outside Bengal, at home he is better known as a creative writer. He was Tagore's contemporary, and one of his close friends. He was a member of the literary association, where Tagore, Hirendranath Dutta and others used to discuss literary problems. His translation of Tagore's *Urbashi* was published in the *Modern Review* (1927). Nagendranath wrote a narrative poem 'Swapan sangit' (Dream song, 1882), and edited padavalis of Vidyapati. He is also the author of seven novels and a number of short stories. He can be described as one of the pioneers in short story writing in Bengal. His six short stories were published between 1887 and 1889 before Tagore published his stories. Nagendranath's 'Bhairabi' (1889-90), based on Sepoy Mutiny is the best short story of the pre-Tagore period. Nagendranath's stories of abduction and murder can be described as precursors of the mystery stories in Bengali. His distinction lies in the fact that though he was so close to Tagore, his writings were free from Tagore's influence altogether. But he was conservative in his outlook, and his short stories sometimes suffer from a sense of incompleteness. He could not compete with his two rivals Rabindranath Tagore and Prabhatkumar Mukhopadhyay, and sank into oblivion within a short span of time. Some of his books are: Novels: *Parbatbasini* (1883); *Amarsingha* (1889); *Lila* (1892); *Tamasini* (1901); *Jayanti* (1922-23); *Aratama* (1930); *Brajanather bibaha* (1931); Collection of short stories: *Sangraha* (1892); *Upanyas sangraha o rahasya* (1899); *Rathyatra o anyanya galpo* (1931).

BIBLIOGRAPHY: Brajendranath Bandyopadhyay, *Sahitya sadhak charitamala* (1966); Sisirkumar Das, *Bangala chhoto galpo* (1963).

Ja.C.

GUPTA, NALINIKANTA (Bengali; b. 1889) was a scholar, linguist, artist, poet and philosopher. While studying at the Presidency College, Calcutta, Nalinikanta came under the influence of Aurobindo Ghosh (Sri Aurobindo of later days) and left studies to join the Nationalist Movement in 1906. He suffered imprisonment for revolutionary activities for a year, being involved in the historic Alipore Bomb Case. He followed Aurobindo to Pondicherry and remained there as his life-long disciple and associate at his ashram. He had been the Secretary and Trustee of the Sri Aurobindo Ashram all through the years after the passing away of the master in 1950. He was the Dean of the Faculty of Languages, Sri Aurobindo International Centre of Education, Pondicherry.

Gupta has published about 60 books in English and Bengali on diverse subjects, besides numerous poems and articles in English, Bengali and French. Gupta is widely known as an exponent of the teachings of Sri Aurobindo and the Mother. He is also considered to be an authority

on Tagore literature. He is the editor of two periodicals in English and Bengali, currently published from the Sri Aurobindo Ashram, Pondicherry.

All his English works have been collected in 8 volumes and published from Pondicherry during 1970-80. Some of his better known works are: *Sahityika* (Calcutta 1920); *Swarajer pathe* (Calcutta, 1923); *Swaraj gathaner dhara* (Calcutta, 1924); *Bharate Hindu o Musalman* (Calcutta, 1925); *Mriter kathopakathan* (Calcutta, 1925); *Shiksa-o-diksha* (Essays on education, Calcutta, 1926); *Nitser vani* (Teachings of Nietzsche, Calcutta, 1934); *Rabindranath* (Eight essays, Calcutta, 1942); *Kabimanisi* (Calcutta, 1959); *Smritir pata* (Re-collections, Calcutta, 1963); *Veda mantra* (Pondicherry, 1966).

G.S.

GUPTA, PRAKASHCHANDRA (Hindi; b. 1908, d. 1970) taught English at the Allahabad University and started writing criticism in Hindi in the wake of the progressive movement in 1936. He was amongst the earlier literature critics of the Marxist trend; but he evaluated literature very sensitively and avoided any partisan note. He has at times, been branded as an expressionist among the Marxist critics.

He made a beginning with sympathetic appreciation of contemporary literature but after 1950, he also wrote on medieval poets like Kabir, Surdas and Tulsidas. But his essays on these poets published in *Alochana* are more expressionistic than evaluative or analytical. They do not reveal depth in sociological analysis. Simplicity, lucidity and decorum are the main features of his style of critical writing. He helped Hindi criticism to free itself from theoretical conventions, verbosity and superficial scholarship. His significant critical works are: *Adhunik Hindi sahitya: ek drishti* (1952), *Sahitya dhara* (1956), besides an anthology of sketches *Purani smritiyan* (1947) and a novel entitled *Vishakh* (1957).

N.J.

GUPTA, RAMNIDHI (Bengali; b. 1741, d. 1839), popularly known as 'Nidhu Babu', was a composer and a poet. He had a chequered career spending major part of his life in Chiran, Chhapra (Bihar) where he worked as a clerk in an agency house of East India Company. He was the first English knowing poet of Bengal. He learnt English from a missionary. He also knew Sanskrit and probably Persian. When he was in Chhapra he learnt from a Mohammadan singer, the Hindustani 'tappa'. Returning to Calcutta in 1794, he founded a music school where he taught music, himself writing songs and setting them to the tune and style of the tappa. He also gave a new turn to the classical style of music, called 'akhdai', which later was further remoulded by his disciple Mohanchand Basu and came to be known as half-akhdai. Nidhu Babu's place in the Bengali literature is assured. His short poems, simple in form with only four lines, but very much appealing for the clever expression of mundane love are the first secular lyric poems of Bengali literature. His was also the first patriotic song sung in praise of the mother tongue. His collection of songs entitled *Gitaratna* was first printed in 1837 and later edited by his son Jaygopal Gupta in 1856 and 1868 along with biographical accounts.

BIBLIOGRAPHY: Ramkanta Chakraborty: *Vismrita darpan* (Calcutta, 1971); Sushilkumar De, *Nana nibandha* (Calcutta, 1954).

B.D.

GUPTA, SIYARAMASHARAN (Hindi; b. 1895, d. 1963) was a significant Hindi poet, fiction writer and essayist. He was the younger brother of Maithlisharan Gupta. He was deeply rooted in the Gandhian thought and way of life. His life-long sickness, early loss of his wife and other close relatives and the neglect at the hands of the literary world gave him a sense of despair and disillusionment which found an outlet in his poetry as well as prose. His first verse narrative *Maurya vijay* (Victory of Maurayas) was published in 1914 and was followed by *Anatha* (Orphan, 1918) depicting the pathetic life of villagers; *Durvadal* (a collection of his poems, 1915-24); *Vishad* (Sorrow, 1925), a collection of his 15 sad elegiac poems triggered by the death of his wife; *Ardra* (1927); *Atmotsarga* (1931); *Patheya* (1933); *Mrinmayi* (1936), a collection of his 11 long narrative poems; *Bapu* (Homage to Gandhi, 1937); *Unmukta* (1940), a lyrical play in sharp reaction to the devastations brought about by the Second World War; *Dainiki* (Day-to-day happenings, 1942); *Nakul* (1946), a poetic narrative based on the Vanaparva of *Mahabharata; Jaya-Hind* (1948), inspired by the first Independence Day; *Gita samvada* (1948), shloka by shloka versification of the *Shrimadbhagavadgita; Buddhavachan* (Sayings of Buddha, 1956), shloka by shloka translation of the *Dhammapada; Amrit-putra* (1959), based on the life of Christ; *Gopika* (1963), completed by the poet just before his death and published posthumously, a long narrative poem aiming at sublimation of love into a spiritual yearning, inspired by the 'gopi' theme.

He also wrote a play entitled *Punya-parva*, but he made his mark more as a prose-writer. Out of his three novels, *Goda* (Lap, 1932), *Antim akanksha* (The last desire, 1934) and *Nari* (Woman, 1937)—the last one shot into fame through the induction of the other man in the life of its heroine, whose husband had disappeared. It attempted to prove that the woman is not a body but soul as well and deserves tender care and feeling. He also wrote short stories which were brought out under the title *Manasi*, but he is well-known for his pungent essays, a collection of which entitled *Jhuth-sach* was published in

1939. His style is lucid and fluent and his themes show a deep concern for the downtrodden.

BIBLIOGRAPHY: Lalit Shukla, *Siyaramasharan Gupta: srijan aur mulyankan* (Delhi, 1969); Nagendra (ed.), *Siyaramasharan Gupta* (2nd edn., Delhi, 1965); Ranvir Rangra, *Sahityik sakshatkar* (Delhi, 1978).

Ran.R.

GUPTA, JOGENDRANATH (Bengali; b. 1882, d. 1964) was an eminent writer of children's books. He wrote many books for the children, but his pioneering encyclopaedic work for the children, *Shishubharati* in ten volumes is a glorious literary achievement in the history of Bengali literature. This monumental work contains about 40,000 pages and was published in 1947.

Jogendranath wrote on almost all the subjects suitable for the children. He wrote books on biology, history, biography, adventure, fairy tales and stories of various interests for the young readers. He translated some English stories for the children into Bengali also, but it is seen that he had some special fascination for writing books on historical subjects. Jogendranath wrote at least fifty-five books, of which at least sixteen books are on historical theme. Another interesting feature of his writings is his fascination for stories about the legendary dacoits of Bengal. In portraying the characters of these dacoits he not only had brought out their professional cruelty but, side by side, their magnanimity and nobleness also. His *Mahim dakat* (1945) and *Banglar dakat* too (2 Vols. 1958, '59), for example, have become extremely popular over the ages.

Jogendranath was associated with many children's magazines like *Toshini* (Dacca, 1910, ed. by Anukulchandra Shastri), *Shishu sathi* (1922) and *Ramdhanu* (1927). He himself used to edit a juvenile magazine named *Kaishorik* (1937). It lasted for twelve years. His *Banglar dakat* was first published in *Shishusathi*.

His biographical writing also deserves special attention for its patriotic theme and style. He used to select characters of the great men and women from world and Indian history, for example: *Ranjit Singh* (1923), *Abraham Lincoln* (1925), *Garibaldi* (1937), *Jhansir Rani* (1948), etc.

FURTHER WORKS: Historical writings: *Bartaman jagat* (1914); *Chheleder Hindustan* (1922); *Prithibir itihas: chitre o galpe* (1923-24); *Mughal Bharat* (1932). Biography: *Kantakabi Rajani* (1923); *Rani Durgabai* (1923); *Sir Rasbihari* (1923); *Booker Washington* (1924); *Jara chhila digvijayi* (1945). Fairy tales: *Rupkatha* (1915); *Rupkathar deshe* (1959). Adventure: *Nilnader deshe* (translated from William Charles's *African Hunting); Saharar buke* (1936); *Ajana deshe* (1955, translated from Robert Paltock's *Peter Willikins); Sundarbaner chithi* (1956). Stories: *Padmini* (1925); *Galper lahar* (1st edn. 1931, 3rd edn. 1938); *Galpa sanchayan* (1955).

BIBLIOGRAPHY: Bani Basu (ed.), *Bangla shishu sahitya: grantha panji* (1965); Khagendranath Mitra, *Shatabdir shishu sahitya* (1958).

Na.S

GUPTAN NAIR, S. (Malayalam; b. 1919) is a renowned critic, essayist, lexicographer and speaker. He is a leading figure in academic and literary circles. He passed his B.A. (Hons.) in Malayalam literature and joined as a research scholar in the University. Before completing his dissertation, he joined as a lecturer in the University College, Trivandrum. He gradually rose to professorship and to the cadre of Principal. He was the Assistant Director of State Language Institute for five years and retired as Professor of Malayalam in the Calicut University. After this he had a University Grants Commission assignment in the University of Kerala as Professor of Malayalam for three years. He is a leading critic and his interests extend from music to drama-acting. There are eight books to his credit and they include critical essays, a translation of Moliere's plays, a biography of Tagore and a popular *English-Malayalam Dictionary*. He received the Kerala Sahitya Akademi award in 1967 for his essay collection *Isangalkappuram* (On the other side of 'ism's) and the Sahitya Akademi award for his selected essays in 1983. He is the president of the Kerala Sahitya Akademi since 1984.

For his well-informed and sane criticism he is honoured by scholars and writers. He is gentle and balanced in his writings. They are read and appreciated by readers of all categories. A wide sweep and a catholic attitude characterise his writings. His latest books, *Tirayum chuzhiyum* (Wave and whirlpool) is a collection of personal essays written in an elegant style. His thorough grasp of critical principles, both Indian and European, gives his writings a synthetic finish. *Samalochana, Vishvamanavar, Krantadarshikal* and *Adhunika sahityam* are his other important works. He got Sahitya Akademi Award for his essay book entitled *Tiranjedutta prabandhangal* (1983).

V.S.S.

GURBAKSH SINGH (Punjabi; b. 1895, d. 1977) was an eminent Punjabi prose-writer and born in a Sikh family. He had his early education in his home town, and then took his degree in Civil Engineering from Michigan University (U.S.A.). A multifaceted personality, he worked as a clerk, an engineer and a modern farmer. His first short story 'Pritama' (The beloved) was published in 1913, later while in the States, he wrote a short story 'A Starved Soul', a play 'Love's Crown' and a biographical story 'My grandmother' published in English. He has to his credit some 60 books. In 1933, he started a monthly magazine *Prit lari*. This magazine and its founder-editor had such an individual flavour and tinge that even to this day he is more commonly known by this general name. In 1938, he founded 'Prit Nagar' near Amritsar, his utopian concept in modern and co-operative living. But the

partition of India caused a havoc to this dream-town. He was a widely travelled man and was a member and President of several Academies engaged in literary and peaceful pursuits. He was honoured as the best litterateur by the Punjab Government. He translated Edwin Arnold's *Light of Asia* in 1937, and Gorky's *Mother* in 1960. Though he deftly tried his hand at numerous literaty forms, he excels as a prose-stylist and, in a way, he marks the beginning of modern age both in style and thought. His ideas appeared outrageous and revolutionary to the orthodox, but to the new thinking he was the harbinger of spring, a waft of fresh air, a confidant and a sage who could heal and conceal their secret sores. He was an optimist and an idealist who gave the message of love, courage, faith and determination. His lucid and poetic style is nowhere lacking in interest.

His prominent works are: Novels: *Unviahi man* (The virgin mother, 1942); *Rukhan di jirand* (The cluster of trees, 1973); Short stories: *Pritan di pahredar* (The sentinel of love, 1946); *Bhabhi Mainan* (Mainan, my sister-in-Law, *1946); Shabnam* (The Dew, 1955); Drama: *Rajkumari Latika* (Princess Latika, 1935); Children's literature: *Parian da mochi* (The fairy cobbler, 1966); *Muradan purian karna wala khuh* (The well of wish-fulfilment, 1966) Autobiography: *Meri jivan kahani* (The story of my life I, II & III, 1959-64-66); Prose: *Parm manukh* (The superman, 1943); *Bhakhdi jivan changiari* (The life-spark 1950); *Merian abhul yadan* (My memoirs, 1947) and Translation: *Gha dian pattian* (The leaves of grass, 1968).

BIBLIOGRAPHY: Mohinder Singh Randhawa (ed.), *Gurbaksh Singh abhinandan granth* (Delhi, 1971); Piara Singh Data (ed.), *Gurbaksh Singh—kala te shaksiat* (Delhi, 1978); R.L. Ahuja, *Traimurti Gurbaksh Singh* (Jullundhur, 1971); S S Soze, *Sahityakar Gurbaksh Singh* (Patiala, 1980).

S.S.So.

GURBUXANI, HOTCHAND MULCHAND (Sindhi; b. 1883, d. 1947) was born in a family with a cultural and spiritual background. His father enjoyed beneficence of a mystic faqir. It was, perhaps, the reflection of his inherited qualities that manifested itself in his writings.

Gurbaxani was an aristocrat in his life style and was equally majestic in his literary diction. With his doctorate (Ph.D) from London and scholarship in Persian and English, he, later, adorned the Persian Chair in D.J. Sindh College (Karachi), the premier instititon of higher education in Sindh and, perhaps, one of the best colleges in India. He ultimately retired as Principal of this college but did not enjoy the fruits of retirement for long. He died suddenly just on the eve of partition.

Gurbuxani made his mark as a brilliant writer in 1915, when his novel, *Nurjehan*, appeared. It is based on the romance of Salim, later Jahangir and Maher-un-Nisa, later Nurjehan. It combines history with fiction. Akbar's death and the universal gloom it cast and Jahangir's coronation with all its traditional opulence are depicted in this novel in a style unique in Sindhi prose literature and so also the battle of Haldighati between the Mughals and the Rajputs, that gives us glimpses of the influence of Firdausi's epic grandeur.

On 14th November, 1921, Gurbuxani, at the instance of his learned Principal, Sahibsingh Shahani, presented to the University of Bombay his scholarly 'Report on Sindhi Literature' that induced the University to introduce Sindhi in college curriculum. Thus, he laid a solid foundation for its all India recognition. The learned Doctor's Report had appeared in the D.J. Sindh College, Karachi *Miscellany* under the caption: 'A Brief Survey of Published Sindhi Literature' (February, 1926). Prior to this, the general impression was that Sindhi literature was confined only to poetry. But Gurbuxani dispelled this erroneous notion from the public mind by proving that all branches of literature existed in the language.

His first volume of *Shah jo risalo* (1923) appeared with an Introduction on Shah which had no parallel in all Sindhi prose literature. It inspired wondrous awe of admiration in the minds of Sindhi scholars. The Introduction is under the title *Muqaddame-e-Latifi* (Introduction to Latif). Gurbuxani's commentary and annotations constitute a landmark in Sindhi classical scholarship and remind us of the best editions of European classics. They reveal his vast erudition in the areas of linguistics and philological studies. The glossary is replete with roots and derivatives from Sanskrit, Arabic and Persain.

The learned scholar adopted 'lari', one of the dialects of Sindhi, spoken in the south of the province, for the text of the *Risalo*, his contention being that it was Shah's ancestral dialect. Some scholars felt that it had made the reading of *Risalo* rather difficult for the people and that it should have been standardized like the works of Chaucer and Shakespeare. However, Gurbuxani remained firm in his conviction.

His stories appeared in a collective volume under the title *Ruha rihan* (1933). His last work was *Lavaria ja laala* (Saints of Lavari, 1934), its original source being a Persian work. It is written in the same learned style so characteristic of Gurbuxani.

BIBLIOGRAPHY: D.K. Mansharamni, Gurbuxani, *Rachna* (October-December, 1983).

K.B.A.

GURCHARAN SINGH (Punjabi; b. 1917) is an eminent Punjabi creative writer in the domains of fiction and poetry. He was born in a Kambaj Rajput family. He passed his M.A. in English (1940), Honours in Punjabi (1950) and M.A. in Punjabi in 1953 and was awarded Ph.D. in 1964. He worked as a wholetime freedom fighter

since 1940, and as the editor of the Urdu daily *Ranjit* and *Aftab*. In Punjabi he edited *Kundan* (weekly Lahore), daily *Khalsa sewak* (ASR), monthly *Kheti Bari* (Nabha), *Sanjhi duniya* (Jullundhur) and *Khoj patrika* (Punjabi University, Patiala).

Gurcharan Singh worked as a Publicity Officer, as a lecturer, Reader in Punjabi (Punjabi University, Patiala), Principal, Khalsa College Patiala and Vice-Chairman Punjab School Education Board, Chandigarh.

He is a well known Punjabi critic and novelist. He was a prolific writer and his works include: Poetry: *Gutni haran, Agmarvond tikhawant, Git mere git, Dharti da Sandhur, Tinaggi madira nagri, Khande ke bela, Bhagat Singh di var, Subhash Chandra di var, Baitan Udham Singh dian.* Fiction: *Wagdi so ravi* (novel), *Van te karir, Duniya ton bahrli gall, Kachian ambian* (short stories) *Gaoo di jaya* (stories for children). Play: *Same di hawa* (Full length), *Sargam* (songs, one act-plays). Literary Studies: *Punjabi natakkar, Punjabi galapkar, Mohan Singh te usdi kavita, Punjabi galp da vikas, Sahit di ruprekha, Punjabi kav da kala pakh, sahitya samasya te siddhant, sahitya khoj te itihas, Punjabi sahitya samasya te sidhant, Punjabi sahitya gyan te chintan. Punjabi kissakar, Natakkar, Ikangikar Ishwarchandra Nanda.*

In the years 1972 and 1973, Gurcharan Singh was honoured at Patiala and Jullundhur respectively.

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Ph.

GURDIAL SINGH (Punjabi; b. 1933) did his graduation in 1964 and master of arts (Punjabi) in 1967. Gurdial Singh started his teaching career in 1954 with primary classes and was promoted to teach middle and high school students in 1963. He has been a teacher of Punjabi in Government Brijjindra College, Faridkot (Punjab).

He started his literary career as a short story writer in 1962 with his collection *Saggi phul* and then *Chan da boota* (1964). His subsequent short story collections are *Opra admi* (1965) and *Kulta te admi* (1972).

But he made his real mark by publishing his maiden novel *Marhi da diva* (1964). This book was hailed by the Punjabi literary world as one of the best novels written in a regional (Malwai) dialect and got him a literary award from the Language Department, Patiala (Punjab). His subsequent novels are: *Anhoe* (1966), *Kuwela* (1968), *Raite de ik muthi* (1969), *Adh chanani raat* (1972) which won the Sahitya Akademi award in 1975, *Authen uggan* (1974) and *Anhe ghore da daan* (1976).

In addition to this he has produced some children's literature in his books *Bakalam khud, Tuk khoh lai kawan* and *Likhtam Baba Khema*. He has also translated a number of books from other languages into Punjabi.

Gurdial Singh is more successful when he delineates the rural characters of his native region—Malwa. He has a kind heart and deep sympathy for the poor and the down-trodden and presents their economic and social struggle with sentiments and understanding. His regionalism is strength as well as weakness for him. It has earned him name and fame and the title of the best regional Punjabi novelist, but this also stood in his way by limiting his appeal to a particular section of the Punjabi society.

S.S.U

GURDIAL SINGH PHUL (Punjabi, b. 1911), a distinguished Punjabi playwright and short story writer, was born at Nangal Shama in Jalandhar district of Punjab. After adequate schooling he did his graduation in 1931 and obtained master's degree in Punjabi in 1937. Besides, he passed his Giani examination in 1936 and has now earned a Doctorate. He lost his father when he was barely twelve and amid vicissitudes of life had to struggle hard for livelihood. He was greatly influenced by supernatural powers, devoted a lot of time to meditation and became a baptised Sikh on 11 February, 1925.

He started his career in 1931 as a superintendent of a hostel in Khalsa College, Amritsar and after doing his M.A. became a lecturer in Punjabi and rose to the position of a Principal. But his long career as a teacher cannot be separated from his literary pursuits.

With over 100 books in Punjabi to his credit, Phul has contributed to almost all genres of literature; but it is as a dramatist that he has made his mark. He has written some twenty full-length plays and 12 collections of one-act plays which include: *Pita piyar, Adami di aqal, Joori, Bank, Ajkal, Dharti di awaz, Kambde dhaular, Collegiate, Kalyug rath agan ka, Oorak sachch rahin, Lajiya, Sabh kichh hoot upaiya, Sikhar dopahare raat, Jhootha bazar, Kala te jindgi, Sach ki jeet (in Hindi), Doldi laat, Kanak da bhol, Nawin jot, Raat kat gai, Kahni karni, Kidhar jawan, Desh di khatir*, etc. Besides Phul wrote one act plays for children of which *Mantar, Siyana bal, Sach di jai, Padmini, Taria weh teri loo, phulan di lari* are well known.

Short story is another genre to which Phul has made substantial contribution. His popular short story collectios include: *Hun dasoih ki, Leeran, Jeeonda geet, Dachhna. Rajinder masterji* is his famous novel. He has written the biography of Bhai Jodh Singh and a travelogue entitled, *Kashmir, dharti da swarag.* Besides translating Ibsen's *Doll's House* as *Nari di jaag*, he has edited a host of text books for schools. In the beginning of his writing career he tried his hand at poetry, too.

His eight books on literary criticism exhibit a deep insight into the creative process and his masterly interpretation. Modest and soft spoken, Phul is a multifaceted personality who has made significant contribution to

experimental stage production in Punjabi. He was a good player of Hockey and later imparted coaching to the college team. His achievements both in literary and other fields have brought him honours and positions. He has been associated with a number of literary organisations. He was honoured with awards by Punjab in Government for his *Raat kat gai* (1958), *Oorak sachch rahin* (1960), *Lajya* (1961), *Kalya rath agan ka* (1964) as well as by Central Government for his *Chal pind challye, Kabhu na chhadekhet)*

O.P.S.
S.S.U.

GURJAR, VITTHAL SITARAM (Marathi; b. 1885, d. 1962) was a popular novelist and short story writer. He was born at Kesheli in Konkan. He came to Bombay and for many years helped Kashinath Raghunath Mitra, the editor of the esteemed journal *Manoranjan*. Both Mitra and Gurjar were well-acquainted with the Bengali language and Gurjar translated several popular Bengali novels into Marathi, among them are *Jivan sandhya* by Romeshchandra Dutt, *Sansar asar* by Prabhatkumar Mukherji and *Sangam* by Rabindranath Tagore. While rendering these novels into Marathi, he had made many changes in the original text.

Gurjar in his lifetime contributed some seven hundred short stories to several journals. The stories, generally translated, were very popular in their time. A little bit of suspense and a little bit of lively humour added some spice to their charm, but otherwise they lacked the genuine essense of the short story. There is only one collection of his eleven short stories called *Drakshanche ghose* (Bunches of grapes, 1936). He became popular by depicting the life of educated middle class. The stories, when they appeared, became popular, for the new form of the short story was yet to evolve and the light mood of the comic stories seemed to appeal the readership of the First World War decade. Gurjar's real contribution to the novel and the short story appears to be that he succeeded in attracting popuplar attention to these genres. He is well-known for his homely language and attractive dialogues. He has also written a play named *Rajlakshmi*.

Gurjar, working in the editorial office of an influential journal like *Manoranjan*, was bound to be a friend of the literary celebrities, among whom was the great poet and dramatist Gadkari. The eminent dramatist had completed the prose text of his masterpiece *Ekach pyala* practically on his death bed, but the composition of its songs he left to his friend Gurjar, who did the job so efficiently that some of the songs he composed became perennial hits.

M.M.

GURMUKH SINGH MUSAFIR (Punjabi; b. 1899, d. 1976) was a freedom fighter, statesman, poet and short story writer. He started as a primary school teacher, then edited the daily *Akali*. He successively was the President of the Punjab Congress, a Member of the Parliament upto 1962 and afterwards the first Chief Minister of the newly formed Punjab (1st November, 1966). He came to the political field in the course of the Gurudwara Reform Movement of 1920-21 and for some years was its new exponent. Thus he came into conflict with the British administration in which he never worked. For many years he was the President of the Punjabi Likhari Sabha, President, Punjabi Sahit Samikhya Board, President, Punjabi Writers' Co-operative Industrial Society, New Delhi and a member of the General Council of the central Sahitya Akademi. As a representative of the Indian writers, he participated in World Writers' Conference (Tokyo, 1961), World Peace Conference (Helsiniki, 1965), and led a three member delegation of Indian writers to Afro-Asian Conference on Vietnam and Peace in 1966. He courted arrest a number of times, and was in jail in 1942 in connection with the Quit India Movement, when a son, a daughter and his father died, but he refused to be released on parole. He has movingly narrated this heart moving incident in one of his short stories 'Baghi di dhi' (The daughter of a rebel). His experience in jail are a tale showing his wide human sympathy, his love of the underdog and his intense patriotism. Prison life is the dominant theme of some of his short stories. Translucent clarity and disarming simplicity characterise his writing.

FURTHER WORKS: Poetry: *Sabar de ban* (Shafts of contentment, 1921); *Prem de ban* (Shafts of love, 1933); *Jivan pandh* (Life's pilgrimage, 1949); *Tute khamb* (Broken wings, 1951); *Mussafariyan* (The Itinerant, 1951). Short stories: *Sasta tamasa* (Enjoyment gratis, 1952); *Sabh hacha* (Yet all's well, 1953); *Gutar* (The Dove, 1953); *Chonviyan kahaniyan* (Selected stories); *Vakhri duniya* (A different world, 1954); *Kav suneha* (The poetic messages, 1955); *Saihaj Seti* (A tranquial mood, 1964); *Vakhra vakhra katra-katra* (The scattered drops); *Aalane de bot* (The offspring of the nest); *Kandhan bol paian* (The eloquent walls); *Alah wale* (The godly people); *27 January*. Biography: *Baghi Jarnail* (The rebel general); *Biswin sadi da sahid* (The martyrs of the 20th century). History: *Netaji te ithas Azad-Hind Fauj* (Netaji and the history of Azad-Hind Army.

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S.S.So.

GURNEY, A.K. (Assamese; b. 1845, d. 1907) was born in Cumberland, U.S.A. He took his graduation (1871) from Colby University, and was trained in the Newton Theological Seminary (1874). He became a preacher in the same year and in December joined the Sibsagar Baptist Mission in Assam. He married Mary F. Lawrence in 1877. The couple was in the U.S.A. from 1877 to 1885, but returned to live at Sibsagar till 1907. He evangelised more among

tea-garden labourers than among the Assamese. But he wrote in Assamese and edited the *Orunodoi*, the famous Assamese magazine, for a short while. In 1877 he printed his simple tale *Elokeshi veshyar vishay*, probably a piece of translation from English or Bengali, telling how a Calcutta harlot came to accept Christ; and in 1878 came the still thinner *Kani-beheruwar sadhu*, preaching 'vanity of vanities... all is vanity'. His claim to a place in literary history is through his *Kaminikanta*, an insipid novel with a weak plot and still weaker characterisation, but all the same making a real beginning of the Assamese novel.

The project of rendering the *Bible* into simple Assamese originally taken up by Nathan Brown (since the Serampore Baptists translation of 1813 and 1833 had a little too stiff Sanskritised vocabulary) was continued by Nidhi Levi Farwell, S.M.Whiting and William Ward and finally completed by Gurney in 1903. He translated the *Old Testment* direct from Hebrew and published his *Judges* and *Ruth* in 1883.

BIBLIOGRAPHY: Robert G.Torbet, *Venture of Faith* (Philadelphia, 1955); V.H.Sword, *Baptists in Assam* (Chicago, 1935).

M.N.

GURU GOBINDA SINGHA (Bengali) by Tinkari Banyopadhyay, is a significant contribution in Bengali providing a detailed exposition of the Tenth Guru's life and times 'with suitable quotations in the original with Bengali translations from authoritiative works like the *Suraj prakash* and the *Dasam Padshah ka Granth*, besides the *Guru Grantha*.' The point of view is that of a Sanatani or orthodox Hindu with a profound respect for the Sikh Gurus as sages and saints and heroes of Hinduism. Born in 1856, the biographer of the Dasam Guru was the nephew of Bhudev Mukhopadhyay, a well-known Bengali litterateur of the 19th century. Bandyopadhyay inherited from Mukhopadhyay a definite Hindu conservative bias and dedicated the book to him as a mark of respect.

Guru Gobinda Singha was the outcome of neraly thirty years labour of Tinkari Bandyopadhyay. With the help of the Bhais of the Barabazar Gurdwara, Calcutta he completed the task. In 1896 the volume was first published with an incomplete and abrupt end. The biographer however assured his readers that he would try to overcome these limitations should there be a second edition. He laboured till he was able to bring out a revised and enlarged edition in 1918 with the financial assistance of the Maharaja of Patiala. This edition was enrichjed by the inclusion of portraits of all the ten Gurus and maps associated with the history of the Sikhs which we do not come across in other works highlighting the evolution of the Panth in Bengali.

The book begins with an account of the religious condition of Pubjab at the time of Guru Nanak's birth in the 15th century. The founder of the Panth, writes Bandyopadhyay, was in favour of a purer form of Hinduism and his message provided a new lease of life to the creed. After a brief discussion of the history of the other Sikh Gurus, he devoted himself to the study of the life of the Tenth Master whom he portrayed as a prophet of God and defender of Hinduism against Mughal oppression and tyranny. The Guru, according to him, was in favour of caste hierarchy, priestly domination, Sati and prohibited widow re-marriage. Of the five sections devoted to the study of the life of the last Guru, the story of the early part of his career in Patna draws his briefest attention while the exploits of the Annandpur days constitute the most significant part of the volume.

Guru Gobinda Singha may be regarded as the pioneering study of the evolution of the history of the Panth in Bengali. It was published when a limited number of Indian authors were engaged in understanding the message of the Dasam Guru in any Indian regional language. It also deserves our special attention owing to the richness of its source materials. The biographer was deeply acquainted with the writings of English authors like Malcolm. M. Gregor, Cunnigham and Cust. Like Malcolm, he relied wherever 'possible on the Sikh sources in preference to non-Sikh ones and believed that in every research' 'it is of the most essential importance to hear what a nation has to say about it.' Accordingly, he primarily depended on the *Suraj prakash* of Bhai Santokh Singh though this source was seriously criticised by authorities like Macauliffe and others.

Guru Gobinda Singha occasionally suffers from a number of minor factual errors. For example, his observations relating to the foundation of the Sisganj Gurdwara can hardly be regarded as sober history. Besides, his bias in fovour of Hindu fundamentalist perhaps largely explains his inability to accord Sikhism a separate religious status in Indian religious system.

Guru Gobinda Singha may be regarded as the most detailed biography of the Dasam Guru in Bengali. It was also frequently referred to and quoted from by Bengali authors like Kartick Chandra Mitra and Basantakumar Banerjee who wrote on the Guru in the present century.

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H.B

GURU, KAMTAPRASAD (Hindi; b. 1875, d. 1947) was born and educated at Sagar (Madhya Pradesh) and became a normal school teacher at Jabalpur after his Matriculation. He was interested in journalism and

creative writing and so accepted the job of an editor in a magazine *Balasakha* published form Allahabad. Later, he also edited the celebrated monthly *Saraswati* for a while. He started contributing to Hindi magazines and journals at an early age. He composed poems in Brajbhasa initially and later on switched over to Khariboli. Many of his poems and articles were published in *Saraswati*. He was a linguist and a grammarian and besides Hindi and English, knew Sanskrit, Marathi, Bengali, Urdu and Oriya languages. He published *Vinaya pachasa* and *Bhaumasura vadha* in Brajabhasha and *Padya puspavali* in Khariboli. He wrote four novels, named *Satya*, *Prema*, *Parvati* and *Yashoda*, based on mythological and historical themes and also wrote a drama entitled *Sudarshan*.

Kamtaprasad Guru's eminence, however, is based more on his works on Hindi grammar than on his literary works. His *Hindi vyakarana* was published by Nagari Pracharini Sabha, Kashi in 1920.

Guru's *Hindi vyakarana* is in fact, the first comprehensive grammar of modern Hindi language written in Hindi on western model of traditional grammar. Guru was a great Sanskrit scholar and therefore the influence of Sanskrit grammar is also very distinct. He has used almost all the grammatical terms of Sanskrit in his grammar to describe the structure of the Hindi language. In fact he drew from western as well as Indian grammatical traditions and his *Hindi vyakarana* shows a happy blending of both the traditions.

Guru's understanding and insight in the nature of the Hindi language and its exposition in his book is remarkable. His grammar is basically concerned with the modern Hindi language and has been illustrated with the examples from the modern Hindi literary works, but at places he gives example from medieval literary Hindi also, which shows his understanding of a whole tradition. Perhaps this is why his grammar is still valid although the Hindi language has undergone many changes since then.

Bha.M.

GURUDUTT (Hindi; b. 1894) happens to be one of the most widely read novelists of Hindi and yet he finds no mention by the historians of literature, or even by historians of the novel, in their assessments. Born in Lahore in a lower middle class liberal Aryasamajist family, Gurudutt began his professional career as a demonstrator in the Government College, Lahore after taking his M.Sc. Degree. Lured by the non-cooperation movement of Gandhiji, he eventually gave up his government job and became the Headmaster of the National School in Lahore itself. Later on, he took up the job of Private Secretary to his Highness the Maharaja of Amethi. In 1931, he turned to the study of the Ayurvedic system of medicine in Lucknow and started his practice first in Lucknow and thereafter shifted to Lahore. In 1937, he migrated to Delhi and started his practice, achieving a remarkable degree of success. It was in Delhi in 1942, that his first novel titled *Swadhinata ke path par* saw the light of the day. From 1958 onwards, he devoted himself exclusively to writing. He undertook comprehensive and in-depth studies of Indian and western literatures and histories and of the contemporary Indian scene. His epic novel *Zamana badal gaya* portraying comprehensively the changing Indian scene during the century extending from 1857 to 1957, proves it conclusively. He was associated with the Kashmir campaign in 1953 and wrote Shyamaprasad Mukherjee's *Antim yatra* on the strength of his personal experiences. He has about 250 works to his credit including one collection of short stories, four plays, about 40 reflective works and an astounding 200 novels. Prominent amongst his reflective works are the following: *Ithihas men Bharatiya paramparaen, Dharma aur samajvad, Bharat: Gandhi Nehru ki chhaya men, Shrimad Bhagavadgita, ek vivechan*. In his social, political and historical novels, Gurudutt emerges as a champion of Hindu nationalism, Hinduism and Indian renaissance. His novels are interesting to read because of well-knit episodes, of intensity of sexual attraction, of warmth of logical ideas, realistic narratives and easy communicability.

S.P.C.

GURUNG, BIRBIKRAM (Nepali; b. 1927), son of a renowned Nepali dramatic artist of the twenties and early thirties, is acknowledgedly a front ranking Indian Nepali short story writer. His first collection *Amar kshan* (Undying moments), which was rather belatedly published in 1961, contained twelve short stories of which seven are definitely first rate. His success lies in capturing with an unfaltering instinct the undying moments in the life and experiences of men and women. Not overtly concerned with moral or social problems, he is all alive to the significant substantiality of experience as sensed or felt in the given mood or atmosphere.

Many young men fall in love with married women, and sooner or later they come to the parting of the ways. Unforgettable for the young man, however, remain the memorable moments of self-forgetful happiness. The reader is soaked up with the impress of the feeling of the moment. In another of his stories, the way the clerk leaves the office on hearing of the death of his son, simply caring for nothing and nobody, verily resembles the motioning out of a hurricane. The readers feel the earth shaking with commotion. In yet another of his stories an old and about-to-retire clerk, expecting an extension of his service and a young temporary hand looking forward to his permanent absorption in the staff suffer in silence but so share an agonized feeling of uneasy guilt subsisting between the two. The feeling of living intensely, is rendered with tenderness, humour and pathos. A trium-

phant achievement of quite another strand is his story Eklo (The lone and lonely). A boy, a destitute who lives by picking up pieces of dropped charcoals, feels all lonely one night he is spending in an empty godown, where until a few days ago lived some coolies who showed some affection for him. A sense of debilitating loneliness engulfs the entire atmosphere as we find evoked in some of the canvases of his stories.

Katha sangam (Meeting of stories), published in 1981, carries six of his short stories. He has also edited a collection of short stories, *Teen teeya teen* (1969).

Birbikram Gurung's contribution has been also noteworthy in the field of modern Nepali drama, his three plays being *Jwarbhata* (1957), *Jiwan paridarshan* (1959) and *Urvashi* (1982). The first one tended to be psychological, the second philosophical and the last one was a much successful dance-drama.

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I.R.

GURUNG, MARTIN MICHAEL (Nepali; b. 1926) had his early education at St. Alphonsus' School, Kurseong, and later on shifted to St. Robert's School, Darjeeling, from where he passed his Matriculation Examination. He passed his Intermediate Arts from St. Joseph's College, Darjeeling, and later on graduated from Calcutta University in 1946. He was the professor of Nepali at St. Joseph's College, Darjeeling for some time. At present he works as the Manager, Mungpoo Cinchona Plantation, Darjeeling

His ardent love for the Nepali language and its literature was further deepened by his friends, K.K. Sharma and the late L.P. Sharma, both from St. Robert's School. The great source of his insipration, Gurung says, was the late Swami Prabuddhananda, previously from Ramkrishna Vadanta Ashram, Darjeeling, a versatile man, a profund thinker, educationist and an active social worker.

His intense love for Nepali folklore and folk-dances found an expression in his innumerable literary productions written in a style which has a charm of its own.

'Neta' (leader) was probably one of his earlier poems (published in the *Udaya*, a Nepali journal of Varanasi, 1942).

Modern Nepali songs were in a state of infancy, and to Gurung goes the singular distinction of bringing about a new wave in this field. His contact with D.S. Ghatraj, a noted musician of yester-years, proved to be a big blessing. Their combined effort opened, as it were, the flood-gate of Nepali folklore and ballads sung by the peasants and the common people with great zeal and gusto. "Nepali Culture", he says, "is enshrined in the Madalay git, a folk-song sung to the accompaniment of a 'madal', a traditional musical insturment resembling a drum. These madalay songs are the artisitic expressions of variegated emotions. These folk-songs, which have come down to us from generation to generation in the form of unwritten literature for the unlettered, much before the advent of civilized literature, tell a tale of life in its manifold situations. They tell us about our rites and rituals, customs and conventions, romantic myths and heroic legends and occasions of no mean importance." This priceless cultural inheritance is treasured in and played to the multitudinous beats of the madal. Some of his songs became very popular, e.g.:

Salala gardaj—bagchha khola,
Kahan jane kina hola
jiwan yastai khola ho ki.

(Quiet flows the winding river,
Where and why I know not,
Is life too like a river?)

Some of his better known poems Kakakuli karayo (Song of a skylark, published in the *Bharati*, 1952), Hay sapna ki pari (The fairy of my dreams, *Bharati*, 1953), Fahgun ko hawa sita (Ode to the spring wind, *Bharati*, 1953), etc. His poems, replete with romantic appeal, depict the brighter side of life: youth in all its glory, but not without a tinge of sadness. He reminds us of moments in life when dream and reality become difficult to differentiate.

Gurung's short stories are equally captivating and are never divorced from the stark realities of life. *Ghar samsar* (Domestic world) is a collection of his short stories. His short story 'No lash ani yahan era ichhaharu' (This corpse and my desires) was awarded the Diyalo Dulichand gold medal in 1972. Mera raat haruka antim raat (The last night of my nights) is another much talked of story awaiting publication. His earlier stories, published in *Bharati*, *Diyalo* and *Hamro katha*, highlight the hopes and aspirations of the people.

But Gurung's most notable contribution to Nepali literature is his stupendous work *Birsieko sanskriti* (Forgotten culture). Here, he has made extensive and intensive research in the field of Nepali folklore and folk-dances. The book reminds us of our rich cultural heritage, treasures in folklore and folk-dances, still very much alive in the remotest villages, but dying with the dawn of a new civilization.

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M.B.P.

GURUPRATAP SURAJ (Punjabi), the major work of Bhai

Santokh Singh (1787-1844), completed in 1843 after ten years of strenuous labour, is the poetical-devotional narrative of the life-stories of the nine successors of Guru Nanak Dev, the founder of Sikhism. Before taking up this work the poet had already completed the life-story of Guru Nanak, entitled *Sri Guru Nanak prakash*, in 1823. *Gurupratap Suraj* (The sun of the Guru's glory) is a continuation of that work. The structural pattern of *Gurupratap Suraj* has been determined by the solar motif of its title. The whole material, from the second to the ninth Guru, is divided into twelve 'rashis' (signs of the zodiac), sub-divided into ansus (rays). The tenth Guru's account spread over six ritus (seasons) and the two 'ayanas' (semester)—'dachnayana' (dakshinayana) and 'uttarayana'—make the concluding sections correspond to the 'purvardh' and 'uttarardh' of *Sri Guru Nanak prakash*.

In spite of some of its historical falliacies, *Gurupratap Suraj* is known more for its history than its poetry, whereas it should have been the other way round. Undoubtedly, the Bhai laboured hard to reach different locations for collection of documentary evidence from the concerned families and institutions and garnered useful information from knowledgeable persons, before weaving the same into a connected narrative that has served as source-cum-reference book to generations of researchers in Sikh history. But the basic impluse that made him undertake the stupendous task was the 'glorification of the Gurus in beautiful verses' in order to 'make his poetry worthwhile by singing the praises of the Gurus.' He was conscious of the meritorious service that he was rendering to his religion by his tremendous literary achievement, consisting of 51829 couplets. For him it was an act of religious fulfilment, but what he was actually able to achieve in terms of influence over posterity was much more than he could ever imagine during his life-time. All Sikh historical works written after *Gurupratap Suraj* owe some debt of gratitude to it. His work became for the Sikhs the most acceptable instrument for the establishment of their true identity and religio-political sovereignty. All sizeable Sikh religious establishments used to have, in fact, still have, daily afternoon sessions in which a part of the text of *Gurupratap Suraj* is recited by one person and is explained by another.

The language of *Gurupratap Suraj* is Braj, written in Gurkmukhi script. The models before the author were those of the Braj's poets of the 'riti period', but Santokh Singh left most of them behind in quality and quantity. It has been claimed by a scholar that no single work in Hindi nears *Gurupratap Suraj* in size. As for its literary quality, the poet made dexterous use of all the poetic devices of form and content, known to Indian aesthetics, without ever letting his high moral-religious-philosophic stance slip into sensual gratification, the forte of most of his models. For sheer abundance, range and variety of vocabulary, imaginative reconstruction of scenarios, convincing depiction of different psychological situations, deft manipulation of acural effects, especially those relating to armed conflicts and aptness of its imagery, the pre-eminence of *Gurupratap Suraj*, is beyond reproach.

Pr.S.

GUZASHTA LUCKNOW: HINDUSTAN MEIN MASHRIQI TAMUDDAN KA AKHRI NAMUNA (Urdu) (Lit. The last example of oriental culture in India), popularly known as *Guzashta Lucknow* (Lit. The Lucknow's Past) is the collection of 54 articles written by Maulana Abdul Halim 'Sharar' (1860-1926) and serialised in his literary journal *Dilgudaz* from 1913 to 1919. The first article reads: "No one will perhaps question the statement that the late court of Oudh was the final example of oriental refinement and culture in India. There are several other courts to remind us of former times, but the one in which old culture and social life reached its zenith was this court of Oudh which was established not so long ago and, after making astonishing advances, came to an end in a very short time. Therefore, I wish to write a brief account of the conditions and peculiarities of that court." With this brief introduction 'Sharar' mentions summarily the first three rulers and how Faizabad was founded and had a quick growth. The series discontinues abruptly at the 54th article, without any logical conclusion or any finale.

These articles were first included in the collected essays of 'Sharar' (*Mazamin-e-Sharar*—in 13 volumes, published around 1926) and later published separately in book form. Since then it has gone into a number of editions, published from various places. An English translation with elaborate notes has been published under UNESCO Collection of Representative Books in 1975.

'Sharar' describes in excellent language and at full length various aspects of the Indo-Mughal civilization which first originated and flourished in Delhi for about 300 years from early 16th century and was further refined exquisitely when transplanted in Oudh in early 18th century. Sharar's forefathers were attached to the Oudh Court and he himself spent his boyhood in Matiya Burj, Calcutta where Wajid Ali Shah, the deposed ruler of Oudh lived in exile and thus had a first hand experience of the court culture. Later Sharar witnessed everyday life and customs as prevailed in Lucknow. His experiences were supplemented by the information he collected from the oral traditions and from later published and unpublished sources which could be available to him. The book has been termed as a 'mine of information' on this period and as an authentic record of the Lucknow culture.

The book tells the history of Lucknow and the Oudh rulers; what each one of them contributed to this culture and includes various aspects of customs, pastimes, literary and artistic achievements of the people. This may be

classified as: History (8 articles); Urdu language and various forms of literature (3); storytelling (1); religious and medical education (2); Persian language and literature (1); Calligraphy (1); the arts of combat and self-defence (1); rearing and fighting of animals and birds and pigeon-flying (2); kite-flying (1); dance, music, musical instruments, theatre and other forms of public entertainments (7); culinary arts, gastronomy and confectionary (4); dresses, ornaments and other articles of decoration (6); architecture and domestic decoration (2); fashions and social etiquette (3); everyday speech and wit (2); festive celebrations (1); wedding and funeral ceremonies (3); religious gatherings (1); betel leaf and accessories (2); utensils (1); conveyances (1) and pottery (1).

Alongwith the manifestations of that life. Sharar describes the subtleties of the culture. Discussing the style of speech, he writes: "Culture and good manners demand that conversation should be free of obscene words. Words and opinions that might be displeasing to others should be left unsaid and unexpressed. If sometimes it becomes necessary to bring up an unpleasant subject it should be couched in such terms that the feelings of the persons addressed are not hurt, and worded as gently and pleasantly as possible. The educated people of Lucknow attained perfection in this art."

'Sharar' is all praise for this culture and presents its glory, grace and sweetness, but does not comment on its weaknesses except in passing. After describing the training of birds, he remarks: "I feel impelled to say that if the people of Lucknow had paid as much attention to the training of themselves and their bodies as they did to the training of birds, they would not have met the fate they did.",

The main thrust of the book is to show the unparalleled splendour and sophistication of the culture that developed in a care-free society full of affluence and luxury. 'Sharar' has not only described in detail the manifestations of this culture in everyday life, but he did it in such a way that it is now recognised as an authentic source material. The lucid and fascinating style of the author makes interesting reading and it still holds the position of a popular treatise on Indo-Muslim culture.

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At.A.S.

GWALA (Hindi; b. 1802, d. 1877). An eminent poet and Acharya of medieval Hindi, born in a family of Brahmabhatt Shri Sevaram Rai Kavi of Vrindavan, he got his early education in the Pathasala of Dayanidhi in Vrindavan. Since his father died rather early, he left Vrindavan for Varanasi and had his higher education there. Later on, he was formally initiated into poetry and poetics by Shri Khushal Rai Kavi of Bareilly, U.P. At an early age of sixteen or seventeen years, he adopted poetic career for his livelihood and set out to different princely states of north and north-eastern India in search of patronage.

In 1822, he became the court-poet of Nabha state (in Punjab) and completed his first book on poetics, namely *Rasikanand.* During 1826 to 1836, he enjoyed the royal patronage of Shri Desa Singh and his son Shri Lahana Singh of Amritsar. From 1836 to 1844, he was in the court of Maharaja Ranjit Singh and his sons Kharag Singh and Sher Singh in Lahore and wrote a number of poetic works such as *Vijaya-vinoda, Rasa-rang* and *Sahityanand.*

Due to political upheaval in Lahore in 1844, he left for other princely states of Punjab and Rajasthan. The ruler of Mandi state gifted him a village and a house. He, later on, in 1847 came back to Nabha and lived under the patronage of Maharaja Shri Bharpur Singh for some time. In 1860, he wrote a book in praise of ten Sikh Gurus, named *Guru-Pachasa*, for Maharaja Bharpur Singh and also translated an Urdu masnavi, namely 'Ishka-lahara-dariyab' of Mir Hasan into Brajbhasa. In 1862, he wrote another book entitled *Drigshatak.*

About 1864, he come to Mathura with a view to settle there and constructed a Haweli near Bengali Ghat. He was then invited to Rampur by the Nawab and was accorded royal patronage. He spent the last years of his life in Rampur.

There is a lot of controversy with regard to the number and names of his poetic works. According to some scholars, he wrote about sixty to seventy books. But according to Pachauri, who has researched on Gwala extensively, there are in all thirty-one poetic works, which he wrote at different times on different themes. The major amongst them can be mentioned as under:

Historical narratives expressive of heroic sentiment: *Hamira Hath* (1826); *Vijaya vinoda* (1844).

Works on poetics, rhetorics and metres: *Rasikananda* (1822); *Kavi-darpana* (1834); *Rasa-rang* (1847); and *Sahityanand*, (1848), a very important and well-known work discovered recently, deals with practically all the aspects of poetics and rhetorics in great details; and *Prastar-prakash.*

Works on Romantic love, beauty and nature: *Sri Krishna Ji kau nakha-shikha* (1827); *Drigshatak* (1862); *Neha Nibaha; Gopi pachchisi; Kubjashtak: Shat ritu Varnan; and Bansi-Bisa.*

Miscellaneous Works: *Prastavaka: Shanta-rasadi ke kavitta; Phutkara chhanda: Ishka-lahara-darayab* and *Balabira-vinoda.*

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M.G.C.

GWYN, OKIMA (Nepali; b. 1920) was born of a Japanese father and a Tibetan mother at Hongkong. He came to Darjeeling (India) in 1946 and took to writing after that. His works published so far number fifteen in Nepali and two in English.

Amongst his most important works in Nepali are *Chitralekha* (1957), *Anamika* (1958) and *Bhavasambhava* (1958)—all poetry. For Gwyn literature is an art, and an art to create beauty which, in its turn, is a reflection of the infinite:

Of the earth, this smell.
My life's blossom,
Greeneries
Life's desires mine;
A small pot this
Soul-filled and lidded,
Stuffed in it
The blue of the sky
And the expanse of the sea.

A master crafts-man, he values each word or phrasing for the beauty of imagination or feeling it can convey in the poem. He has for subject matter of his poems, the traditionally recurring occasions—an invitation, fallen leaves, a story, the rain and a waiting, etc.

Gwyn's two novels, *Nagbeli* (1970) and *Sunakhari* (1978), have an added metaphysical dimension. The nagbeli creeper *(bauhinia anguina)* symbolises by its twisted and serpentine formation the recurrent coming in and going out of universe and life, and sunakhari (orchid) symbolises the universe that draws sustenance seemingly from nothing and nowhere. But there is more than this as Gwyn explains:

"My creative specimen *Sunakhari* (1978) delves into the unfoldment of universal psyche in microcosmic cosciousness. Here the depiction of characters is not personified—in fact there are no characters in the true sense of the word, but on the whole the para-psychic fundamentals are given expression through symbols and imageries."

Sunakhari stands in isolation from any other conventional mode of writings in Nepali literature with reference to its creative ideology and mode of suggestions.

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B.R.

H

HABA KHATOON (Kashmiri), the renowned poetess of Kashmir, was the queen of Yusuf Shah Chak. She was born in the village Chandahaar, near Pampore, in Kashmir, around 1550. Her maiden name was Zoon (lit. the moon). Her father Abdi Rathar, a well-to-do farmer, had his daughter instructed in Persian and Arabic. She was endowed with a mellifluous voice and a rare faculty for singing. Destiny yoked her in marriage to a fellow villager Aziz Lone who lacked appreciation for her accomplishments. The marriage failed and Zoon suffered unrequited love, searing gossip, harsh domestic chore and cruelty from Aziz's mother. Zoon sought relief in song trying to arouse his interest in her love, in her fidelity to him and her attractive youth. Finding no response, she voiced her sorrow and distress and even appealed to her parental clan to succour her.

Her charms, however, attracted the attention of the heir-apparent of the kingdom, Yusuf Shah Chak. He pleaded with her to accept his love and soon after she entered his palace. Now a princess, Haba Khatoon had all means at her disposal to fulfil the urges of her unique personality. The prince who ascended the throne in a few years was deeply attached to her and had her instructed in Persian classical music till she attained proficiency in the art. She was recognised as an authority in one Persian raag, 'Muqaami araaq' and she set to music one of her songs 'Gindiney draayes' in this very 'muqaam'.

Yusuf Shah could not provide a stable government and spent much time either fighting rebels or in the Mughal court. She wrote many lyrics expressing her sorrow over such a development. Finally, despite bitter resistance put up by the Kashmiris, Akbar annexed the Valley in 1586.

People suffered distress and humiliation to which Haba was a witness. With her husband away and her intrepid step-son Yaqub rallying the dissidents inside, the dreams of Haba Khatoon crashed for the last time and she continued to warble her sad songs to the end of her days.

Haba did not leave any written record of her songs which have come down to us orally during the four centuries since her death. The simplicity of her diction and the pathos of her songs so bewitched her admirers that they not only recited her verses but also sang them in folk and classical style to the accompaniment of musical instruments. Unlike other poets she set her face against the tradition of mysticism and expressed her emotional experience, sincere and passionate, pathetic and humane, in her lyrics without mystic symbolism. She is the founder of the lyric of romantic love in Kashmiri poetry. The outcry of her heart with the pangs of unfulfilled love invested in romance, candour and sorrow lifts her verses,

simple almost as folk-songs, to a height attained by few masters of the craft. Though she enjoyed the status of a king's consort for many years and attained the fulfilment of love, there is, however, not a single verse of her to proclaim the state of her emotional ecstasy.

The theme of her songs is love. The basic strain of unfulfilled love vibrates with different overtones and tempers in such simple and spontaneous lyrics as 'Neri yaar chandoan chumai baali tamana', 'Aki lai yehamna', 'Tse keho vaati myani marnai' 'Wolo myani poshe madano', 'Chara kar myon malinyo ho', 'Tsa kamyu soni muani bram dith nyunakh'..... In 'Gindaney draayes' composed in the Persian scale muqaami araaq, she, as it were, summed up her experience of life. It is full of pathos and close to the mystic temper of her age.

Haba's contribution to Kashmiri language is profound. Persian had become the court language in the valley long before her advent. She was acquainted fairly well with Persian even before she entered the palace and she could have cultivated it to the exclusion of Kashmiri, like many others. But she consciously patronised her mother-tongue and through its means she released her emotional stress. She was deeply imbued with nature, a companion to the musk rose, basil, dandelion, birds, uplands and streams.

While setting the tradition of the romantic lyric in a significant manner, as against 'vaakhs' and 'shrukhs', she heralded an era of melodious verse and nursed Kashmiri diction. Many of her coinages, still fresh and lively, are used to this day, and all great poets who succeeded her have paid tribute to her clearly and unmistakably.

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S.L.S.

HADAP, VITTHAL WAMAN (Marathi; b. 1899, d. 1960) was a popular novelist of Maharashtra. In the early years of his life he had to face adverse circumstances and he turned to writing to save himself from economic difficulties. Some of his earlier novels, *Vakde paul, Ishkacha pyala, Mastarin kaku* and *Bahakleli taruni*, especially the last one among them, were charged with excessive eroticism and naturally they attracted public attention and criticism. But in a sense they were realistic vignettes of the times. Then he found it convenient to change his image and wrote a few novels like *Bhavishyakal* and *Vibhavari* with Gandhian ideals as their theme and a few others like *Annadata Upasi* and *Godarani* with leftist ideas. His most ambitious efforts were reserved for his historical novels, 8 among them covering 'Shivashahi' (Shivaji era), 20 covering 'Peshwai' (Peshwa era) and 6 'Anglai' (the period of British domination). This vast fictional project, however, dealt more with history than with fiction. He also translated Gorky's *Mother* and Sholokov's *And Quiet Flows the Don*. He had also written an account of the mutiny of 1857. This huge output of about 125 novels, however, did not leave much impact on Marathi fiction, despite its popularity.

M.M.

HADEES (Urdu), often written as Hadith, is an Arabic word which literally means speech. In Islamic terminology, Hadees denotes the sayings of Prophet Muhammad or examples set by him through action. Hadees, after the *Quran*, is the most important source of knowledge about Islam. It helps in the understanding of the *Quran* and guides the Muslims in their daily conduct. Hadees also serves as the second major source of Islamic law, the first being the *Quran* and the third and fourth being 'ijma' (consensus) and 'qiyas' (analogy). Several works were compiled embodying the sayings of Prophet Muhammad and details of his doings, six of which are considered authentic (Sihah sitta): *Bukhari, Muslim, Abu Da'ud, Tirmizi, Nasa'i* and *Ibn Maja*. All these works have been translated into Urdu. Maulavi Wahid-uz-Zaman of Shahjahanpur, who later migrated to Hyderabad, Deccan translated the Sihah.sitta into Urdu under the following titles: *Sunan Tirmizi*, Matba Sidiqqui (Lahore, 1883); *Raud al-rija min tarjamat al-Mujtaba*, (Nasa'i) Matba' Sidiqqui (Lahore, 1884); *Al-Mu'allim tarjama Sahih Muslim*, Matba Sidiqqui (Lahore, 1888); *Raf'al-ujaja tarjama Sunan Ibn Maja*, Matba' Sidiqqui (Lahore, 1892); *Taisir al-bari tarjama Sahih al-Bukhari*, Ahmedi Press, (Lahore, 1905); *Al-Huda al-Mahmud tarjama Sunan Abu Da'ud*, Matba' Sidiqqui (Lahore, 1915). Several other translations of Sihah sitta or the six authentic collections were made. As the collection of Imam Bukhari is considered most important, it attracted a larger number of Urdu translators. Mirza Hairat Dehlavi translated *Sahih Bukhari*. This translation was published by Curzon Press, Delhi, first in 1888 and then several years later from both Delhi and Karachi. Other translators of *Sahih Bukhari* were Agha Rafiq Bulandshahri (Naubahar Book Depot, Delhi); Maulana Abu'l-Barakat (Karachi, 1955); Faqirullah Tajir, *Faiz al-bari*, 3 vols. (Gulzar Muhammadi Press, Lahore, 1921); Saiyid 'Abdul Da'im al-Jalali *(Risala Peshwa*, since 1932). *Tajreed-i Bukhari*, which is *Sahih Bukhari* minus the chain of narrators, was translated into Urdu by Maulana Abu'l-Barakat (Matba' Sa'eedi, Karachi, 1955). Another Urdu translation of *Sunan Ibn Maja* was made by Maulana Ahmad Sa'eed Dehlavi which appeared in *Risala Maulavi*, Delhi, in 1950. Maulavi

Badeeuzzaman translated into Urdu *Sunan Abu Da'ud* and *Sunan Tirmizi* (1883).

Other collections, apart from the Sihah sitta, were also translated into Urdu, for example, Imam Malik's *Al-Muwatta'* under the title *Kashf al-Mughatta* by Maulavi Waheeduzzaman (Matba' Murtazavi, Delhi, 1877); *Musnad Abi Hanifa* which was translated by Maulana Habibur Rahman Ibn Maulana Ahmad Saharanpuri (Yusufi Press, Lahore, 1900); *Sunan Darimi*, translated by Mufti Intizamullah Shihabi and *Musnad Imam A'zam* translated by Maulana Sa'd Hasan (Matba' Sa'eedi, Quran Mahal, Karachi, 1956).

Many works containing selections from the various collections were prepared by Muslim scholars. The important ones have been translated into Urdu. One such work is *Mishkat*, which contains selections from *Bukhari, Muslim, Tirmizi, Abu Da'ud, Ibn Maja, Nasa'i Muwatta, Musnad Ahmed, Musnad Imam Shafi'i, Baihaqi*, etc. An Urdu translation of *Mishkat* was prepared by a student of Shah Abdul Aziz Muhaddis Dehlavi, Maulana Qutbuddin Khan Dehlavi, under the title *Mazahir-i haqq* with a chronogram yielding the date (1838). It was published by Matba' Hashimi, Delhi, in 1840. Two more Urdu translations of *Mishkat* were made by Mirza Hairat Dehlavi, (Curzon Press, Delhi, 1905) and Agha Rafiq Bulandshahri *(Risala Peshwa*, Delhi since 1925). *Mashariq al-anwar* is another compilation by Maulana Raziuddin Saghani Lahori which contains 2,233 sayings of the Holy Prophet culled from *Bukhari* and *Muslim*. It was translated into Urdu by Maulana Khurram Ali Bilhauri under the title *Tuhfatul akhyar* (Matba' Muhammadi, Bombay, 1840 and 1847). A third compilation is Ibn Hajar al-'Asqalani's *Bulugh Al-maram* which was translated by Maulana Amjad Ali (Muhammad Saeed and Sons, Quran Mahal, Karachi, 1955). Saiyid Abdur Rahman Rabi' Shaibani's condensed version of the Sihah sitta was translated into Urdu by Maulana Saiyid Muhiuddin Khan Ibn Maulana Rashiduddin Khan Dehlavi and published in six parts by Siddiqi Press, Lahore (Part I, 1908; Part II, 1927; Part III, 1924; Part IV, 1923; part V, 1924; Part VI, 1908).

Tirmizi's famous collection related to the features and manners of the Holy Prophet called *Shama'il-i Tirmizi* was translated into Urdu by Maulavi Karamat Ali Jaunpuri under the title *Anwar-i Mahammadi* with an interesting commentary (Matba' Muhammadi, Calcutta, 1836).

A notable work in Urdu, giving a selection of the most authentic sayings of the Holy Prophet, along with a comprehensive introduction about the authenticity and importance of the Traditions, the chain of narrators, etc. is *Tarjuman al-sunna* published by Nadwatul Musannifeen, 4 volumes of which have appeared (Vol. I, 1946; Vol. II, 1948; Vol.III 1950; Vol. IV, 1967).

The sayings of the Holy Prophet were made lucid and popular by Maulana Ahmed Syed of Delhi in his typical style through catchy titles like *Dozakh ka khataka* (1936), *Rasul ki baten* (1942) and *Jannat ki kunji* (1948), all published by Deeni Book Depot, Jama Masjid, Delhi.

A large number of works were published by Indian scholars in Urdu on the history of the collection of the Traditions, their evaluation and their importance. Some of the important works in this area are: Syed Suleiman Nadvi, *Hindustan men 'ilm-i Hadees (Ma'arif*, Vol. XII, Nos. 4-6); Maulana Muhammad Manzur Nu'mani, *Ma'ariful Hadees* (serialised in *al-Furqan*, Lucknow and later published in book form by Maktaba al-Furqan, Lucknow in 1950); Maulana Manazir Ahsan Gilani, *Tadween-i-hadees* (Idara Da'wat al-Haqq, Hyderabad, 1946 and Iqbal Salim Gandhari, Karachi, 1958);. Maulana Ziyauddin Islahi, *Tazkiratul Muhaddiseen* (Darul Musannefeen, Azamgarh, 1977); Maulana Muhammad Taqi Amini, *Hadees ka dirayati mi'yar* (Nadwatul Musannifeen, Delhi, 1980); Maulana Iftikhar Balkhi, *Inkar-i hadees ka manzar va pasmanzar* (Vols. I-III) and Allama Muhammad Ayyub Dehlavi, *Fitna-i inkar-i hadees and* 'Abdullah Imadi, *Ilmul hadees* (Steam Press, Amritsar, 1912).

S.A.A.

HAFIZ JALANDHARI (Urdu; b. 1900, d. 1983), an eminent poet, was born in an orthodox Muslim family of Jalandhar, Punjab. He was hardly seven years old when he started showing signs of his gift for poetry, and even attempted to compose verses. However, everyone in the family including his father, and at his instance, the school teachers also tried to persuade him to stay away from the bug of poetry and apply himself wholeheartedly to his studies. These persuasions often included physical punishments also. The call of the Muse was, however, so strong that on reaching the age of 12, when he was a student of seventh standard, he left the school and all formal education for good. He turned a vagabond and could no more be further dissuaded to give up his poetic pursuits.

He composed his first ghazal at the age of eleven and later, a revolutionary poem at the instance of Saif-ul-Din Kitchlu, a much honoured nationalist Muslim leader of Punjab. He was hardly 22 years of age when he launched from Jalandhar, *Aijaz*, an Urdu journal under the guidance of his Ustad, Maulana Grami. His long association with Urdu journalism in Lahore included services in *Shabab* (monthly), *Zamindar* (daily) and *Hazar Dastaan* of which he became the Chief Editor.

Hafiz's contribution to Urdu poetry both in quality and quantity is substantial, but he is best known in Pakistan for *Shahnama-e-Islam* and *Tarana-e-Pakistan*. In India he is remembered for his long poems like 'Raqqasa' and 'Abhi to mein jawan hoon' which he used to recite with great relish and eloquence. By forties his fame as a poet and performer had spread far and wide. He published a total of seven collections of poetry, the best known of which is *Naghma-zar* (1925).

B.V.

HAGALUGANASUGALU (Kannada). Moorthy Rao's *Hagaluganasugalu* is a landmark in the history of the personal essay in Kannada. Though some like Panje had tried their hand at the form much earlier and a few others like V. Sitaramiah achieved equal distinction almost simultaneously, Moorthy Rao's collection first published in 1937 can claim the distinction of having firmly established that form of writing in Kannada. As a Professor of English he was familiar with the literary potentialities of the form which he planted in Kannada without making it an imitation in any way. That was because he had in him all the qualities that go to make a good essayist. With the ability to make apparently unimportant bits of experience his springboard for the imagination to illuminate them with observations from a personal point of view and with a style of writing that can convey delicate shades of thoughts and feelings with effortless ease, and a reflective temperament that can observe life with amused detachment and subdued humour, he needed little else to write the fine essays he has written.

The essentially subjective character of the form permits the author to draw upon his personal experiences, recollections and reminiscences and this makes for a variety of matter and form. It may sometimes turn out to be a character sketch, sometimes an account of a situation with all the making of a story in outline, or, if the writer so chooses, it may become a random excursion into the colourful world of day-dreams or a visit to the vanished world of nostalgic memories which, however much removed from the present, yet retain their relevance. Moorthy Rao's seven essays in *Hagaluganasugalu* bring all these aspects and more.

Gourajji is a character sketch of an aged grandaunt, widowed early and childless. Her memories of harsh treatment from her mother-in-law, instead of making her bitter, have with age, made her tender and affectionate towards the young. She would not bear to have children being scolded or their feeding delayed on any account. She would beguile them to sleep with strange stories of long past. The essay concludes with a touching note that all her humanity and affection might have concealed her own inner loneliness. The title piece 'Hagaluganasugalu' (Day-dreams) takes us back to the dream-world of childhood in which the dividing line between fantasy and fact does not exist; but, as years pass, reality starts asserting itself; one who was a king gradually changes into a chieftain and finally ends up as a mere commoner who finds everything about him imperfect and unsatisfying. The day-dreamer may be an unhappy man but there is none happier as long as the dreams last. The essay on flowers tells us that God in his infinite generosity scattered stars in the sky and flowers on earth. The flowers fulfil their brief lives by serving man with their delicate beauty and fragrance but their example has not served man to mitigate cruelty, violence and jealousy. Travel by bullock-carts, though now outmoded, revives memories of the charm and romance of the slow-moving caravan of carts along winding moonlit roads, of the soothing melody of the bells, of the jolly chatter and songs soon fading away into slumber and, as the night grows, of the frightening tales of highwaymen or the shadowy visitors from the unseen world.

That formal charity is one thing and the heart's compassion is quite another is brought out by the house-wife's sympathetic response to the silent agony of the blind beggar's aged mother who had to look after her son for forty years and more. The last two essays admit the reader into the gossamer world of mutual attraction between newly wed couples. In the first, when the husband starts coaching the young wife in English, both discover that the teacher-pupil relationship interferes with the more desired intimacies of marital felicity. Moorthy Rao's sensitive understanding of human nature and of youthful heartbeats in particular, reveals a refined temperament which gets delightfully reflected in these pages.

V.M.I.

HAIKU (Sindhi), originally a Japanese poem, usually consisting of seventeen (5+7+5) syllables. The haiku in Sindhi, as in other languages of the world, makes no attempt to retain its original verse structure. While the Japanese poem of the genre has no fixed form and is usually unrhymed, the Sindhi haiku has come to develop a unique form of its own and is always rhymed. It is the keen registering of essence of a moment and also the close linking of nature with human nature in that moment in the haiku that accounts for its wide use in Sindhi, as elsewhere.

Narayan Shyam is the first Sindhi poet to have practised it in Sindhi. Sheikh Ayaz uncritically observes in his *Je Kaki Kakorya Kapari* (The ascetics whom the kaki intoxicated, 1963) that "the Japanese poem is quite comparable with the Sindhi bayt....The Sindhi bayt may not reflect fully the haiku, but in its effect it is similar". On the same lines, Abdul Jabbar Junejo, in his *Sindhi shairia te Farsi shairia jo asaru* (Influence of Persian poetry on Sindhi poetry, 1980) suggests that if a bayt is of fewer hemistichs as for instance, 'Vagaru kayo vatani priti na chhinani paana mein/paso pakhiarani manuhan methu ghano' (They fly in a flock/never fall out/look at the birds, they have better sense of companionship than the one the humans have) by Shah Abdul Latif, and if its thought be dealt with in a haiku, it will be something like the following by Narayan Shyam: 'd'iso pakhyuni ja d'anva, hika b'ie mathan ud'amande, kian se kani tha chhanva' (Look at the skill of birds/flying over one another/how they create shade!). But as we can see, the spirit of a bayt is different from that of haiku.

Narayan Shyam, in his *Maaka bhina rabela* (Jasmines

wet with dew drops, 1964) and Krishan Rahi in his *Kumach* (Bow of the fiddle, 1969), among others, have been the Sindhi haiku's successful practitioners. The former introduced the 'muno doho' (three fourths of a doha), to give the haiku a fixed form in Sindhi. Based on the doha, which is a 48 matra poem in the 13,11; 13,11-matra form, the muno doho representing the haiku in Sindhi is a 35 matra poem in the 11,13,11 matra form (matra is a time-unit; a syllable with a short vowel lasts one matra and a syllable with a long vowel lasts two matras). And, as in the doha, it is the 11-matra hemistichs which rhyme together. Hari 'Diligir' in the preface to his *Pala pala jo parlau* (Sounding of every moment, 1977) prefers to call a composition in the muno doho form by the native name of 'teru', obviously because it contains three lines. But he wrongly considers that a haiku consists of seventeen matras, for it has, as we know, seventeen syllables.

Besides the example given above from Narayan Shyam's poetry, the following example from Krishan Rahi's will depict the ontology of haiku in the Sindhi verse structure of muno doho: bhooni ji bathi tati/garam hawa shikha thi vai/kanva ji akhi nikti (The furnace of the (tropical) land/The iron-bar of the hot wave/pierced the crow's eye).

Mo.J.

HAIRAT, SHAMS-UD-DIN KAMILI (Kashmiri; b. 1890, d. 1968) was the son of Mir Muhammad Mukhtar, a Persian poet and a 'pir' (religious guide) by profession. Hairat did not stir from his home town till his death. He had his schooling in the State High School, Srinagar, but could not continue beyond the third standard, as his father, to whom he was passionately attached, died when he was in his fourteenth year. This compelled him to leave the school and take up his traditional profession of a 'pir' and shoulder the responsibility of his household. But he continued to study Arabic, Persian and Urdu in Maulvi Saif-ud-Din's 'Maktab' which was very near his home, till he acquired a substantial knowledge of these languages. Then he continued to study widely at home in addition to attending to his duties as a religious priest.

He became a disciple of Syed Ghulam-ud-Din Andrabi, a religious and Arabic scholar and after the latter's demise he received spiritual guidance at the feet of Ghulam Ali Trambu, a renowned 'pir'. Later on, Sheikh Abdul Ghani of Bataven village in Kashmir, who had great spiritual attainment to his credit, completed young Hairat's spiritual education. This darvesh-like man also initiated him into Kashmiri 'sufiana' music, of which Hairat became a master.

As was natural, Hairat's father, who had a profound influence on his son, introduced him to the poetry of Rumi, Iqbal and other Persian and Urdu poets at a very tender age, when he could not have properly understood and assimilated their poetry. His real inclinations appeared when, later on, he read Kashmiri poetry of Muhammad Gami, Maqbul Shah Kralvali and Rasul Mir. These poets made a profoundly formative influence in shaping his genius. He was also in contact with Jigar Muradabadi, an outstanding poet of Urdu.

No doubt, Hairat's poetical career started at an early age but his significant and only published work is *Rana-va-Zeba* (1927). It is a 'bazmia masnavi' of 2,000 verses in Kashmiri, which, in fact, is translation of a Persian work, *Shamsava-kahkaha*, written by one Mirza Barkhurdar and got printed by Agha Mirza Sheerazi in 1878. Hairat's masnavi is the flowery and over-decorated story of a young prince Rana and his cousin Zeba. Hairat has clothed the Persian tale in gorgeous Kashmiri apparel. There are episodes of a very uncouth verve and the plot is weak. The characters are all wooden and lifeless. But it is the translation of an old Persian tale and one cannot find modern naturalism in it and it would be absurd to seek any casual connection in the plot. Nevertheless, the poet does not allow anything to blur exterior outline by which the characters are defined and he also offers us nooks of unexpected freshness.

The theme of love reigns supreme and there are some erotic scenes, which could be the poet's vulnerable spots, but with dexterous use of language he does not allow them to drift into vulgarity or flare up to dazzle. The study of Arabic and Persian literatures was his food for the soul and their influence permeates through his poetry. His great defect is his verbosity so that fruit is lost in the foliage. There are too many epithets used which hinder the flow of the narrative. Himself a musician, he has used musical words but at places, we feel the jarring screech as we read the masnavi.

He also wrote ghazals and poems in Kashmiri, which he broadcast from the Srinagar radio station and read out in poetic symposiums, and Persian poems which he used to recite in the assembly of the men of taste and Persian learning. He also translated the first volume of Rumi's *Masnavi* in Kashmiri verse. All these are unpublished and are in the possession of his son Abdul Rashid Kamili. Hairat's diary and letters, which reveal his philosophy of life, are also in the custody of his son.

His unpublished Kashmiri ghazals and poems are much better than his masnavi. In these he unmistakably finds his voice and the lyric and ghazal form suits him better. Hairat's short poems possess intensity of passion, exquisite verbal melody and spontaneity of utterance.

His talent was recognized by the Jammu and Kashmir Academy of Art, Culture and Languages, which awarded him the 'Robe of Honour' in 1962.

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So.V.

HAKIM HABIBULLAH (Kashmiri; b.1847, d. 1905), also known as Hakim Abdul Rahim, was born in a Hakim (Unani doctor) family. He studied in Kashmir and Lahore. There in Lahore he came in close contact with literary people of that time and was inspired to write poetry in Persian and Arabic. But this part of his compositions was burnt when his ancestral house was gutted in 1922. In Kashmiri he wrote 'rekhta' (mixed Kashmiri and Urdu/Persian poems). He had a good sense of humour which was reflected in his compositions as well. He wrote *Sylab-nama* (a story of flood in Kashmir in 1904) which became very popular in Kashmir. His poetry, either rekhta or any other form, is full of humour. He wrote 'marthy' (Plaintive poems) which are recited and sung by Kashmiri Shias on the occasion of 'Muharram' (the death anniversary of Imam Hassan and Imam Hussain). He was insane for some time during his life but is said to have been composing poems during this period also. He used 'Habib' as his pen name in his poetry.

G.N.N.

HALA (Prakrit). The name of Hala is well-known in the history of Prakrit literature and indirectly in the history of Sanskrit literature, too.

He is referred to as Hala Satavahana or Shalivahana. The Satavahana was a well-known dynasty of kings in Andhra in the Deccan. Hala was a king of Pratisthanapura in South India, but the exact identification of Hala cannot be determined precisely, because more than one person are mentioned in inscriptions under this name.

The precise date of the Satavahanas is also not known. The dynasty appears to have come to an end by the middle of the 3rd century A.D.

To Hala Satavahana the anthology, *Sattasai(Gatha-saptasati* is attributed. The data assigned to it ranges from the 1st centry A.D. to the middle of the 5th. The lower limit is fixed by Banabhatta's mention of Satavahana, identified with Hala; Bana flourished in the first half of the 7th century A.D.

Hala seems to have been the compiler's patron rather than the compiler himself. The anthology comprises 700 verses arranged under several sections; the number varies in different recensions. The language is Prakrit and the metre 'gatha'. The names of poets are mentioned after some of the verses, while the authors of other verses are not mentioned.

Hala occupies an important position in the history of Prakrit literature because, in the above anthology, he collected a large number of Prakrit verses and, thus, rescued them from oblivion. He himself appears to have composed a number of verses. The work is important in another respect. It sets a model for later works of this kind. For example, Govardhana's *Aryasaptasati* imitates it. The Hindi poem, *Satsai* of Biharilal, is also based on it.

The Prakrit *Vajjalagga*, which has 76 verses in common with the *Sattasai*, and was orignially planned to contain 700 verses, was, perhaps, modelled on the latter.

Sur.B.

HALAKATTI, P. G. (Kannada; b. 1880, d. 1954), appropriately well-known as 'vachanapitamaha' throughout Karnataka, was born as a child of the Halakatti family of Virashaiva faith in Dharwad, a cultural centre of North Karnataka and a part of the Bombay Presidency during British rule.

The only son of his parents, Phakirappa lost his mother when he was just three years old. His upbringing fell to the lot of his father and grandmother. He was a bright and diligent student throughout his educational career. He studied in the Basel Mission High School at Dharwad (1890-96). The Principal of the school was no less a person than F. Kittel, the famous compiler of the *Kannada-English Dictionary* and a great Kannada scholar. He presented a copy of the lexicon to the successful candidate and this prized possession and association with that great scholar must have kindled in him a passionate love for Kannada.

His one consuming passion of life was to collect and publish manuscripts containing vachanas (sayings) and other classics written by Basaveshvara and other Shivasharanas. Even as a student he had come to know of manuscripts lying in a neglected state of decay. When he was practising law at Bijapur, he travelled all over the rural parts and collected hundreds of manuscripts. By 1920 he had collected nearly 1,000 of them. Prior to his efforts in bringing to light the unknown vachanakaras only 50 of them were known to scholars; about 200 more of them were discovered by Halakatti. He also arranged an exhibition of the collection of manuscripts, a novel function in those days, and gave a lecture about them in the Lingayat Conference (1921). He was the first to translate a good many vachanas of Basaveshvara into English and publish them. He started his own Hitachintaka Press (1925) and started the quarterly journal *Shivanubhava* (1926) in which he commenced publication of the vachanas of Basava, Allama, Mahadeviyakka and a host of other Shaiva devotees. He was also the editor of the weekly, *Navakarnataka*. Poet Harihara's (12th century) 'ragale' (a type of heroic couplet) compositions also came to light for the first time through *Shivanubhava*, which soon became one of the leading learned journals of Karnataka. In the first 30 years of its publication nearly 80 books were published in it. All this involved application of the principles of textual criticism, an unknown discipline in those days. By his pioneering scholarly pursuits in the face of odds, especially his compilation of the vachanas of Shivasharanas in 4 volumes entitled *Vachanashastrasara* (Quintessence of vachana lore), he laid firm foundation

for future studies in Virashaiva literature.

The highest honour that the world of Kannada letters could confer on any man of letters was to elect him as the President of the Annual Literary Conference being held by the Kannada Sahitya Parishat. And Halakatti was chosen the President of the Literary Conference held at Bellary (1926). He was awarded the titles of Rao Saheb and Rao Bahadur by the Government of India (under British rule) in recognition of his services to society in general; and the Karnataka University conferred on him the honorary degree of Doctor of Literature (1956). He left behind him a rich legacy of 'vachana sahitya' to Kannadigas, but he had to die in abject poverty. Some of the important works composed and edited by him are: *Basaveshvarara vachanagalu* (1926); *Virashaiva ragale* (1926) composed by Halakatti in ragale metre with a view to regenerate religious awareness among Virashaivas; *Vira Maheshvaracharya Pushpadanta's Mahimna stotra* (1926); *Tontadarya ragale* (1926); *Mahadeviyakkana vachnagalu* (1927); *Channabasappa Basalingappa* (Biography, 1930), *Shunya sampadane* by Guluru Siddha Viranacharya (1930); *Adayyana vachanagalu* (1930); *Vachana-shastra-sara* (Parts I to III, 1931, 1933 and 1939); *Hariharana ragalogalu* (In 7 parts, 1933, 1935 and 1940): *Devara dasimayyana vachanagalu* (1939); *Adisetti purana* by Raghavanka (ed.), *Shivanubhava shabdakosha* (1943; a dictionary of words of philosophical significance occurring in Virashaiva literature); *Shivasharanara charitregalu* (Parts 1-3, 1944, 1948 and 1951); *Shivasharaneyara charitregalu* (1959).

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M.V.S.

HALAN JHALAN RA KUNDALIYA (Rajasthani) is a work of Barahatha Isaradas. This small book, consisting of 50 'kundaliya' verses, is based on the battle fought between Jhala Rayasinha, 'Thakur' of Halawada and Hala Jasaji, 'Thakur' of Dhrola. According to Muhanota Nainasi, both were brothers-in-law and not maternal uncle and nephew, as believed by some people; and the cause of fight was concerned with the beating of drums, which took the life of Jasaji. This incident has provided only a base to the work, as the narrative holds no importance in the poem. The heroic verses of the poem only describe the bravery of Jasaji, and each one of them is independent and complete in itself. The emotional expressions are two-fold. The first one is of those verses which begin with the statement of an ideal or principle or manifestation of some idea, which is supported or illustrated by the heroic deeds of Jasaji or other warriors. The second one is of those stanzas which contain referencecs to the fighting scenes. These latter verses are often shown as addressed by females. The work is a mature, impressive and inspiring piece of literature. A diction fitting to the occasions, novelty of heroic sentiments, brevity of expression, symbolic suggestion and picturesque descriptions are some of its specialities. A number of later poets have been influenced by this work. Even eminent poets like Asiyo Bankidas and Suryamalla Mishran could not resist the temptation of following the style of these expressions and sentiments. It can be compared, so far as the metre, emotions and the style of language are concerned, only with the 'kundaliyas' composed for Kalla Rayamalota by Asiyo Dudo Amarawat, which are shown as addressed by the fort, 'Anakhala'. Pushkara Chandra Vakara has stated in his book, *Kundaliya Jasaraja Haradholani ra* (1974), that *Halan Jhalan ra kundaliya* contains 24 verses composed by Barahatha Asoji and that Isaradas has further added to the number. But the contention is baseless, as the work has been mentioned as written by Isaradas in the oldest manuscript serialised in 1641. Several other manuscripts also mention this fact. Suryamalla Mishran has stated in his *Vansa Bhaskare* (Pt.III) that Barahatha Isaradas preserved the glory of the Halas by composing 700 verses. No such work other than this book of kundaliyas is, however, available.

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Hi.M.

HALBE, LAXMANSHASTRI MORESHWARSHASTRI (Marathi; b. 1831, d. 1904) was a Sanskrit scholar traditionally versed in the scriptures. He had lived at Wai for some time before he settled in Bombay. He was considered a social reformer as he associated himself with the Paramhans Mandali and the periodical *Induprakash*. He also wrote articles in the periodical *Marathi dnyana prasarak* of the Dnyana-Prasarak Sabha (1848) established by the social reformers of the time. In his periodical *Chandrika* appeared some portions of his novel *Ratnaprabha*. His two novels clearly indicate that he was deeply impressed by the widow-remarriage movement. He was granted certain allowance by the State of Baroda.

Halbe is famous mainly for his novel *Muktamala* (1861). It is the first romantic fiction in Marathi and is considered to be a pioneering work in that line.

The Marathi writers of the time followed the style of fiction-writing in the tradition of Sanskrit, Arabic and Persian literatures. They adopted the style of the graphic description of the hero and the heroine, and the cities and seasons, as was prevalent in Sanskrit. At the same time, they sought to create the exotic and occult atmosphere of

the *Arabian Nights*. Halbe's novels followed the same style and models.

Didacticism was an eminent feature of Marathi literature for a long time and Halbe Shastri was not an exception. He wrote *Muktamala* avowedly to impress, through amusement, the mind of the reader with the moral, viz. the success of the good and the defeat of the wicked. Thus, the heroine Muktamala and her aides are righteous, while the villain Shuklaksh and his companions are malevolent; the evil plans of the latter miserably fail and Muktamala becomes happy in the end. The novel is divided in nine parts, each being headed by a stanza which bears out the said object. With all the series of calamities, the improbable coincidences and the extremes of goodness and villainy, the novel makes pleasing reading because of the concord of human nature and conviction, the lively characterisation of the heroine, and also the simplicity of the style which attracted the admiration of the contemporaries.

The great success of *Muktamala* prompted Halbe to publish his second novel *Ratnaprabha* (1866). This novel, however, failed to achieve the same popularity as *Muktamala*. Although there is a suggestion in *Muktamala* that the heroine undergoes torture as a widow, the author has avoided the calamity by showing that she meets her lost husband. In *Ratnaprabha*, however, the heroine Ratnaprabha is a widow and she remarries the hero Madanvilas who discusses and proves the authentication of widow-remarriage. Ratnaprabha's stepmother Kravyada's comments that Ratnaprabha is 'one of the educated but ill-bred girls of the time' and also the depiction of the misbehaviour of the priest in the novel are indicative of the social life of the 19th century.

In *Ratnaprabha*, improbable incidents and coincidences abound; hence the novel loses the naturalistic frame. Inspite of these defects, however, the later Marathi fiction followed the path chalked out by *Ratnaprabha*, but no contemporary Marathi novel has succeeded in achieving the sustained popularity of *Muktamala*.

N.A.

HALDAR, ASITKUMAR(Bengali; b. 1890, d. 1964), a leader of the Neo-Bengal school of painting, was not only an artist of high order but also a writer of considerable merit. Born in Calcutta, he was a grandson of Rakhaldas Haldar and had family connections with Rabindranath Tagore. His father Sukumar Haldar sent him to the Government Art School, Calcutta in his early teens (1905). He learned the technique of painting under the direct supervision of Abanindranath Tagore, the doyen of the revival movement of Indian paintings. Asitkumar was one of his leading disciples, others being Nandalal Basu, Suren Kar and Suren Ganguly. During 1909-1911, Abanindranath sent a few disciples to the Ajanta caves to copy their wall paintings. Asitkumar and Nandalal were among them. At the invitation of Rabindranath, Asitkumar joined the Visva Bharati as the Principal of Kala Bhavan in 1911. He worked in this capacity for twelve years. It can be said that he was the organizer of the movement of painting at the Visva Bharati. He took part in the Tagore-plays staged at Shantiniketan.

Asitkumar was the Principal of the Maharaja School of Art, Jaipur for one year (1924). Then he joined the Government Arts College, Lucknow as the Principal and worked in that capacity for twenty years (1925-1945).

Asitkumar had a close connection with Rabindranath. He illustrated the special edition of Tagore's *Gitanjali*. A few of his paintings inspired Tagore to write songs. For example, 'Tumi je surer agun lagiye diley mor prane' was written on seeing Asitkumar's 'Agnimayi Saraswati'; 'Ekla ghare bose eka eka anyamone' was inspired by Asitkumar's picture of a lonely girl.

Asitkumar visited the Bagh and Jogimara caves, sketched pictures from these places and wrote a book, *Bagh guha o Ramgarh* (1921). Tagore wrote a preface in which he emphasized the importance of painting in the life of a nation. He also wrote a letter to Asitkumar (26 September 1921) in which he asked the Indian artists to discard the British way of painting and declared that there was no glory in having a certificate from the South Kensington School of Arts. Asitkumar took this hint and cultivated the Neo-Bengal painting. He had a number of disciples, notable among whom were Mukul Dey, Ramen Chakravarti and Pratima Tagore.

Asitkumar was not only a painter, sculptor and actor, but also a writer with considerable possibilities.

He had published 17 titles. He wrote books for children, and on poetry, drama and art. He delivered the Adharchandra lecture, instituted by the University of Calcutta, entitled *Bharater karu-shilpa* (Crafts of India) which was published in 1939. He wrote a book on *Ajanta* (1913) and another on European art, *Europer shilpa katha* (1940). Asitkumar translated *Ritusamhara* (1944) and *Meghaduta* (1947) into Bengali verse. He wrote three plays viz. *Aleyar alo* (1930), *Kunal* (1930) and *Drishtidan* (1931) and four books of poems viz. *Kalpantika* (1937), *Budbud* (1937), *Manas-mukul* (1946) and *Rajgatha* (1949). *Pathure bunder Ramdas o kayekti galpa* (1928) and *Rakamari* (1943) were written for children. Most of his books were published by the India Publishing House, Allahabad.

Asitkumar Haldar's last book was a memoir on Tagore, *Rabi-tirthe* (1958).

A.M.

HALDAR, GOPAL (Bengali; b. 1902), an eminent essayist and novelist, was born in Bijgaon, Bikrampur Pargana, Dacca (now in Bangladesh). He spent his school

days in Noakhali, and took his honours degree in English from Scottish Chruch College, Calcutta. He obtained M.A. degree in English from the Calcutta University in 1924 and his B.L. degree also, and for sometime practised law in his home town. But obviously this was not his vocation. He started a research work under Sunitikumar Chatterjee on 'East Bengal dialects'. Very recently Asiatic Society of West Bengal has decided to publish the paper. For some time he was a research assistant in the Department of Linguistics of the Calcutta University.

An ardent revolutionary, Halder was arrested more than once and he spent many years in British jails and prison camps. Once he was the Assistant Secretary of Provincial Congress and as a close comrade of Subhashchandra Bose edited the *Forward Block*. First a terrorist, then a congressman,—through peasant movement, he finally joined the Communist Party. He was the editor of *Parichaya*, the Bengali journal noted for progressive thinking.

Survey of phonetics of East Bengal dialects reveals Halder's capability as a research scholar. *Sanskritir rupantar* (Evolution of culture, 1942) speaks of his keen intellect and Marxist outlook, while *Ekada* (One day, 1939), a novel, is the manifestation of his artistic self. Two generations of Bengali youth learnt the history of the evolution of culture from his *Sanskritir rupantar* and *Bangali sanskritir rup* (Character of Bengali culture, 1947). He is a distinguished essayist also. His *Baje lekha* (Nonsense writing, 1942) and *Adda* (1956) are unforgettable contributions in the field of personal essay. His other treatises are *E yuger yuddha* (Modern warfare, 1947), *Bangla sahitya o manab swikriti* (Recognition of humanity in Bengali literature, 1956), etc. His other personal essays are collected in *Swapna o satya* (Dream and reality, 1956).

Yet he is at his best in his novels. *Ekada* holds a very high position in the field of Bengali political novels. In the span of a single day a political worker's inner experience reaches a new significance and that has been rendered through a stream of thoughts. *Ekada* has two sequels: *Anyadin* (Other day, 1950) and *Arek din* (Another day, 1951). Halder in his *Unapanchashi* (1946), *Terosho panchash* (1946) and *Panchasher path* (Paths of fifties, 1947) depicts the dark days of Bengal famine of 1943. His other novels are *Bhangan* (Erosion, 1947), *Bhumika* (Preface, 1952), *Nabaganga* (New river, 1953), etc.

As he is deeply interested in the history of literature, he wrote *Bangla sahityer ruprekha* (An outline of Bengali literature, 1957), *Ingraji sahityer ruprekha* (An outline of English literature) and *Rush sahityer ruprekha* (An outline of Russian literature, 1966). His reputation as a short story writer has been firmly established by the collection, *Dhulikana* (Particles of dust, 1942). His autobiography *Rupnarayaner kule* (On the river Rupnarayan, 1969 and 1979) completed in two volumes has recently been awarded Rabindra Purashkar.

In 1962, he went to Kiev, Soviet Union to deliver Sebchenko Memorial Lecture and next year he visited Moscow to deliver Mayakovsky Memorial Lecture. He was a visiting lecturer in many universities in India and abroad.

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Sa.B.

HALHED, NATHANIAL BRASSEY (Bengali; b. 1751, d. 1830) was a noted Orientalist. He was educated at Harow and Oxford. In 1771, he published an English translation of some of the writings of Aristophanes, the Greek poet, in collaboration with his friend R.B. Sheridan, the celebrated dramatist. In Oxford he came in contact with William Jones who encouraged him to learn Persian. In 1773, Halhed came to Calcutta as a writer of the East India Company. Very soon he attracted the notice of Warren Hastings, the then Governor General of India, at whose instance he prepared a book of Hindu law. This work entitled *Gentoo Law*, published in 1774-76, is one of the monumental works done by any British Orientalist in the 18th century. The text entitled *Vivadarnavasetu*, was originally compiled by Hindu scholars and then it was translated into Persian. Halhed translated the text from Persian into English. His comprehensive introduction to the book is a fine document of comparative legal study marked by remarkable clarity and great erudition. Halhed, however, is more well-known for his *A Grammar of the Bengali Language* (1778). This grammar is one of the earliest attempts to study the Bengali language in a scientific way and it contains many interesting information and comments which are valuable even today. This is also considered to be a landmark work in the history of Bengali printing, it being the first work where a set of Bengali types prepared by Charles Wilkins, was used. Halhed returned to England in 1785 and became a member of the British Parliament in 1791. Though he retained his interest in Oriental studies, he did not write anything on the subject after 1778.

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S.D.

HALI, KHWAJA ALTAF HUSAIN (Urdu; b. 1837, d. 1914) was a poet, a biographer and was also the first

formal critic of Urdu literature. His *Muqaddama* (The introduction) was published in 1874 and was the first formal treatise on Urdu poetry.

Before Hali, Syed Ahmad Khan had for the first time questioned the utility of Urdu prose and poetry in changed circumstances, and had pointed to the defects embedded in Urdu literature, but he could not find time to formulate his critical views which lay scattered in his essays and other writings. Then appeared on the literary scene Hali who greatly benefited from Syed's literary views.

Following in Syed's footsteps, Hali too judged Urdu poetry on Western standards, discussed in detail its drawbacks and suggested remedies in his famous *Muqaddama* which was actually a foreword to his poetical works, but soon it got its own identity established and was regarded as an independent work—the first treatise of Urdu cirticism dealing with poetics.

Hali is of the view that poetry should be purposeful and didactic. In *Muqaddama* he says that poetry possesses the power to inspire and can serve humanity if wisely used. He cites several examples from world literature to show that poetry had worked wonders when used with a positive purpose.

Measuring with the yardstick of utility, Hali finds Urdu poetry worthless and the two main genres of Urdu poetry full of flaws—the lyric (ghazal) limited to the sphere of imaginary love and the panegyric (qasida) full of flattery and exaggeration. The two, he says in *Muqaddama*, need reform and revolution, if they have to survive.

Muqaddama subordinates poetry to morality and affirms that the poet's main purpose is to instruct and not to please or amuse. Poetry is linked with society and both influence each other. Discussing the nature of poetry, Hali says that metre and rhyme, though not necessary, lend charm to poetry. According to him poetry should be simple, passionate and real. By simplicity Hali means the simplicity of diction. He is opposed to the artificiality of expression and advocates the use of the language commonly spoken. By saying that poetry should be passionate Hali means to say that genuine emotions should find place in poetry. His main emphasis is on reality. This is clearly a reaction against the exaggeration prevalent in Urdu poetry at that time.

Dealing with the creative process of poetry, the *Muqaddama* affirms that one cannot create poetry unless he is gifted with three qualities: the flight of imagination which according to the writer occupies the foremost place and is basically an in-born quality, an acute power of observation and an eye for choosing best words and the ability to place them in best order. Hali in his *Muqaddama* rejects the age old-belief that the muses dictate arguments to prove that good poetry is the result of its creator's prolonged labour, polishing and chiselling. The second portion of the *Muqaddama* contains certain suggestions as to how to reform the various genres of Urdu poetry.

In the history of Urdu literature, Hali occupies a place of pride, the pride of inaugurating an era of criticism in Urdu. His *Muqaddama*, the work of a poet, prose-writer and critic, like Wordsworth's *Preface* in English, occupies an important place in the history of Urdu literature.

N.H.Na.

HAMPI KSHETRAMU (Telugu) by Kodali Venkatasubbarao is a work depicting the love of the poet for his motherland in the tradition of the works of Rayaprolu Subbarao and Visvanatha Satyanarayana. He reflects here his sentiments, capturing the glory of theVijayanagara empire sworn to protect Hindu dharma.

He pens the pathetic plight of the city with its dilapidated houses, the temples toppled in the Tungabhadra water; very stones melted in tears for the lost glory. The descriptions betray a sentimental and nostalgic attitude of the poet.

The poetic work stands as one which does not merely treat Hampi as a tourist centre, but holds it up in the undying melodies, in its ancient glories. Further, every verse in this poetic work can be quoted for the idiom and genius of Telugu language.

Though it has not been divided into cantos, we find a harmonious arrangement of historical incidents in chronological order. We find the episodes like the founding of Vijayanagara empire by Vidyaranya Swami, Srinatha's 'kanakabhishekam' (showering one with gold coins), bequeathing of the kingdom. Tallikota war responsible for the downfall of the empire and Anegondi Kapu described in the first half. The second half has two pieces, 'panigrahanam' (wedding) and 'pashchattapam' (penitence) bringing out in a touching manner the most important incidents from the personal life of Sri Krishna Deva Raya.

The emotional approach of the poet is reflected in every line. Describing the pathetic sight of the glorious city in ruins, situated within the ring of mountains, the poet's imagination soars: the chain is formed of mountains which somehow escaped the 'vajrayudha' of Indra; and the city itself, surrounded by the high walls, is more like sandbanks of a dried up river-bed. This presents a touching picture of desolation and evokes deep emotions of pity and pathos.

Royalty of those times, the glory of art and literature and the art of state craft and the human sentiment that run through all these poems are all vividly portrayed in this small work.

P.H.R.

HAMSA DAMAYANTI MATTU ITARA RUPAKAGALU (Kannada). Shivaram Karanth and P.T. Narasimhachar are the only two authors in Kannada who have ex-

perimented with verse or other operatic forms as dramatic medium. The former gave up drama long ago but the latter, with his knowledge of music, has continued to use the lyrical and the musical modes to enrich his occasional excursions into the dramatic form. Narasimhachar is primarily a poet and so even when he essays the dramatic form, the lyrical mode of expression comes naturally to him and makes for the success of such plays as *Ahalye* and *Gokula-nirgamana*. The appeal of the lyrics is further deepened by their musical content. The two elements achieve a balance to enrich the dramatic experience.

If in the two earlier pieces mentioned above, the lyrical element dominates, the compostions of P.T. Narasimhachar in *Hamsa-Damayanti mattu itara rupakagalu* have been basically conceived in terms of music. They are operatic in form and their appeal rests more on their music and less on their poetry; however, it does not mean that their poetic value is negligible. It only means that their poetic value, however appreciable in itself, cannot achieve its full appeal and impact unless the whole is rendered in musical terms. These compositions, therefore, are better described as musical features or forms of opera which are built around either certain mythological situations or others of his own imagining.

The present collection contains eight such compositions. Of these, the title-piece takes an episode from the *Mahabharata*, three others depict situations from the *Ramayana* and, of the remaining four, three are descriptive of the seasons and one of the popular Indian festival of lights—Dipavali. Of the first four, *Ramodayam* and *Sitaparinayam* depict respectively the birth of Rama as Vishnu's incarnation and the winning of Sita by breaking Shiva's bow. In either case there is neither deviation nor change. The situations are depicted as in the original with the difference that they have been dramatically conceived and rendered in lyrics that can be set to music and sung. In *Harinabhasharana* which is drawn from the *Ramayana*, the crucial situation of Sita's fascination and Rama's pursuit of the golden deer, there is a difference in Narasimhachar's approach. He seeks to invest a deeper meaning than in the original by introducing a few significant changes. Sita here feels attracted by the animal, no doubt, but is apprehensive about it. More than her it is Rama who is attracted by the beauty of the animal and, therefore, would pursue and have it. Only Lakshmana is firm in his conviction that the animal is a magical subterfuge and, therefore, would have nothing to do with it. The rest follows as in the original. As the title implies, the emphasis falls on the pursuit by Rama. The suggestion is conveyed that evil in an attractive disguise is more difficult to resist and overcome than when it appears in its proper form.

Hamsa-Damayanti retells the romantic tale of how the swan serves as a messenger of love between the two lovers who pine for something they know not what and experience the kind of longing, mysterious and romantic. The lyrics underline this feeling that draws two hearts together and celebrate their fulfilment. Of the remaining four, three are descriptive of the seasons—spring with all its beauty and splendour and heart's longings; the rainy season with its own kind of attraction and the next one with its mellow loveliness. The one that describes the 'festival of lights' treats those lights as symbols of the victory over forces of evil and darkness and of the hope of the human spirit ever struggling towards a more and more enlightened state of being.

Narasimhachar is a devout poet with a firm faith in divinity and the traditional values of our culture. A reflective temperament with a moralist bias, marks all his writing. All these pieces here reveal his characteristic approach and attitudes. Remarkable as much for their music as for their lyricism, the compositions collected here won the Sahitya Akademi Award for 1966.

V.M.I.

HANDIQUI, KRISHNAKANTA (Assamese; b. 1898, d. 1982), born at Jorhat, Assam, had a brilliant academic career. After obtaining a first class Master's degree in Sanskrit in 1919, he proceeded to the U.K. and did his M.A. in Modern History from Oxford University. He acquainted himself with many foreign languages and literatures during his four-year stay in France and Germany. He became the founder-Principal of Jagannath Barua College, Jorhat, and rose to be the first Vice-Chancellor of the Gauhati University.

He was a prolific writer and among his well-known works are: *Naishadhacharita* (1934), *Yashastilaka and Indian Culture* (1949) and *Setubandha* (1976). He received several honours including Padma Shri (1955) and Padma Bhushan (1967). While the Gauhati University and the Dibrugarh University conferred on him the honorary degree of Doctor of Letters, the Asam Sahitya Sabha elected him 'sadasya mahiyan', a rare honour. The Government of India issued in his memory a postage stamp on 7 October, 1983.

With his firsthand knowledge of the literature of eight European languages and of six Indian in their original forms, Krishnakanta penned some of the best critical and literary essays in Assamese. To mention a few of the articles, 'Europar bhasha aru sahitya', 'Greek natakar gan' and 'German sahityar sapon natak', each of which dealt with certain not very familiar aspects of European literature. One more article, 'Prachin Bebilanar Ved' is a rare study in comparative religion. With the excellence of their engaging information, controlled presentation and searching analysis, these essays are priceless possessions of Assamese literature.

He was posthumously given the Sahitya Akademi Award for 1985 on his book *Krishnakanta Handiqui*

rachana sambhar. It is a collection of twenty critical essays. For its critical insight and analytical approach, the work has been hailed as an outstanding contribution to contemporary Assamese literature.

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M.B.

HANSULIBANKER UPAKATHA (Bengali) is one of the outstanding novels of Tarashankar Banerjee (1898-1971). The type of the novel is sociological, time World War II and locale Birbhum. It is the story of a backward class of Hindus known as Kahars. They are either palanquin-bearers or full-time servants of the upper class Hindus. Their spiritual belief and social customs are very strange. They believe that everything on earth is ordained by the Supreme God known as Babathakur. One day they hear the hissing sound of Babathakur and they believe that the sound portends something ominous. Karali, a rebel and a new spirit of the Kahar class, discovers that it is the sound of a snake and it has nothing to do with Babathakur. This attitude brings him in clash with Banowari, the chief of the Kahars. Karali leaves his village-house to work at Chandanpur railway factory with Pakhi, wife of another Kahar. Banowari feels that the young Karali has the capacity and strength to be the future chief of the Kahars. So, he compromises with Karali by allowing him to marry Pakhi. Banowari is also in love with Kalasasi, wife of Param. Once during a secret union with Banowari, Kalasasi is driven to the den of a poisonous snake and she dies of snake-bite. To unite the Kahars Banowari marries Subasi, a niece of Kalasasi. But Subasi falls in love with Karali. Consequently, Banowari and Karali fight each other and in the grim battle Banowari is defeated. He leaves his village. Pakhi commits suicide. Then comes the deluge of 1943 and the impact of the Second World War. The village of Bansbadi exists no more. All the Kahars have gone to the railway factory; they are no more tillers of the soil but industrial workers.

The author, through the powerful portrayal of characters and their social milieu, has given the story a new dimension. At one level it shows the gradual decline and disappearance of a culture under the impact of industrialization and at another the inherent weakness of a race of people exposed to its ruin in a changed situation. And yet the story does not lose its universal interest as a story about the elemental passions of men projected through a tribe living simultaneously both in myth and reality. In all its five parts, the work, therefore, has the range and temper of an epic novel.

S.Ch.

HANUMACCHASTRI, INDRAGANTI (Telugu; b. 1911) learnt Telugu and Sanskrit in the traditional way and passed the Ubhayabhasha Pravina examination. Though a product of the traditional school of learning, he came under the influence of modern trends in Telugu literature and wrote romantic poetry, short stories and essays with modern outlook. Of the musical plays broadcast by the All India Radio, *Hemamani* was the most prominent.

In 1944, he did research on the works of Srinatha and translated the plays of Bhasa into Telugu. In 1949, collection his of poems *Telugu vina* and *Patalamanjari* were published, which contained lyrics and patriotic songs.

In 1950, a visit to Draksharamam, a place of pilgrimage, brought about a change in him and *Draksharamam* (200 poems) was published. The influence of modern trends lessened and he felt the necessity to interpret old poetry in new ways. He came out of the early influence of the reformist trends of Brahmo Samaj and began to subscribe to the old Hindu philosophical outlook.

The *Kalidasa kalamandiram* (1973) and the *Saramati Nannaya* (1976) are collections of critical essays. The former and the *Kirtitoranam* (530 poems) received awards from the Andhra Pradesh Sahitya Academy, Hyderabad. The *Gautami gathalu* (1981) is a collection of literary and autobiographical essays. He was also made honorary member of the Andhra Pradesh Sahitya Academy. He retired as lecturer in Telugu after serving for ten years in Jawahar Bharati, Kavali.

G.S.R.

HAOBAM, TOMBA SINGH (Manipuri; b.1909, d.1976) was a playwright in Manipuri. After passing the Matriculation examination of Calcutta University in 1933, he joined the Ramlal Paul High School. Haobam was one of the better known playwrights of Manipuri, particularly on folk themes and was also a lyricist. His folk plays include *Tamna* and *Pidonnu* written in 1964, *Nura Shanthelembi, Thainagi Leirang* and *Sayon Saphaba* written in 1965, *Thaja Thaba* and *Shajik Thaba* written in 1967. Besides these published works, he wrote several other plays which are in manuscripts. His plays are based on folk themes, particularly on the legends and myths of Moirang. They are written in a folk idiom, though in a language highly stylized. The experiment in language, poetic and idiomatic, which he made in the plays is noteworthy. As a silent worker, he preferred to work all alone without much publicity. He got the Sahitya Bhushan award of the Manipuri Sahitya Parishad in 1976 for his contribution to Manipuri literature. He also got the best playwright award in many competitions organised by the Manipur State Kala Academy and other literary institutions of Manipur.

I.R.B.S.

HAODIJAM CHAITANYA (Manipuri; b. 1870, d. 1930). He was a pioneer in the publication of old manuscripts in indigenous Meitei script transcribed into Bengali script and also of collection of original Manipuri legends.

He was well versed in Bengali, English and Hindi, besides in the vernacular tongue.

He was also the first person, interested in collection and publication of historical materials related to Manipur. Then he was drawn to re-creation of Manipuri legends and ballads and in the third phase of his literary career, Haodijam Chaitanya engaged himself in transcribing manuscripts in Meitei script into Bengali script. His works are as under: *Manipur itihas*, (Calcutta (1890); *Khamba Thoibigi warini* (Story of Khamba and Thoibi, 1899); *Khahi ngamba* (Account of the expedition of Maharaja Garibniwaz, to assist the British Government in the Khasia revolt of 1829; 1900); *Takhelngamba* (Conquest of the Tripuris, 1902).

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C.M.S.

HAQQANI, AZIZULLA (Kashmiri; b. 1854, d. 1928). Azizulla's ('Haqqani' pen-name) ancestral name coincides with that of Shah Qasim Haqqani, who belonged to the fifth generation of Pir Shamas-ud-Din Shali, the close associate of Mir Syed Ali Hamadani, the founder Muslim missionary of 'Hamadan' (then Iran). Being truthful and fearless in his word and deed, he adopted the surname 'Haqqani'

In the early days of his life, he lived at Narparistan and at the age of twenty-five stayed at Batawara for a short span of two years. Rest of his life he spent visiting various places, such as Ladakh, Yarqand and Lahore where he stayed for four and a half years at the shrine of Data Gunj Bakhsh. This provided him with the opportunity of meeting his disciples for accomplishing his ancestral profession of 'pir-muridi'. He received his education in Arabic, Persian and Islamic theology from Syed Muhamad Shah Andrabi. He had keen interest in literature, history and inherited practising 'tasawwuf' from his forefathers. He was fond of music also.

He acquainted himself with 'Qadria', 'Chastia', 'Naqsh-bandia' and 'Suhravardia' orders by the teachings of Qazi Abi Aawan Wazirabadi, Sangay Sahib Mirpuri, Ghulam Rasul Kashmiri, Abdul Samed Kashmiri and his father Pir Mohi-ud-Din Haqqani.

A prolific poet and writer, he wrote in Kashmiri: *Qissa-i-Benazir Badr-e-Munir, Gulbani-Ishq, Mahivri Gulandan* (masnavi), *Jawha-ri-Ishq* (masnavi), *Chirag-i-mahfil* (masnavi), *Raazat-us-Shuhda, Sirrus-Shabadat, Masnavi Mumtaz Benazir, Qissa Dishnan* (masnavi), *Faqirnama, Nisabi-Ladakh, Sahlabnama, Aatishnama, Baharnama* (Description of flood, fire and spring in the last three).

His Persian works are: *Tarikh-i-Aalam* (four volumes—result of nineteen years of creative hard labour of the author), *Guldasta-i-Auliya, Guldasta-i-Tazkira-i-Salaten, Guldasta-i-Halat-i-Iqlim-i-Hind and Guldasta-i-Halat-i-Kashmir. Diwan-Haqqani, Lataif-ul-Haqqani, Fatuh-i-Sham. Raddi Wahabi* were in the form of distichs, quatrains and nats.

His mystic verses and nats are refreshing and impressive. He feels proud in following the style and diction of Faryabi and Anwari, the celebrated Persian poets. Influence of Mahmud Gami, Rasul Mir, Nazim and Maqbul Kralwari, the renowned Kashmiri poets, can easily be traced in the poetry of Haqqani, especially in his ghazals written in traditional style.

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S.R.P.

HARA-GAURI-VIVAHA (Maithili) is a medieval drama, written by the famous king of Nepal, Jagajjyotirmalla (1613 to 1637) and published after the author's death in 1970 by Maithili Research Society, Laheriasaraya, Darbhanga (Bihar). It was edited by Ramdeo Jha, L.N. Mithila University, Darbhanga.

The theme of the drama moves round the story of Shiva's marriage with Gauri, daughter of Himavan.

The drama is divided into nine 'sambandhas'. In the first sambandha we get the prologue to the play; thereafter, sutradhara and nati enter the stage and give a vivid picture of the town, explain the occasion of the play and describe the qualities of the king.

In the second sambandha, Shiva enters the stage accompanied by Nandi and Bhringi. Shiva describes his nature in one of the songs and Nandi and Bhringi support the same. Thereafter, Shiva describes as to how Sati dies, its impact on him and his strong desire to see that very Gauri who is none else than Sati in the house of Himavan.

In the third sambandha, Shiva goes near the house of Himavan and tries to see Gauri there.

In the fourth sambanadha, Himalaya, Maina and Gauri enter the stage. They introduce themselves to the audience through Sanskrit verse. In the meantime Shiva comes into the stage in the guise of an ascetic. He sees Gauri and adopts strange behaviour. After sometime Shiva disappears from the scene after refusing alms offered by Maina.

In the fifth sambandha, again the great ascetic expresses his desire to see Shiva, who comes before him. Shiva is very much enchanted by the extreme beauty of Gauri, and he sends him to Himalaya to convey his desire for Gauri.

In the sixth sambandha, Himalaya, Maina and Gauri

are seated on the top of the mountain, where the great ascetic comes and begs Gauri for Shiva. Himalaya is silent on this, but Maina turns down the proposal by describing virtues and vices of Shiva. The great ascetic becomes annoyed and talks on the demerits of women. Himalaya interferes and accepts the proposal of the great ascetic. Then the great ascetic goes back to bring Shiva and Himalaya begins to prepare for the marriage.

In the seventh sambandha, Shiva expresses his concern over the delay in the return of the great ascetic, who just then appears on the stage in a jubilant mood. Thereafter all of them start for the dwelling place of Himalaya.

In the eighth sambandha, we get the description of the marriage of Shiva with Gauri and in the ninth and the last sambandha, we get the picture of romance of Shiva with Gauri. The drama ends with the recitation of 'shantipatha'.

When we go through this drama we get a clear idea of Maithili drama written in Nepal. We get plenty of Maithili songs in the drama which is like a traditional Hindu drama where verse preponderates. In this drama, we find a great ascetic always present on the stage like a sutradhara of the 'Ankianata' of Assam with this difference that the great ascetic plays a functional role in the drama whereas sutradhara of 'Ankianata' does not take part in the drama. Here in this drama, we get also simple prose expression. No doubt these prose expressions have special importance in Maithili literature. They are like a link between the old prose expressions of *Varnaratnakara* and modern Maithili prose. Stage directions are in Sanskrit. Entry of the characters is given in 'praveshagita' and exit is given in 'nissargita'.

In the beginning and in the last portion of this drama, we find the form of Sanskrit drama. In this *Hara-Gauri-vivaha*, songs are in simple Maithili verse. This drama proves that stage curtain was known to the dramatists of Nepal.

Le.M.

HARA PARVATI RI VELI (Rajasthani), also called *Mahadeva Parvati ri veli*, is a poetic work of 382 verses composed by Kishana in the first half of the 17th century. The earliest manuscript is of 1645. Scholars are of the opinion that the book must have been attempted on the pattern of *Veli Krishna Rukmini ri*, the celebrated classic written by Rathod Prithviraj of Bikaner between 1579 and 1587. The probable time of its composition, therefore, should fall between 1580 and 1645. There are two poets of this name Kishana who flourished during the period. One was Adha Kishana, son of the famous poet Adha Durasa. Adha Durasa was honoured by Maharaja Rayasinha of Bikaner. Durasa had also spoken very highly of *Veli* written by Prithviraj. The second is Vithu Kishana who lived during the period. He composed commemorative songs in praise of Maharaja Rayasinha. Charana poets of 'vithu' sub-caste have been living in the territory of the erstwhile Bikaner state. Though there is a general inclination to attribute the work to Adha Kishana, the linguistic peculiarities suggest that the poet was a resident of Bikaner area. As such, the name of Vithu Kishana cannot be easily eliminated. 'Veli' is a term adopted by numerous poets for their works, such as, *Guna chanaka veli, Rau Ratana ri veli, Sujasa veli, Karuna veli, Rupande ri veli*, etc. The 'veli' under discussion describes in brief the well-known legends of the descent of the Ganges, the marriage and sacrifice of Sati and the consequent destruction of 'Daksha yajna' by Shiva. The main topic of the marriage of Parvati, preceded by her penance to woo Shiva, is described in full details, and that is why the book is named as such. The story is further carried to the birth of Kartikeya and his victory over the demons, ending with rejoicings in the camp of the gods.

The author has tried to describe the heroic and spiritual sides of the legend, but it seems the erotic elements and natural beauties were more suited to his talent. Scholars have mentioned it as a mature piece of poetry in the 'veli' tradition, though it cannot stand in comparison with the earlier work *Veli Krishna Rukmini ri* by Rathod Prithviraj. The author, Kishana, may not excel him but he has his own way of describing things in a pleasant way. The beauty of Sati gradually increasing with the rising rays of the morning sun, the lustre of her sole resembling the red velvety skin of the coccus (lady fly), the pointed breasts looking like the round-shaped pinnacles of temples, her artistically shaped nails as if carved out of the purest gold, these are a few examples of his similies. Some original thinking is depicted when he described her tinkling foot-ornament as pleasant as the roaring rainy sea or the thundering clouds on hilltops enwrapping the flashes of lightning. The jewelled bracelet appears as if studded with mini suns or like a lotus encircled by golden cornices. His description of housewives hastening to peep out from their top floor sleeping chambers to have a look at the marriage procession, reminds one of the descriptions of the classical Sanskritists. The poet could have certainly fared better had he chosen some other appropriate topic to give a free hand to his natural instinct of presenting luxuriously rich description of exuberant youth and excellent beauty. The poet has not been careful in adhering to the requisite syllables in each line as prescribed by prosodians, with the result that the construction has gone loose at several places. He has faltered at a number of places where syllables either exceed the limit or fall short of the standard. This may also be due to the oral tradition of the composition which could not be correctly written by the scribe. He has of course strictly observed the rules regarding the 'vainasagai', as laid down by the rhetoricians. The language, inspite of its local touch (such as 'lai', and 'uvai'), is the standard Dingala of the 17th-18th century.

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Raw.S.

HARAJASA (Rajasthani) is a derivative form of 'Hariyasa'. Strictly speaking it should contain the praise of God (Hari) as denoted by the word-meaning. It is often taken as a synonym of 'phajana' which also conveys the same popular meaning. The literary 'padas' of the saint poets are also of the same category. Harajasas, however, are folk-songs conventionally confined to women. While engaged in routine housefold chores, they prefer to keep themselves devoted to God, and so compose and sing a variety of such songs. The number of harajasas in oral tradition is unlimited, but no major attempts have so far been made to collect and publish them. The connoisseurs have classified them under different heads. The categories are: (a) related to Shiva and his family, (b) based on the *Ramayana*, (c) concerning Krishnalila, (d) sung in morning hours, (e) sung while sleeping, (f) pertaining to knowledge and meditation, (g) for all the seven days of the week, (h) of early baths in the month of Kartika, (i) of places of pilgrimage, (j) for singing at night, (k) sung at saintly gatherings, (l) composed by the simple rustic peasants, and (m) 'heli' (a woman friend or companion to a lady). A number of such songs are available in the name of the medieval poet Chandrasakhi, which are specially liked by the womenfolk. Many anthologists have stated that there is no difference between an ordinary 'phajana' and 'harajasa', and both have been intermixed, though it is extremely difficult to differentiate unless one is thoroughly acquainted with the texture, thought content, linguistic pattern, musical mode, etc. of both. While harajasas pertaining to the abstract form of God, and concerning the knowledge of the supreme soul, are available in small numbers, the bulk of them are about the life and deeds of Rama, Krishna, Shiva and other deities who behave like human beings. Such descriptions are naturally more dear to women. Joyful emotions and thoughts of the salvation of the soul are the essence of such songs.

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Raw.S.

HARAKANTA SADAR AMINAR ATMAJIBANI (Assamese) is the first autobiography in Assamese literature by Harakanta Sarma Majumdar Barua (1815-1901), published posthumously in 1960 under the title *Sadar Aminar atmajibani* (The autobiography of a District Collector). Born at Gauhati, he had only a traditional education at home. He joined the East India Company as a copyist in the Collector's office at Gauhati, and later rose to the rank of the Deputy Collector under the British Government. He retired from government service in the year 1877 and died at Gauhati. He was also the author of a history of Assam entitled *Assam buranji*, published posthumously in 1930.

We find in this autobiographical narrative the last phase of the Ahom rule and the first phase of the subsequent British rule. The first chapter throws light on the Burmese invasions of Assam as they touched upon the author's family while he was only a child. The phase covering the author's life upto 1856 is in the form of an autobiography proper. The events and incidents of the author's private and offical life in this portion find expression in the narrative form; but the dates and years are meticulously mentioned. The subsequent period covering the author's life from 1857 to 1890 is recorded in the form of an elaborate day to day diary. However, this portion, too, was later retouched by the author towards the end of his life and brought somewhat nearer to the pattern of an autobiography.

As an autobiography it is a valuable document with regard to history of Assam of the 19th century, where we find many political facts and also intimate details of quite a few personages, both British and Indian, who have had some political importance. All the important political events and incidents of the period are either mentioned or narrated. So also mentions have been made of the government measures taken in the interest of the people. Then again, comments on people well-known in the cultural field of Assam of the time have added another dimension to the book. One can have an idea of the economy of the then Assam from the accounts of expenses incurred in the author's family under various heads including even marriages. So one can know a lot about the social behaviour, custom and etiquette of the time. Taking all these into consideration this autobiography is regarded as a unique source book of political, economic, social and cultural condition of Assam of the 19th century. It is from this point of view that the eminent Assamese historical researcher and writer, Suryakumar Bhuyan has compared this work to Samual Pepy's *Diary* in his four-page foreword to the book, written in English.

Though the language of the book appears archaic today, its simple, colloquial style has a charm of its own. The book is edited by one of the author's great grandsons, Kumudchandra Bardoloi who has added an introduction of his own in Assamese. There is further a memorial note by him on the author and his family.

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Go.S.

HARANA-KAVYAS (Assamese). The so-called 'harana-kavyas' in Assamese are four in number. Two of them deal with the same topic, viz. the romantic love of Usha and Aniruddha and the consequent fight between Krishna and

Vanasura, a great devotee of Mahadeva. Of the two works, the earlier one is *Usha-parinaya* by Pitambara Kavi, a contemporary of Shankaradeva. He has depicted the enticement of Aniruddha by Chitralekha, from well-protected Dwaraka to Shonitapura, the capital of Vanasura, the father of Usha who fell in love with the prince of the Yadava race, having seen him in a dream. The lovers were then secretly married which was duly reported to the father Vanasura. Having defeated Aniruddha in a battle, Vanasura kept him in confinement. On receiving the news Krishna with the Yadava army marched against Vanasura. The latter, in spite of being helped by Mahadeva, was defeated. Truce followed by the marriage of the couple, brought happiness to all. The poet has drawn the kernel of his poem from the *Harivamsha* and has made it entertaining by infusing materials from his own imagination. Humour, pathos, erotic elements and battle scenes described in it—all these have contributed to the success of the composition.

The second kavya on the same theme known as *Kumaraharana* was composed in the latter half of the 16th century by Ananta Kandali, a junior contemporary of Shankaradeva. Ananta Kandali's story is primarilly based on the *Bhagavatapurana*. The erotic and the imaginative elements are predominant in Pitambara's work, but the version of Ananta Kandali, being a product of a staunch Vaishnava, is conspicuously devotional in tone. The hunchback old woman revealing the secret marriage of the lovers to the king is the common feature in both the works and is a source of coarse amusement.

The third harana-kavya depicts the abduction of Rukmini by Krishna from the marriage pandal, the fight between Krishna on the one side and Jarasandha, Shishupala and Rukma on the opposite side and finally the marriage of the couple in Dwaraka. The poet of this kavya entitled *Rukminiharana* was Shankaradeva; it was composed in the first half of the 16th century when the poet was residing in his ancestral home at Bardowa. He was then quite a young man and was, therefore, reasonably proud of his aristocratic ancestry. In contrast to this sense of pride, there are modesty and humility in his later works. And yet, *Rukminiharana* is one of the finest kavyas in early Assamese literature. The characters are sharply drawn on the basis of persons usually noticed in Assamese noble families. Situations are well conceived and realistically portrayed. The poet has looked into the minutest detail and one can hardly find any flaw in delineation. The story is a fine blending of the incidents of the *Bhagavatapurana* and the *Harivamsha*. The plot or the story is mainly drawn from the *Bhagavatapurana*, but the influence of the *Harivamsha* is particularly noticed in the description of the coronation ceremony of Krishna performed by the king of Kosambi to counteract the intrigue of the anti-Krishna kings assembled at Vidarbha who had decided not to offer any seat to Krishna as he was not a king. On the whole, *Rukminiharana* is a competent work.

The fourth kavya *Sitaharana* by Bholanath Das (1858-1929), divided into seven cantos, depicts the abducation of Sita from Panchavati by Ravana. It was completed in 1888. Here the poet used blank verse (amitrakshara chhanda) as the vehicle of expression. The poet expresses his indebtedness to Madhusudan Datta of Bengal for his use of blank verse. The kavya reveals the poetic insight and narrative capacity of the poet.

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S.S.

HARANA-KAVYAS (Rajasthani). Of the various types of wedding, the one by force was also common in India. Battles were fought, prowess was shown and might was used to take away the beautiful maiden for marriage. Poems and ballads were written to commemorate the bravery and chivalry of the hero and the beauty and devotion of the lady-love.

Rukmini's elopement with Krishna has been a popular theme with the Rajasthani poets. Krishna defeated the joint forces of Rukma, the brother of Rukmini and her betrothed Shishupala and won his lady-love.

In the medieval age the Prithviraja-Samyukta episode made an impact on the minds of the poets and many a poem was written on this elopement theme.

Sayanji Jhula (1632-1703) was an eminent charan poet who wrote *Rukmini harana* in which the episodes of Putana-vadha, Omkhal-bandhana, Dana-lila, Naga-damana, Govardhana-dharana are very well mixed to exhibit Krishna's skill. No sooner did Krishna blow his conch than his soldiers took up arms and marched against the joint army of Rukma and Shishupala. The poem describes the art of war, the use of varied vehicles, the blowing of bugles, the flight of the cowards and the heart-rending cries of the wounded. Krishna is God and Rukmini is Lakshmi (194 Pade).

Rukmini harana by Vithiladas: The poem is dominated by feasts, dance and music. It consists of duha, gaha, kundaliya, motiyadama, naracha, bhujangi, trotaka, gahachausara, mundela, adilla, kavitta, paddhari, damlayi ardha naracha, hanuphala, kamakhi, kamakhi mohana, menavali, dodo moti ya dama, rasavali, ve-akshari, chaupai, sataka and padhagata. There are 198 stanzas. According to the poet, the Muslims supported Shishupala who is defeated by Krishna. The poet's aim is to show the victory of virtue over the evil.

There are two anonymous poems, *Rukmini harana pade* and *Rukmini harana chhoto*. They are sung at the time of marriage.

Other poems under the title *Rukmini harana* are by Kumbhoji Jhula, Ratna Bhushana and Sanwal Ram Barahat.

The Rajasthani medieval 'harana' poetry is the product of contemporary situations. The Rukmini episode provided mythological background to these poets. Also, at the same time, much impetus was provided to these poets from the example of the kidnapping and elopement prevalent in that feudal social order.

Along with the harana kavya the Rajasthani poets got an opportunity to depict valour and love with contemporary devotional feeling which was fully utilised by these poets to the best of their ability.

Important information regarding Rajput feudal life, social order and battle strategy are also available in the Rajasthani harana poetry.

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P.L.M.

HARBHAJAN SINGH (Punjabi; b. 1919) is an eminent Punjabi poet, critic, scholar and translator. An M.A. (English and Hindi), Gyani and a Ph. D. (on *A critical Study of Medieval Hindi Poetry Preserved in Gurumukhi Scripts*), he has been at different stages of his life Senior Lecturer and Head of Hindi Department, Guru Tegh Bahadur Khalsa College, Delhi (1951-67), Professor of Punjabi, Department of Modern Indian Languages, Delhi University (1968-84) and collaborator in the editing of the *Akas* (monthly) after retirement. He is a recipient of Award from Sahitya Akademi (1969), Delhi Administration (1974), Punjab Government (1976), Soviet Land Nehru Award (1980) in recongnition of his literary contributions. He is widely travelled in Europe, Canada, the U.S.A.and the U.S.S.R. He is primarily a front-rank poet in whose poetry there is simplicity and spontaneity, unsophistication and meaningfulness of folk-song. Its predominant features are a delicately human view of life and a pensive search for certitude and personal fulfilment. *Tar tupka* (1957) is a verse play written by him. He has produced about twenty collections of his poems, such as *Adh-raini* (Mid-night, 1962); selections from the *Rigveda* into *Rigbani*, (1963); *Sarak de safe ute* (On the page of the road, 1970); *Main jo bit gya* (1970) is a selection of his own verse compiled by himself. *Alaf dupehar* (Afternoon, 1972); *Ik pardesan piari* (A lovely foreigner, 1973). His *Nah dhuppa nah chhaven* (Neither under the sun, nor in shade, 1967) earned him Sahitya Akademi award for 1969. His latest collection which reflects his mature outlook and liquid lyricism has been entitled *Alavida ton pehlan* (Before bidding goodbye, 1984). He has also contributed enough to the domain of literary criticism, theory and practice through a number of books which include *Mul te mulankan* (Value and evaluation, 1972), *Sahitya shastra* (Literary treatise, 1973), *Sahitya siddhant* (Principles of literature, 1974); *Rupki* (Form and structure, 1977); *Sahitya Adhyan* (Literary studies, 1981). Besides, he had translated some classics into Punjabi, e.g. Gorky's *My Universities* into *Mere vishav-vidyale* (1961), Aristotle's Poetics into *Arastu da kavya-shastra* (964), Longinus's *On the Sublime* into *Udat bare* (1970). He has also edited some selections from the works of contemporary writers, viz. *Katha-Punjab* (1970) and *Qissa-Punjab* (1972).

H.S.S.

HARCHARAN SINGH (Punjabi; b. 1915) is an eminent dramatist. He obtained Master's degree in Punjabi & History and got Ph.D. degree for his thesis 'Theatre Traditions in Punjab'. He was inspired by Norah Richard for writing dramas.

Kamlakumari is the first play written by him in 1937. He worked as a Lecturer in the Khalsa College for Women, Lahore. After Independence he settled in New Delhi and worked as a Lecturer in Camp College. He worked as a Reader in Delhi University; then joined Punjabi University, Patiala as a Professor and worked in this capacity till retirement. During the years 1973-74 he was honoured by the Sahitya Akademi, Delhi with its annual award for his book of drama namely *Kal, aj te bhalak* (1973) and also by the Punjab Government.

His plays are *Raja Poras* (1938), *Dur durade shehron* (1939), *Anjor* (1941), *Khedan de din char* (1943), *Dosh* (1948), *Tera ghar so mera ghar* (1953), *Punian da chan* (1954), *Ratta salu* (1957), *Shobha shakti* (1962), *Chamkour di garhi* (1969), *Mitti dhund jaq chanan hoa* (1970), *Kal aj te bhalak* (1972) and *Itihas jawab mangda hai.* One-act Plays: *Jivanlila* (1940), *Sapatrishi* (1942), *Panj gitra* (1944), *Mere chonve ekangi* (1957), *Harcharan Singh de chonve ekangi* (1959) and *Murke di khushbu.* Short Stories: *Sipian* (1942) and *Navin saver* (1952). Criticism: *Punjabi sahit da sanklop itihas* (1953).

Ph.M.

HARDEKAR, MANJAPPA (Kannada; b. 1886, d. 1947), the well-known social reformer, political thinker, journalist and writer, was born at Banavasi and educated at Sirsi. Starting his career as a teacher, he was drawn into the national movement with the partition of Bengal, and started at Davangere a paper which reflected the political opinion of Tilak. Later he came under the influence of Mahatma Gandhi whose disciple he remained till the end by practising celibacy and the principle of satyagraha and propagating the use of handspun cloth. He was the first man to write in Kannada about Gandhiji and his teachings.

Like Gandhiji, Manjappa was equally concerned

about social reform, especially about the uplift of the depressed classes and education and proper status of women in society. There could be no social reform without improving on both these fronts, he maintained. Not less concerned about the right type of education for the future citizens, he started his own school in his ashram at Almatti. He fought against the caste system which he said was the root cause of communal tensions and social violence. All his life he struggled against the evil forces that vitiated Indian life and impeded its progress along moral lines.

His writings cover a wide range and relate to every aspect of his life dedicated to national resurgence and social reform. He wrote about the life and teachings of saints and savants and social reformers like Mahatma Gandhi, the Buddha, Vivekananda, Swami Ramatirtha and Basava, great figures in history and mythology and many a tract and treatise of immediate topical interest inculcating patriotism, self-reliance and ethical values, all directed towards social harmony and national progress. His books number more than fifty but the man, greater than all his writings, practised what he preached and lived a life which made people regard him as the Gandhiji of Karnataka.

V.M.I.

HARI AUDH (Hindi; b. 1865, d. 1947). Ayodhya Singh Upadhyaya 'Hari Audh' was an eminent Hindi poet, critic and literary historian. Brought up and shaped at an early age under the wholesome influence of his literary Sikh guru Baba Sumer Singh, Hari Audh started his career as a teacher, and then worked as a government employee (up to 1923). Starting his early writings from 1893, his long literary career is marked by a continuous process of conscious experimentation in the use of literary forms, subject-matter, language, metre and style. At the threshold of his literary career, he wrote novels and plays but met with little success; he also wrote a number of critical works demonstrating his mature powers of reflecting intellect. He then concentrated on poetry, that was actually his first passion, with great success. He employed themes ranging from old traditional modes and thought to the new ones reflecting newly evolved values, modes and thought-patterns of the rapidly changing socio-political age to which he mentally and emotionally belonged. Being well-conversant with Sanskrit, Hindi, Persian and Urdu and as such, possessing an intimate understanding and appreciation of their beauty, strength and subtle power, he produced books, specially poetry, skillfully using metres, vocabulary and colloquial expressions drawn from all these sources, evolving his own peculiar prose and poetic style as the theme warranted. His restive creative consciousness aroused in him an irresistible desire to invent or evolve his own poetic idiom.

His literary powers seem to have culminated into his masterpiece *Priya pravas* (Departure of the beloved, 1914), which paved the way for 'Khariboli' into a fine instrument of expression. *Priya pravas* enjoys the privilege and distincition of being the first epic of Hindi in Khariboli, though, in some quarters, the claim has been moderately refuted on counts of fine literary reckonings. Nevertheless, the work took the entire Hindi world by storm. Hari Audh, after his formal retirement from office as Kanungo, was honoured by an honorary Hindi professorship at the Banaras Hindu University and by presidentship of a session of Hindi Sahitya Sammelan (Allahabad) in view of his highly meritorious and long-standing services to the cause of advancement and enrichment of the Hindi language and its literary creativity.

Priya pravas is noted for depiction of profound and elemental parental affection, for giving a new and realistic interpretation to the puranic theme, characters and incidents in the light of the logic and reason of the age, and a blend of highly sanskritized vocabulary with simple transparent Hindi. *Ras kalas* (1931) is an academic work noted for Hari Audh's original and keen aesthetic insight with fine discerning capacity at categorisation of human feelings and sentiments and diverse traits of human nature, as is very much expected of a critic with a classical bent of mind.

Hindi bhasha aur sahitya ka vikash (1930) is an account of the growth of Hindi in its linguistic and literary aspects presented in an evolutionary manner.

His other important works are *Theth Hindi ka that* (1899); *Adhakhila phool* (1907); *Padya pramod* (1917); *Ritu mukur* (1917); *Padya prasu* (1925); *Bol chal* (1928); *Chubhate chaupade* (1932); *Chokhe chupade* (1932) and *Vaidehi vanavas* (1940).

Besides, certain novelettes and plays of lesser importance written in his formative years, *Kabir vachanavali* (edited work) and *Virahini vrajangana* (poetry) may also be usefully added to the list.

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R.L.K.

HARI SARMA (Malayalam; b. 1896, d. 1972) was a biographer, essayist and literary critic. He was a school teacher and college lecturer in Malayalam for several years. He was, for a long time, Secretary of the Kerala Sahitya Pasrishat at Ernakulam, a prestigious writers' organisation with a tradition. In recognition of his literary work he was given the title Sahityabhushana by the Head of the Kashi Mutt, Sahityakushalan by the Maharaja of Cochin and Sahityanipunan by the Pandits' Assembly at Trippunitturai near Cochin. He also received gold medals

as a recognition, and was a member of the Kerala Sahitya Akademi.

Sarma has written more than 20 works in the fields of biography, literary history and criticism. There are also a novel and a collection of short stories to his credit. Among his works are *Rantu sahitya nayakanmar* (Two leaders of literature, 1937), *Mahakavi Ullur*, *Kandattil Varuguese Mappila* (1951)—all biographies, *Mishrakanti* (Combined brilliance) and *Sahityasamiksha* (Literary studies). *Natakapraveshika* (A study of the drama) is a discussion of dramatic theory. *Rasikan kathakal* (Interesting stories) is an early work. It is a collection of stories. *Malancharuvile bhutam* (The goblin in the valley) is a novel based on Edgar Wallace. *Malayala sahityam* is a history of Malayalam literature.

K.R.P.

HARIBHADRA SURI (Apabhramsha/Sanskrit), also known as Virahanka, the oldest of the many Haribhadras of the century (700 to 770 according to Muni Jinavijayaji), a Brahmin by caste, was born at Chittor (Rajasthan), and was the 'purohita' (family priest) of the legendary king Jitari. After initiation he moved to Rajasthan and Gujarat and probably to distant parts of north India. He, a Swetambara Yati, was the pupil of Jinadatta Suri of the Vidyadhara-gachchha and was also the spiritual son of Yakini Mahattara who was a tool in converting him to the Jaina faith. Manyfold learning and literary activities won for him the successorship to Acharya Jinadatta and the title of 'Yugapradhana' (prominent of the era) as well. He became the teacher of Uddyotana Suri in logic and philosophy and a distant religious teacher of Siddharshi. He organised the clan of the Porwals (Pragwata) at Shrimala (modern Bhillamala) and converted them to Jainism. He is said to have produced the *Mahanishithasutra* from a decaying manuscript.

The account of his conversion is that though he was very proud of his learning and challenged others publicly for debate, yet he got himself converted by a Jaina nun Yakini, the Mahattara as he could not understand a verse recited by her.

The legend about his nick-name is that his nephew's pupils Hamsa and Paramahamsa went in disguise to a Buddhist centre to learn niceties of Buddhism but they were recognised and killed. In revenge Haribhadra vanquished the Buddhists in a debate and as agreed upon previously they were thrown into a cauldron of boiling oil. He practised severe penances for the same and composed the *Samaradityakatha* depicting the disastrous results of hatred. He is said to have converted Karpasika by telling the stories of rogues (*Dhurtakhyana*) and the latter prepared the copies of the former's works and distributed them among the yatis. He is also said to have caused to build 84 temples on one platform.

He had mastery over the Sanskrit and Prakrit langauges, Jainism, Buddhism and Brahmanical philosophies. He was well-versed in the Hindu puranas, literature and religion. He was an eminent logician, a witty critic of irrational legends and had fascination for popular and humorous stories. He was a creative artist, a satirist and a champion of rationality. His scholarly discussions on the doctrines of Jainism, Buddhism and Brahmanism are remarkable. His unique satire *Dhurtakhyana* (story of the rogues) has significance of its own as it deals with an unusual topic.

He gave impetus to popularise Sanskrit in various branches of the literature of the Swetambaras. He was a versatile author and dealt with various subjects. Tradition ascribes to him an extraordinary number (1400-1444) of works and Kalyanavijayaji has listed at least 88 works of his, either preserved or quoted by others. He wrote in Sanskrit and Prakrit, both in prose and verse. He made innovation by writing Sanskrit commentaries on the Ardhamagadhi canonical works of the Jainas. More than four dozen works of his are available, out of which three quarters are his original works of which some are with his own commentaries. Remaining works are Sanskrit commentaries on the Jaina canonical works, the works of some earlier Jaina Acharyas and a Bauddha Acharya Dignaga. A quarter of all of his available works are in Prakrit and the rest in Sanskrit.

He wrote commetaries on *Nandisutra*, *Anuyogadvarasutra*, *Avasyaka sutra*, *Dasavaikalika*, *Jivajivabhigama* (all canonical works); *Tattvarthasutra* of Umasvati and *Nyayapravesha* of Dignaga. Works with his own commentary are: *Anekantajayapataka*, *Sastravarta-samuchaya* and *Yogadrishtisamuchaya* and works without commentraries: *Anekantavadapravesha*, *Dharmabindu*, *Yogabindu*, *Shaddarshana-samuchaya*, *Upadeshapada*, *Dharmasangrahani*, *Dhurtakhayana*, *Yogasataka*, *Vimshativimshika* and *Samaraditya-katha*

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K.R.C.

HARIBHADRA SURI (Prakrit). A Jain Acharya and author of numerous Prakrit works on the lives of the Jain Tirthankaras, flourished in the 12th century at Anahillapatan

(modern Patan in Gujarat) during the reign of the Chaulukya ruler Kumarapala. He was the disciple of Srichandra Suri of Brihadgachchha. He undertook to compose poetic biographies of the Trithankaras at the request of Prithvipala who was a minister successively to kings Jayasimha and Kumarapala.

At present, out of the reported twenty-four biographies, only the *Ajitanathacharita, Chandraprabhacharita, Mallinathacharita* and *Neminathacharita* are available. All these except the *Neminathacharita* (Ap. *Neminahachariya*) are unpublished so far. While the language of the first three works is Prakrit, of the last one it is Apabhramsha. The combined extent of these works comes to something like thirty thousand verses. From this some idea can be formed of the vastness of the total literary output of Haribhadra. His only published work so far, viz. the *Neminahachariya* impresses us with its several literary techniques. Due to both the quality and quantity of his work, Haribhadra has a respectable place among the poets of the Jaina tradition.

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H.C.B.

HARICHANDAN, KESABRAJ (Oriya; 18th century) was the king of Surangi (1697-1715), (an area towards the south of Orissa, now in northern Andhra Pradesh), on the coast. He was a painter and a poet, and his son Dinabandhuraj Harichandan, also a poet, wrote of him as the best of men having many 'divine virtues'. He was a contemporary of Upendra Bhanja, and his kavya *Rasasindhu Sulakhyana* written in 1710, and published by Cultural Affairs Department, Government of Orissa, compares favourably with the famous kavyas of Upendra Bhanja. It deals with Sulakhyana, a lady of incomparable beauty, her growing into age, her trials in love and final happiness. It is a fictional account, at par with the fictional kavyas of Upendra Bhanja, and has many poetical felicities. In contrast to Upendra's style, its language is simpler, more direct, though equally gripping, and achieves an instant communication with the readers. The following is an extract from the 5th canto of the kavya, which describes the physical beauty of Sulakhyana through a series of comparisons:

If there is no lightning or thunder or wind,
And the sky is full of young clouds,
Like darkness in deep, dark night,
Then probably you can compare her hair to that;
Waters of Jamuna,
And no flow of water,
And no movement of aquatic animals
Then probably you can compare her hair to that;
Or is it that all night's darkness
has hidden behind her face,
Fearing that it is a moon?
Or is it that the spots of moon
Have been kept separately as hair,
Away from the moon?
Or do they crawl from the hills of breast,
To drink the wind of life from the youth? (tr.)

It is not a small strength to maintain one's ground against the extremely powerful poetical force of Upendra Bhanja, which Kesabraj Harichandan did, and there lies his significance as a poet.

Ja.M.

HARICHANDRA, RAGHUNATHRAJ (Oriya; 17th century) belonged to the royal family of Banapur, an area on the western side of the lake Chilika, on the Bay of Bengal, and he himself became the king of Banapur for a short while (1655-1656). His family was given to literary and religious activities, and particularly as Banapur was on the middle of the way between the north and south of Orissa, and as the kings were benevolent, a large number of scholars and poets used to visit Banapur and stay there under the active patronage of the kings. Among these were well-known poets such as Lokanath Bidyadhar and Bishnu Das and a scholar like Haladhar Mishra who composed *Sangita kalpalata,* the famous treatise on music. Also it is said that Raghunath's granddaughter was married to Upendra Bhanja, the famous poet. Besides, Raghunath's father Achyutaraja, who was the king of Banapur from 1650 to 1655, was reputed as a poet and a patron of poets. Thus a strong literary tradition was in the family and in the atmosphere as well, and Raghunath imbibed all that to a large degree in himself. He wrote a number of love lyrics called 'chaupadi', long dialogue and address-poems on love called 'chautisa', such as *Chandramukhi chautisa* (The moon-faced chautisa, or the chautisa of a young woman whose face is like that of the moon) and *Kalakantha chautisa* (The cuckoo-voiced chautisa, or the chautisa of a young woman whose voice is like that of the cukoo) and a kavya entitled *Lilabati* where accounts of love as well as beauty of the princess Litabati are given in detail. Thus Raghunath can be considered as belonging to an important tradition of Oriya poetry, dealing with love and lover's experiences both in his lyrics and kavyas, and to that extent he anticipated masters like Upendra Bhanja and Dinakrishna who came in the 18th century, and carried this tradition to great heights. A sample extract may be given to establish Raghunath's poetic felicity. This is how he describes the coming of rains:

Then slowly with great vehemence
It embraced the sun,
And scattered deep, dense darkness around,
Like inky blackness from horizon to horizon.
Thus innumerable frogs croaked,
Shells made noise day and night,

And the forest-fire was extinguished,
And rains came and filled the earth. (tr.)

Raghunath inherited a poetic tradition, improved upon it, and contributed significantly to the new, emerging poetry of love, imagination and stylistic beuty.

Ja.M.

HARIDAS BHAT, K.S. (Kannada; b. 1924), popularly known as 'Kushi', after early struggle followed by a distinguished academic career at the Madras Christian College, joined the MGM College at Udupi as lecturer in Economics and rose to be the Professor in his subject and Principal of his College. After retirement he took over as Director of the Rashtrakavi Govind Pai Research Institute which he was instrumental in founding and organising. At present he is the Director of researches in the folk arts as part of a project supported by the Rockefeller Foundation besides being TMA Pai Professor of Regional Studies at the Research Institute. Though primarily a student and teacher of Economics his interests are diverse and extend to literature, journalism and the yakshagana. He travelled widely from the United States in the West through Western Europe and Russia to Japan in the East through South-East Asia, in leading the yakshagana troupe trained by Shivaram Karanth whose innovative work in that sphere has won international recognition.

Haridas Bhat's writings can be categorised under three heads: translations, travelogues and compilations of occasional writings culled from a fortnightly column. He writes for the local daily *Udayavani* commenting upon everything that affects the life of the common citizen. His translations include the Italian novel *Fontemara* by Silone, *Darkness at Noon* by Koestler, *Man the Unkown* by Alexis Carrel and *Literature and Culture* by John Dewey. His original works deal with economic theory and economic problems of Asian countries besides short biographies of Pai and Govind Pai for children. He edited a sumptuous Felicitation Volume in honour of Shivaram Karanth. His travelogues, *Italia, Jagadagala, Omme Russia innomme Italia* are extremely popular for their wealth of information and warmth of human interest. The first one is an account of his first visit to Italy for a course in Economics. In this book he describes the country as a student of Economics, a lover of art and an observer of men and their lives. The second describes the triumphs and travails of his yakshagana troupe's itinerary to Hong Kong and Japan. The last details its visits to and performances at various centres in Western Europe, the Soviet Union and the United Kingdom. Travel West or travel East, his interest has been in the art-form he was out to exhibit through the group which, under his leadership won all-round applause.

Haridas Bhat is present in all his writings in all their aspects. His three volumes of *Lokabhirama*, collections of writings culled from his causerie, reveal his learning, his keen observation of everything that concerns the daily life of the common man, and, above all, a style of prose writing that is remarkable for its flexible fluency and subdued irony. A member of the Manipal Academy of General Education, Editorial Board of the Karnataka Gazetteer and the Extension Department of the Mangalore University, Bhat has been honoured by the State Sahitya Academy for his contribution to Kannada.

V.M.I.

HARIDAS NIRANJAN (Rajasthani; b. about 1455, d. about 1543). A medieval sadhak and saint poet, a Rajput of Sankhala clan, said to have become a decoit but later converted by the precept of some sadhu, renounced the world in 1499. His life-time which is said to range between 1417 and 1645 is disputed. The correct view appears to be that he was born in about 1455 and died in about 1543. Two different editions of his poems have been published from Jodhpur and Jaipur. A comparative study of the texts in Manuscripts including the one scribed in 1625, with those of the published ones reveals amongst other things that (a) a few poems included in printed editions do not belong to this Haridas, e.g. 'Brahma vidhunsa jog granth' etc. and that (b) the possibility of the existence of two persons one after the other of the same name (Haridas) cannot be ruled out. Hence the need of critical edition of his poems.

According to Haridas pure Brahma bereft of 'Maya' is called 'niranjan' who is 'nirgun' and 'nirakar'. He was an 'upasaka' of this niranjan otherwise called Ram. According to him senses need not be suppressed but should be sublimated through devotion. Mental discipline is essential for 'siddhi' for which he prefers pran-sadhana, hence mention of 'yoga'. 'Nirgun-bhakti' with yoga leads to self-realization. He lays emphasis on 'nam-japa' and does not believe in incarnations and idol-worship, but is quite tolerent towards them. His vani, quite voluminous, is divided into (a) different topics (b) musical modes and notes and (3) metres etc. After his death he and his followers came to be known as 'niranjani' which became a sect, Didwana being its main seat. There had been many saint poets in this tradition including Tulsidas, Jagjiwandas, Dhyandas, Naridas, Sevadas, Bhagvandas, Manohardas, Hariramdas, Atmaram, Raghunathdas, Rupdas, Pyareram, Swami Udayram, etc.

His language is a mixed form of easy Rajasthani, Braj and sometime Khadiboli. In course of time the sect gradually accepted 'sagun-bhakti'.

Hi.M.

HARIDAS, SWAMI (Hindi; b. 1490). Amongst the Krishnite sects of Braj, the 'Sakhi' Sect, pioneered and

founded by Swami Haridas is well-known for its system of worship based on the sense of sweet relationship (Madhuruyabhav). This sect is also known as 'Haridasi Sampradaya'. The various followers of the Nimbarka sect are not unanimous in their views regarding the date and place of birth of the Swami or about the names of his parents. The Nimbarkites hold that the Swami was born in 1490 in Rajpurgaon, situated at a distance of about a mile from Vrindavan in a Brahmin family. His father's name was Gangadhar whose spiritual mentor Ashudhir Swami initiated Haridas into the Nimbarka sect. On the other hand, those who reckon the Haridasi sect as an independent one, opine that the Swami was born in a village named Haridaspur in Aligarh district, and that his father Ashudhir was a Saraswat brahmin. Still others believe that his ancestors came from the Punjab. Nothing definitely is known about the date of his death.

Swami Haridas's creative compositions are not voluminous or profuse. His poetry is available only in the form of miscellaneous 'padas' which has been published under the title *Kelimal*. The *Kelimal* contains only 108 padas. Another 18 padas, canonical in nature, are listed separately. These are all composed in Brajbhasha and their theme is 'devotion based on sweet relationship'.

Within this proposition, he prescribes the worship of 'the two' (Jugal upasana) with the approach of a female friend (sakhi-bhav). The *Kelimal* contains captivating compositions dwelling on 'perpetual pastime' and the 'bowery sport' (nikunjlila). In the descriptions dwelling on the bowery sport (nikunjlila), the Swami reckons his own place as that of a female friend (sakhi). In the Haridasi sect, he is believed to be a reincarnation of Lalita Sakhi. Amongst his disciples, the compositions of the Ashtachhap poets are viewed with as much regard as by the followers of the 'eight masters' (Ashtachhap). Bhagwat Rasik, declaring Swami Haridas Sampradaya as an independent sect, says in one of his padas: "Acharaj lalit rasik hamari chhap. Nityakishore upasana jugal mantra ko jap. Nahin dwaitadwait Hari nahin vishishtadwait. Bandhe nahin matavad mein Ishwar ichchha dwait." The purport of the quotation is that the adherants of the 'sakhi' sect of Swami Haridas believe in devotion based on sweet relationship. In worshipping the ever-adolescent Krishna, they desired only to meditate upon the 'couple' and did not believe in either dualism or non-dualisim.

Swami Haridas left his home in early youth to adopt Vrindavan as the place of his spiritual practices. He bade goodbye to all the wordly temptations and attractions and led a life of complete resignation. His determined and absolute withdrawal from the mundane bonds and relationships was indeed unique.

Swami Haridas was also known far and wide for his attainments in the field of musicology. Tradition has it that the greatest of the singers of the age, Tansen, was his disciple and that even the great Moghul emperor Akbar travelled incognito to his hermitage to hear him sing in all his glory.

The personal deity he worshipped is known as 'Bankebihari'. Bankebehari's fantastic splendour and beauteous physical charms as described by the poet in his *Kelimal* arouse a sense of spontaneous devotion in any sensitive reader's mind. Swamiji's numerous disciples had a fairly large number of competent poets who gave a wide base to the type of worship based on friendly relationship which he espoused and made popular in the whole of 'Brajmandal'.

Vi.S.

HARIHAR KALYAN (Kashmiri) (grace of Shiva) is the only collection of the poems of the prominent Bhakti poet of Kashmir Krishna Razdan in Persio-Arabic script. The book was published posthumously in 1930. Since then it has been published several times. Its last edition appeared in 1955 from Srinagar. All the earlier editions were published from the same place.

The publication is in fact an abridged edition of *Shiva parinayah* an earlier anthology of poems of Krishna Razdan, published by the Royal Asiatic Society of Bengal in six volumes from 1914 to 1924 with Sanskrit Chaya by Mukundram Shastri. The book appeared in the life-time of the poet under the editorship of George Abraham Grierson in Devanagri script. *Harihar kalyan* is the main title of the book and its subtitle is *Shiva lagun* (The wedding of shiva) as there are several sweet songs pertaining to the marriage of Shiva with Parvati included in the book. Both the titles appear on the front page of the book in bold letters. This excellent book is prized by all those who have some taste for good and genuine poetry; that is why this book can be seen almost in every Hindu household. But the genuine and creative poetry of Razdan has attracted the attention of the learned and cultured Muslims also. A keen observer will not fail to see the copies of *Harihar kalyan* in sophisticated Muslim households. Though this book is small in size and volume as compared to *Shiva parinayah*, the fame of Razdan as a poet of repute rests on this book alone. *Shiva parinayah* is no doubt a comprehensive, well arranged and neatly printed verse anthology of Krishna Razdan but it is till now known only to a few researchers and readers of Kashmiri because it is not available in the market and its Devanagri script has not been popular enough so far. The book contains some of the most popular compositions of the poet, which form an invaluable part of our verse literature. The compositions included in *Harihar kalyan* are generally termed as 'lila' (the play or the sport). In fact all the religious songs in Kashmiri have been classed or termed as lila literature, but speaking in the language of literature, 'lila' in itself is not a separate form of poetry. It is not the form but the content of these songs which made

them to be termed as 'lila'. 'Lila' is a song sung in praise of some deva or devi. *Harihar kalyan* study reveals that the poet of the compositions had a great understanding of likes and dislikes of the people. He chose the form of 'vatsun' and 'pad' for his composition. These poetic forms have their origin in folk poetry and are very popular among the masses. The novelty of these forms lies in the fact that we can easily put them into music. The refrain is the main feature of vatsun and pad which creates a musical atmosphere pleasing to the ear. The adoption of the folk forms had added to the grace and melody of these songs. In the entire book only one song is in the form of masnavi—a form of poetry borrowed from Persian. In this connection it is noteworthy that while all other poets have lavishly borrowed from Persian, Krishna Razdan has adhered to his age-old tradition, made innovations and developed a style and diction of his own, which speak of his individual calibre, capacity and originality. Both Paramanand and Krishna Razdan are the two towering personalities of bhakti poetry of Kashmir.

Harihar kalyan portrays the poet as a 'Shivabhakta' of Sagunvadi school. Shiva is the eternal reality, the root and cause. While all incarnations and devas are but his attributes. He praises all the devas but Shiva is his supreme lord, ever-lasting, eternal, omniscient and omnipresent. Out of 82 compositions included in the book 43 are in praise of Shiva and seven in praise of great Durga and her other forms. This fact is enough to illustrate the reverence of the poet for 'Mahadeva'. The name of Shiva is enough to make the poet dance and in ecstatic mood refreshing, melodious and inspiring songs pour out of the heart of the poet like a mountain stream which comes down dancing and singing:

Mahadeva, God of gods,
Will take us in his lap. He will grace us.
His feet are as soft and fresh as a full blown lotus
From unknown times 'Sindhu' is washing his feet.
Behold the ascetic.

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Mo.S.

HARIHARA (Kannada) lived some time in the mid-13th century. A great saint-poet devoted to Shiva, Harihara's importance lies in his devotional poetry in praise of Shiva which ranks him among the outstanding poets of 'bhakti' movement of India.

Harihara was the disciple of Maiydeva, who belonged to an illustrious line of preceptors beginning with Shankar dev of Hampi. They were all steeped in Shaiva agamas and shastras and Harihara received this traditional learning in full measure. Though one finds scanty information about the personal details of Harihara in his works like *Samsara vyamoha nirasana ragale, Pushpa ragale, Pampashataka* and *Rakshashataka*, one has to turn to the works of his contemporaries and other poets for more details. Certain details are also found about Harihara in *Padmaraja puran, Chenna Basava puran, Bhairaveshwar kavyada katha sutra ratnakara*, but one has to pick out the facts to string them into a biography of Harihara. Also in his works like *Pampashataka* and *Rakhshashataka* autobiographical elements can be gleaned. His main poetical works are, besides the two mentioned above, *Mudigeya ashtaka, Girija kalyana*, and *Shivaganada ragalegala*.

Sharvani and Mahadev were the parents of Harihara. Rudrani was his sister and she was given in marriage to one Mahadev Bhatta of Hampi. Poet Raghavanka was the son of Rudrani and he too was as great as Harihara on account of the education he received from Harihara.

Lord Pampa Virupaksha was the personal deity of Harihara. Since his childhood, Harihara had shown great devotion to Hampi Virupaksha. Poet Kereya Padmarasa coming to know about Harihara's intellectual powers, invited Harihara and introduced him to King Narasimha Ballal. The king being much impressed with his poetic gifts immediately appointed Harihara as one of the king's council clerks. Harihara being a great devotee of Lord Virupaksha, used to write the name of Virupaksha in account books. When this was noticed by some of his collegues, they carried tales to the king and complained about this strange behaviour. The king was surprised at this complaint and grew curious to know the truth. He sent for Harihara and ordered investigation into the matter of accounts. He noticed the name of the Lord Virupaksha in place of the accounted matter. The king put searching questions to Harihara. But Harihara gave accurate and correct replies to the queries on the accounts and satisfied the king on each and every aspect of the matter. During this occasion of Harihara's trial an astonishing incident took place. It is said Harihara raised his hands and started rubbing his palms for a while. People who were witnessing Harihara's trial began to laugh at his gestures and mocked at him. The king too was stunned seeing Harihara's gestures. Tradition has it that the king asked Harihara to explain the meaning of his gesture of raising hands and rubbing palms. Harihara told the king that he extinguished the fire from there which had broken out in the temple of Virupaksha at Hampi when the priests were worshipping the Lord with 'arati'. The king was angry and reprimanded Harihara. He also immediately ordered his men to verify the veracity of the statement of Harihara by going to Hampi.

The men after inspection returned with the fact that it was true that fire broke out in the temple as narrated by Harihara. The king was amazed. He immediately re-

quested Harihara to stay at Hampi and told him that he would make all arrangements for his stay at Hampi. He also told him that he would continue to get his pay at Hampi, and that he being a great devotee of Lord Virupaksha, will not remain like an ordinary man in the king's court. But Harihara was disgusted with the malice of men around him. He turned down the offer and went to Hampi as a devotee to worship for the rest of his life at the shrine of Lord Virupaksha spurning all royal favours.

Another incident much often told is that when once Harihara was doing his rounds in the temple of Lord Virupaksha after his usual worshipping of the god, his turban fell down. Other people who had gathered there in the temple on seeing this event laughed at Harihara. They mostly belonged to the other sects i.e. they were not Shaivas. Harihara enduring the laugh, challenged them to lift the turban, adding that the turban being the symbol of Great Lord Shiva it could only be lifted by a Shiva devotee and those who have that power could come forward and lift the turban. None came forward.

During this event Harihara went in an ecstasy and sang ashtakas (eight songs) in praise of Lord Virupaksha. Later, these astakas came to be known as *Mudigeya ashtaka*. Harihara wanted to write *Basavadevaraj ragale* in twenty-five cantos and he took up that work. Ragale is a kind of metrical composition with sonorous couplets used by poets in their narrative themes but it was Harihara who made extensive use of it. Kereya Padmarasa who was on his tour to Varanasi met Harihara in Hampi and told him that he should finish his work of *Basavadevaraj ragale* in a week's time, as Harihara would be attaining salvation by that time. Padmarasa's prediction came to be true. Harihara died after eight days and the work remained unfinished.

Harihara is known as a revolutionary poet in the sense that he completely changed the mode of poetic expression. Poetry written prior to Harihara's period was mostly in 'champu' style and it was mainly meant for the learned people and the king's court. It was customary in the former age to write eulogies on the patrons or the kings who paid them well, as a reward. The public at large had actually no use of such poetry and they could not follow it also. Under such circumstances Harihara came forward to write poetry in a new form.

He boldly brushed aside the old traditions giving least regard to them and courageously adopted a new native style, acceptable to the people in general. He wrote in the language of the folklore with a new type of running verse, called 'ragale'. He heralded a new era in the field of literature and was widely appreciated as the poet who changed the technique and theme of poetry. Harihara's contention about poetry was that it should be understood by the illiterates also and not only by the learned. He practised what he preached and thus exhibited his revolutionary character.

Harihara mainly got his inspiration from the 'vachana' literature which is both literary and philosophical reminding one of the Upanishads. Prior to Harihara, some poets had made efforts to write in free style verse, vachanas, etc. and to sing them also with the intention that their works should be liked by the people. Harihara understood the impact of the same and sensed the importance of it in delivering goods in a much better way than the traditional ways. He turned to deshi literature rather than 'margiya' literature as a medium. He composed *Girija kalyana, Pampashataka, Rakshashataka, Mudigeya ashtaka* and hundreds of ragales on Shivasharanas in simple and native language. Even today critics find something new in the works of Harihara, but even then, Harihara was criticised by some of the hostile critics of his time. He was mocked at as ragale kavi. Harihara who was aware of such criticism, wrote *Girija kalyana* in champu style and silenced his critics by showing his ability to write in the traditional way also. However, there too Harihara introduced some changes. His traditional method is also marked with a difference. *Girija kalyana* is a poetry of everlasting beauty.

Ragale is completely native in its nature and origin. Whatever its origin may be, it is needless to point out that ragale is noticed in some of the champu kavyas, prior to Harihara's period, but Harihara's peculiarity was that he made use of ragale as the main form style of his compositions, and he deserved all the credit in adopting this new method of poetry writing. Rhymes, rhythms and alliterations were naturally best suited to this metric form due to its running nature without being bound by any rules or regulations of the old traditions. There was scope for free flow of expression without any impediments like thread passing through the holes of beads yet holding them all together. However mandanila, lalita and utsaha forms of ragale were to be distinguished from other ragales by their 'adi' and 'antya' phrases. Harihara is noticed to be at his best in his ragales rather than in the traditional champu style. *Girija kalyana* is an example of it as it is written in champu style. Ragale metre is suitable to express the sentiments and emotions expressed in ecstasy by the Shiva-sharanas. One of the important ragale compositions by Harihara is *Basavrajadeva ragale* in which he delineates the character and the inner life of Basaveshwara, the great social philosopher and saint of Karnataka (12th century).

Harihara's *Pampashataka*, *Rakshashataka*, and *Mudigeya ashtaka* are to be grouped separately. They are mainly devotional songs and they also contain to some extent the life story of Harihara. Some incidents narrated by Harihara in *Pampashataka* and *Rakshashataka* appear to have some relation with the personal life of Harihara. Harihara can also be classified as the first of the poets who started one's own personal story in the art of telling the main story on Shiva and Shiva-sharanas.

According to Harihara, language is for the people, and not the people for the language. He broke the

traditional chains of grammar and rhetorics even in his early work *Girija kalyana*. Poets of his time, who appreciated the radicalism of Harihara, not only supported him but followed him in their writings. Thus Harihara had a remarkable awareness in him about the growth of Kannada language and literature. Colloquial words and usages like 'hari-giri' 'ravi-giri' 'surapati-girapati' were freely used by Harihara in his poetry. His prose style is also simple and pregnant with meanings.

It cannot be compared with the sophisticated and highly sanskritised prose used by champu-kavya writers. His style is unique. Since Harihara's time, the prose has shown trends of modernity. Poets like Raghavanka, Kereya Padmarasa, who followed Harihara's foot-steps, contributed new forms and new methods of poetry and enriched Kannada literature. Shatpadi is one of such contributions. They were all forerunners of a new style, new form, new subjects, new objectives, new values and methods and Harihara headed such a galaxy of great poets. Harihara was a poet of the poets and also a poet of the common people.

M.S.S.

HARIJANVARA (Kannada), a play written by Adya Rangacharya, first performed by the Kannada Amateurs in Dharwad on November 3, 1933 and published in 1934, is a mile-stone in the development of Kannada drama, which began with the early efforts of T.P. Kailasam *(Tollugatti,* 1920) and A.N. Krisnarao *(Maduveyo manehalo,* 1924). Before Adya the Kannada theatre was dominated by mythological and historical plays. As Pandit Taranath wrote in his preface to Kailasam's *Homrulu,* 'Our plays are woven out of mythologies and ancient history and they are important as instruments of social reformation.' *Harijanvara* with its bold treatment of contemporary social problems proved to be a trend-setter. The play created a furore among the brahmin community who were offended as much by the title of the play which meant 'break the sacred thread' as well as 'harijan week', as by the satirical treatment of the theme of the social and moral degradation of the brahmins. It was obviously the dramatist's intention to shock but this was only a strategy on Adya's part and his main interest was in developing, through the characters of a community to which he belonged and which he knew from the inside, a universal theme, namely, the split between profession and practice, and its impact on the quality of moral and social leadership. *Harijanvara* became a social event and the artistic issues were totally submerged by the social reactions when the play was first performed, but now after nearly half a century, the play can be seen in its true perspective. Adya himself has indicated what this perspective ought to be: 'It has not been my intention to satirise a community in *Harijanvara*. The community I referred to was the symbol of social leadership which had by tradition the advantage of education, culture and intelligence.' *(Kasturi,* May, 1970).

The play derives its unity from its central character, Dodda Rayaru, who is the main symbol of the Tartuffian theme of the contradiction between principle and practice. The action in the play is slight and this is centred around Dodda Rayaru's efforts to get himself elected as the President of the local municipality. In this task Dodda Rayaru is assisted by his aides, Antappa, a loyal dependent and Tatyachari, a parasitic brahmin as unscrupulous as the master himself. In order to create the image of a progressive leader and to enlist the support of the harijans, he declares his decision to organise a harijan week. But this proves to be a dangerous step. It alienates not only the brahmin community but, we learn later in the play, the muslim votes as well. The brahmins, who of course have their own price, create further difficulties for Dodda Rayaru by raking up an issue over Yamuna, a young widow he has harboured in his household. Dodda Rayaru changes his front and proceeds to placate the brahmins by offering to confirm his faith in 'sanatana dharma' publicly and to get rid of Yamuna. The play, however, ends in his total deflation. The agents of his defeat are ironically his wife Venakka and his son Shyama. If Dodda Rayaru is a symbol of calculated duplicity in the play, Shyama is a sign of naive idealism. Shyama's idea of continuing his father's work is to marry the widow Yamuna and for this he is assisted and encouraged by Vasanta, a playwright. Vasanta is a totally alienated individual who uses his wit as an instrument of survival in the decadent society in which he is doomed to live. The dramatic announcement of Shyama's marriage with Yamuna delivers an ironic blow from which Dodda Rayaru does not recover. The other instrument of Dodda Rayaru's comic nemesis is his wife Venakka, an embittered woman whose personal suffering has affected the quality of her compassion for others. She is orthodox and superstitious but she alone has the capacity to distinguish between the false and the genuine. It is one of the most striking ironies of the play that this woman, downtrodden and suppressed, illiterate and confined to the house, saves a harijan boy from drowning in the gutters and affirms the triumph of humanity over social and religious taboos. This act of hers gains an added value as the acknowledged leaders of society look on and refuse to act.

Harijanvara reveals the profound influence of Gandhian thought. Venakka is the true symbol of the purity of heart. She is free from the duplicity and self-deception that characterise all the major characters in the play. And it is highly significant that the only affirmation in the play is the affirmation of her action. Shyama is good but too weak and immature to be able to act effectively. Vasanta, the dramatist, is intelligent but lacks depth.

Technically too, the play was innovative. The three acts of the play are not broken into scenes, thus ensuring continuous dramatic activity and audience attention. The

perfection of the comic form which Adya achieved in *Harijanvara* after several early experiments, is one of the lasting contributions he made to contemporary Kannada theatre.

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G.S.A.

HARIKATHA (Kannada) is one the very popular performing arts of Karnataka, like 'yakshagana' and 'bayalata' (open-air rural dramatic performances). Like drama it is a composite art with music, dialogue and monologue, some acting, and a scholarly discourse about Lord Hari (Vishnu) or Haribhakta (a devotee of Vishnu) in the form of a loose-knit story. The main feature of the harikatha is narration of 'upakathas' (side-stories) in a lighter vein.

Harikatha as an art-form in Karnataka seems to have evolved directly from 'kirtanas', or devotional songs praising the glory of Lord Hari and His acts of grace. The kirtana form of lyrical compositions was perfected and adopted to systematized Karnataka music by Purandara Dasa (1480-1565) the greatest among the haridasas of Karnataka. In 'harikatha sravana mado' (Listen to praise of Lord Sri Hari), he exhorted the listeners during his itinerary throughout Karnataka, the mission being the propagation of haribhakti.

To make the harikatha sravana more popular, the story element was sought to be elaborated in prose, interspersed with kirtanas by haridasas. This mixed form of song and prose narration gradually took on the composite form described above.

Harikatha is not a secular art. It is essentially religious and didactic. It is performed by a haridasa or 'bhagavata'. He styles himself a 'harikatha-vidwan', one proficient in narrating the stories of the avatar (appearance or descent on earth in human form) of Hari or Vishnu, such as Narasimha, Vamana, Parasurama, Rama and Krishna, the avowed purpose of the avatara being to uphold dharma by punishing the wicked (dushta) and protecting the virtuous (shishta).

Shivakathas or stories relating to the 'lilas' (delightful divine deeds) of Shiva on earth, are also performed in the same pattern as harikatha. Gradually the name 'kirtan' came into vogue as a formal name for both the harikatha and Shivakatha, and a harikatha-vidwan came to be known as a kirtanakar. But the former name still persists as a popularly accepted name for the performance, as most of the popular themes pertain to Hari or bhaktas of Hari. In former times, members of the brahmin community alone performed harikathas, the reason being that the art was hereditary and the harikatha lore was passed on from father to son as no published works of harikathas were available for members of the other communities to make use of. Further, the non-brahmin communities except the educated class of Virashaiva community had no background of a literary education in Kannada and in Sanskrit. It was only the educated class of Virashaiva community that had the required qualification to enter the field. And so we find in course of time members of that community performing shivakathas. It looked as though they were doing it in a spirit of rivalry. It was not unusual for a brahmin harikatha-vidwan to choose stories from *Shiva purana* and Shaiva classics in Kannada literature.

Since the harikatha art had been professionalised to some extent, the shivakatha performer was obliged to choose themes relating to Vishnu also to keep himself going in the field. He did not call himself a shivakatha-vidwan, but a kirtanakara. This was certainly a welcome trend in the field. Now both the nomenclatures harikatha and kirtana are commonly used for performance, though the use of kirtana is preferred in special circumstances. For example, when conferences of votaries of this art were held in recent years they were termed 'kirtanakara sammelana' (conference of kirtanakaras).

During the days of the freedom movement the kirtana as an art of mass communication was pressed into service to inculcate patriotism and to spread the message of Gandhiji in remote rural parts of Karnataka. Belur Kesava Das and Kirtanakesari B. Shivamurti Sastri deserve special mention in this connection. Shivamurti Sastri scripted and performed *Karnataka vijaya* to propagate what was the burning question of the day for the people of Karnataka in those days, viz., 'Karnataka ekikarana' (Unification of Karnataka).

It is wrong to classify harikatha as a folk-art, as some folklorists would like to. It is very popular in urban cities like Bangalore, Mysore, Dharwad, Mangalore and other cities and towns. A true harikatha-vidwan must be a linguist well-versed in Kannada and Sanskrit, and must be well acquainted with the vedic and puranic lore. He must be a born orator and singer with at least some knowledge of the science of music, gifted with a pleasant voice. He must have a good repertoire of devotional songs, shlokas, saying of saints and sages and reel them off at will. He has to keep his audience in good humour by his ready wit and wisdom, and should be capable of lacing the main story with upakathas (illustrative short stories), jokes and allusions of topical interest without in any way jeopardising the seriousness of the devotional content and the ethical message of the performance. He has to be dignified in his bearing and carry conviction with his audience that he is himself an ardent devotee of God. Such being the qualifications of a harikatha performer, harikatha cannot be considered a folk art of the unlettered.

Though we have had and are having a host of harikatha-vidwans very few of them have risen to the level of a great harikatha exponent answering to the essential qualifications as described above. Sosale Rama Das, Narayana Sastri of Dharwad, Bidarada Subbanna, Belur Keshava Das, Shivamurti Sastri, Gamaki Ramakrishna

Sastry and Konanur Sitarama Sastri were great names in their days. Bhadragiri Keshava Das, Krishna Bhagavatar, Gururajulu Naidu, Shivalingaiya Hiremath, R.V. Kariguidari, Venkoba Das, S. Krishna Iyengar, Sitarama Karanth, Mahadeva Sastri, T.N. Venugopala Das, T.V. Gopinath Das, Hebbani Krishna Sastri, Hande Guru Vedavyasa Das, Sosale Narayana Das, Bhadragiri Keshava Das and Achyuta Das, are some of the popular names who are keeping the torch of harikatha art burning bright in Karnataka. A few young ladies like Kumari Yadugiri Bhagirathi and Kumari Gita Devi have been successful to some extent in mastering the art.

The themes of the harikathas are generally chosen from the *Ramayana*, the *Mahabharata*, the *Bhagavata* and other puranas. Themes on saint singers like Mira, Kabir, Bhadrachala Rama Das, Surdas, Tulsidas, Tyagaraja, Purandara Dasa, Kanaka Dasa and about puranic figures who were ardent bhaktas or devotees of Vishnu and Shiva such as Ambarisha, Dhruva, Prahlada, Ajamila, Gajendra, Markandeya, Kannappa, Basaveshwara, etc. are very popular among the audience both urban and rural. The audience usually consists of men and women of advanced age and children who love to hear stories. Even college students attend harikatha performances, especially when the exponent of the theme is modern in his outlook and his allusions are of topical interest. Krishna Bhagavatar and Bhadragiri Keshava Das of Bangalore are two such exponents. Krishna Bhagavatar had even dispensed with music and was able to hold the audience spell-bound by his unique delivery of certain portions of the theme in extempore in a kind of blank verse, and his pungent but delightful criticism of the hippy-cult of the present-day youth, especially the section of the student community blindly aping the wrong side of western civilization. Keshava Das has been successful in exploring the possibility of performing harikathas in English and he toured abroad with his repertoire. He is also running an institute to train students in the art.

Harikatha as a performing art has survived mostly in oral form through the 'guru-shishya parampara' (teacher-disciple tradition). Scripts of harikathas do exist, and they are for the most part scrappy and meant for the personal use of the harikatha-vidwan. They are not presentable as a literary form. One solitary instance with some claim to literary quality is *Srinivasa kalyana* (Wedding of Lord Srinivasa) by one Eri Sheshacharya (c. 1800). Belur Keshava Das published *Bhakta vijaya* to serve as a source-book to aspirants. A few other harikatha-vidwans have also published books on the subject to serve as guide-books to aspiring practitioners.

Harikatha still has great potentialities as a medium of mass communication provided it adjusts itself to modern needs and the harikatha-vidwan equips himself with modern educational qualifications.

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M.V.S.

HARIKATHA (Tamil) or 'harikathakalakshepa' is coventionally referred to as the art form of story-exposition, based, to a great extent, on musical forms. The Sanskrit term 'kathakalakshepa' etymologically means spending time listening to stories (katha—story, kala—time, kshepa—literally, to throw), mostly relating to Hari as the story themes are generally drawn from the sacred texts, viz. the *Bhagavata*, the *Ramayana* and the *Mahabharata*. However, harikathakalakshepa could also refer to story-expositions performed in the other branches as well.

The story content is drawn wholly from the vast mythology, with utmost emphasis on bhakti and on the extolment of its greatness. While, as an art form, harikathakalakshepa entertains, it also serves to instruct the audience regarding dharma (ethics) and generally seeks to spiritually elevate them. It is a composite art incorporating music, histrionics and elements of dance, besides including narratives of kathas (stories), upakathas (allied stories), philosophical doctrines and humorous anecdotes from contemporary scene. This art of story-exposition is prevalent in almost all the states of India, being performed to suit the cultural, regional and linguistic tastes of the people. It is called kirtan or harikirtan in Marathi, gagariya purana in Gujarati, harikathe in Kannada, kathakalakshepam or harikathakalakshepam in Telugu, harikathakalakshepam, harikathai or isaisorpozhivu in Tamil and kathaprasangam in Malayalam.

The pioneer performers of harikathakalakshepa in Tamil Nadu were Varahur Gopala Bhagavatar, Gopalakrishna Bharati, Puvalur Kalyanarama Bhagavatar, Kappanamangalam Sami Sastrigal, Paruttiyur Krishna Sastrigal, etc. However, Thanjavur Krishna Bhagavatar (1841-1903) is considered as the father of the art of harikatha in Tamil Nadu. He achieved the great task of blending the kalakshepa art with certain elements borrowed from the Marathi kirtan which attained popularity in South India during the Maratha rule. This new style of harikatha introduced by Krishna Bhagavatar became very popular and had its golden days during the period of Thanjavur Krishna Bhagavatar and years later. The two famous kirtankars who made a great impact in the South were Meruswami alias Ananthapadmanabha Goswami and Ramchandra Bava Morgaumkar also known as Morkar Bava. Meruswami also became the court musician of Travancore during the time of ruler Swati Tirunal and inspired the latter in the art of kirtan. Swati Tirunal wrote two works viz. *Kuchelopakhyana* and *Ajamilopakhyana* meant to be used as harikatha nirupanas.

The written text of the story with songs interspersed is collectively called a 'nirupana'. The following are some of the popular 'nirupanas' used in harikatha. *Garudagarva-*

harana, Vishvamitra yagasamrakshana, Draupadi vastrapaharana, Lakshmana shakti, Sati Sulochana, Vatsala kalyana, Rukmangada charitra, Dhruva charitra, Rukmini kalyana, Sita kalyana, Nandanar charitram, etc.

Thanjavur Krishna Bhagavatar not only changed the style, the text, the method and the songs of the kalakshepa, but also determined the posture while performing. He is given the credit for having started the trend of installing a bench behind the bhagavatar where the mridangam player and the violinist or the harmonium player were seated. Two upagayakas or co-singers stood behind this bench, one playing the tambura and the other the cymbals. The bhagavatar stood in front and utilised the space to move about while enacting the roles and also to dance a few steps if the need arose. The harikatha is primarily divided into two parts, the purvaranga and the uttararanga. Purvaranga consists of the panchapadi (a set of invocatory songs sung in praise of Ganesha, Vishnu, Guru, Saraswati and Anjaneya), Prathamapada or the key-song around which the story is woven and the purva pithika or the general introduction mainly dealing with the nama siddhanta. In the uttararanga the main story is narrated interspersed with suitable songs. Anecdotes and humorous incidents are added to sustain the interest of the audience.

A variety of musical forms belonging to many Indian languages could be heard in a harikatha performance. The bhagavatar has to be familiar with Sanskrit, Marathi, Tamil, Telugu and Hindi. The following musical forms are used in kalakshepa, viz. saki, dindi, ovi, abhang, pada, ganakshari, panchachamaram, arya, anjanigita, khadga, kandapadya, dvipada, churnika, shloka, sisapadya, the different types of chintu, virutham, ahaval, temmangu, etc. These are rendered in Hindustani and Karnataka ragas and folk tunes which lend charm to the musical excellence in a harikatha. Besides these, other compositions such as the ashtapadis of Jayadeva, tarangas of Narayana Tirtha, kritis of Tyagaraja, Muthuswami Dikshitar, Shyama Sastri, Arunachala Kavirayar, Gopalakrishna Bharati, Javalis, Tevaram, Tiruppugazh, etc. are also used to suit the story situations. It is interesting to note that the talas of these forms are in the form of beats, since the bhagavatar renders the kalakshepa in the standing posture using the cymbals and the chipla. This has paved the way for the 7 beat tala, 5 beat tala, the 3 beat tala and the usi tala.

There are many illustrious bhagavatars of the past who have contributed in a large measure to the wide popularity of the harikatha form. To mention a few, Thanjavur Krishna Bhagavatar, Pandit Lakshmanacharya, (1857-1921), Tiruppayanam Panchapakesa Sastri (1866-1943), Sulmangalam Vaidyanath Bhagavatar, (1868-1924), Tiruppayanam Panchapakesa Bhagavatar, Chitrakari Bhagavatar (1869-1951), Harikeanallur M. Bhagavatar (1877-1945), Kallidai Kurichi Vedanta Bhagavatar (1878-1940), Mangudi Chidambara Bhagvatar (1883-1938), Chidambara Srirangacharya (1838-1944), C. Saraswati Bai (1894-1974). Tiruvaiyar Annaswami Bhagavatar, Kumbakonam Vadiraja Bhagavatar, Palakkadu Anantharama Bhagavatar, etc. Tirupurasundari, Tirukkokarnam Kanakambujam, Padmasani Bai, C. Bannibai, T. Gnanambal, and Kamala Murti are some of the eminent lady performers. Other bhagavatars performing kalakshepas in their own distinct styles are Embar S. Vijayaraghacharya, T.S. Balakrishna Sastri, Kripananda Variar, P.K. Raghunatha Bhagavatar, Mannargudi Sambasiva Bhagavatar and so on.

Kathakalakshepa has been utilised by the different sections of the society to inculcate the doctrines of the different cults which led to the emergence of story-expositions on Jain, Christian and Islamic themes.

Harikathakalashepa is one of the greatest one-man theatre which provides ample scope for an artiste for improvisation. He depends only on his talents to portray the various characters in their different moods without the aid of any aharya (make-up) or scenic settings. His power of effective narration, sense of humour, musical virtuosity and wide learning make the art successful and appealing. It provides enough scope to bring out the innate talents of any artistic and creative mind.

M.Pr.

HARIKATHA (Telugu) etymologically means the story of Lord Vishnu. In Telugu, it developed into a unique art form in which the novelty and greatness of the people of Andhra have been amply reflected. Harikatha is found in other languages too. Toomati Donappa mentions that the kalakshepa of Tamilians is music-based, Kannada harikatha is full of pravachana, the Marathi kirtanas are bhakti-oriented whereas in the Telugu harikatha, one finds a harmonious blend of bhakti (devotion), sangitam (music), sahityam (literature) and abhinayam (action). Telugu is the only language which is proud of the treasure of 5000 harikathakas and about a thousand books on harikatha, composed by about 200 writers.

There is no consensus regarding the origin of harikatha. Some hold the view that it has its origin in the Vedas. Jammalamadaka Madhavarama Sharma is of the opinion that kathagana has its roots in samagana. Some others hold the view that Ramayana gana of the twins, Lava and Kusha, is the nucleus of kathagana. A few believe that the *Narada bhaktisutra* is the origin of harikatha whereas a few others maintain that yakshaganas have been transformed into harikathas. Whatever be its origin, harikatha in Telugu is unique owing to its novelty of presentation, synthesis of the nine rasas and composition of different ragas, all into a single performance.

The person who renders harikatha is called haridasu or kathakudu or bhagavatar. One can be a successful haridasu only if he has in him the talent, constant practice and ready wit along with the mastery over the faculties of

music and dance. He wears a silken dhoti, ties a piece of cloth round the waist, keeps chiratalu in one of the hands, wears a garland round the neck and tells harikatha by singing and dancing. The common accompaniments are mridanga, violin and harmonium.

Balantrapu Rajanikanta Rao, while dividing the history of musicians of Andhra into various periods, mentions that harikatha dates back to 19th century. Donappa divides the harikatha vanmaya charitra into three periods, i. Prannarayana Dasa yugam (prior to 1883), ii. Narayana Dasa yugam (1883-1945) and iii. Ananatara Narayana Dasa yugam (1946 onwards). Of the 25 harikatha writers in pre-Narayana Dasa period, Sheshachalakavi (1780-1840); Dhulipala Krishna Kavi (1809-1899) and Talluri Narayana Kavi (1850-1900) deserve special mention. Though hundred of harikatha writers and thousands of Haridasus emerged during Narayana Dasa period, the ones that could exactly imitate Narayana Dasa were Chitimalla Rangaiah Dasa, Neti Lakshmi Narayana Sastri and Vajapeya Yajula Subbayya. Some of the harikatha writers who acquired name and fame in post Narayana Dasa period are Pedapati Krishna Murthy, Prayaga Narasimha Sastri, Paturi Madhusudana Rao, Tellakula Venkateswara Gupta, Paidipati Subba Rao and Ravi Hari Chowdari. Though there are a good number of women experts in harikatha performance, the women writers of harikatha are only a handful. Narayana Dasa yugam is considered to be the golden period in the history of harikatha literature.

It appears that the purpose of the creation of this native form of art is to acquaint the common man with the epics, thereby introducing him to the right code of conduct of the social order of those days and also to provide recreation to the people after the day's hard work. Gradually harikathas became the instruments of mass communication to propagate subjects like social reform and national upliftment.

Purnananda by Kommuri Bala Brahmananda Dasa on the theme of widow remarriage and *Raitu* (peasant) by Etukuri Venkata Narasayya on humble ways of life of the tillers of the soil are the harikathas available on the social themes. Harikatha is used as a medium to propagate Christianity. Muslims too, depicted the story of their prophet Mohammad through Harikatha. Furthermore harikatha has made its way into the land of movies. The government has been making use of this powerful medium of mass communication in the areas of family planning, health education, eradication of illiteracy, adult education, etc.

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R.S.R.

HARINDER SINGH 'RUP' (Punjabi; b.1907, d.1954) is a poet of what may be called the neo-classical tradition in which emotion remains subdued. He published his poems in collections entitled *Nave pandh* (New paths, 1945) and *Dunghe vahin* (Deep streams, 1947). Rup did not develop a new style or content of his poetry; the subject as well as the technique are traditional. In *Dunghe vahin*, there is maturity and depth. Rup was an amateur student of classicial painting and had a well-formed taste in matters of painting and architecture, being a scion of the aristocratic Bhai family that enjoyed much respect, honour and some power in the court of Ranjit Singh.

His talent has expressed itself better in what are called 'vars' or lays which were published in collections like *Shanan mere Punjab dian* (The glory of my Punjab), *Lok varan* (Lays of the people), *Manukh di var* (The lay of man) and *Himala di var* (The lay of the Himalaya). The last named was published after his death. *Manukh di var* narrates the history and evolution of civilisation. In *Himala di var* the Himalayan range is the hero, and it describes the pitiable condition of people living at the foot of these mountains with suggestions about improving their lot. The section about the marriage of God Shiva is full of humour of a simple but polite kind. In *Sann santali di var* (The lay of 1947), he describes with tragic feeling the gory events that took place in the aftermath of independence.

S.S.S.

HARIRAMDASJI (Rajasthani; b. about 1700, d. 1778) was a medieval sadhak and saint poet, propounder of Ramsanehi sect of Sinthal branch. Son of Bhagyachandra, he was a preceptor of the cobbler caste performing their caste rituals and known as 'Guru' or 'Gurada'. Elsewhere he has been said to be a Joshi Brahmin. He was a family man, his son Biharidas having died in his presence, his grandson Haridevdas became the 'Acharya' after him. He took initiation from Jaymaldas, a Vaishnav saint of Ramanand tradition of Dulachasar (Bikaner) in 1743. His disciple Ramdasji, a saint poet founded a separate branch by the same name at Khedapa. Besides, there had been many poets in this tradition, namely, Narayandas, Chainram, Muldas, Piraram, Aduram, Motiram, Raghunathdas, etc.

Hariramdasji's vani, quite large in number, divided into different heads consists of (1) sakhis (couplets, 2283), doha-chaupai (354) etc. under different topics, (3) padas (songs, 179) under musical modes and notes, rekhta (32), ghaghar nisani, (59 lines), kavitta etc. under metres. Upasana of 'Nirgun Brahma' whom he calls Ram, Ram-smaran and self-realization are the main note of his poems. He deals with topics of 'Nirgunbhakti' including yoga. His 'nisani' which deals with 'pranayam', 'samadhi' and other elements of yoga is very famous. His poems are very effective because of their logic, style and selection of sharp, specific and rhythmical words.

He also censured forcefully in his *Ghat parchal* the other sects and religious traditions pointing out their laxities. According to him Nirgun Brahma can be reached through the medium of 'sagun' and sometimes he craves for bhakti instead of mukti. In totality he pleads for a spiritual life. Ample indications of his sadhana and experiences are found in his vani. His ideals were widely followed by his disciples. His language is lucid and easy Rajasthani.

Hi.M.

HARIRASA (Rajasthani), is the most popular and widely known work of Barhath Isaradasa. A large number of manuscripts of this important work are available in the libraries and private collections, and it has seen seven different editions. There is a remarkable difference in the number of verses, their sequence and text, the main reason for this being the prejudices of the editors, absence of attempts to trace out important copies of all traditions and also unwillingness or inability to adopt the methods of scientific editing of the text. A couple of examples will suffice to prove this. The opening line of the last verse of the Bhavanagar recension (Pingalasi Patabhai, Bhavanagar, Saurashtra) reads: Kavi Isara Harirasa kiyo, dihan tinaso satha' (the poet, Isaradasa composed *Harirasa*, whosoever reads it regularly for 360 days, etc.). The rest six editions replace the word, 'dihan' (days) by 'duhan' (couplets, a kind of metre) or 'chhanda' (metre), meaning therby that the poet composed 360 duhas or chhandas. On this very basis people vied with each other to complete the number '360'. The fact, however, is that the oldest mss. copied in 1640 (ms. no. 4993 (9), Rajasthan Prachya Vidya Pratisthana, Udaipur) and the one copied in 1736 (ms. no. 20, Surajamala Jalana Pustakalaya, Calcutta), the most important ms., which contains almost all the works of Isaradasa of which some are copied by the famous saint poet, Pairadana Lalasa himself along with many others, make no mention of this verse. It is certainly a later interpolation, and the enthusiasm to complete the number of 360, on the basis of the said misunderstanding, looks ridiculous. Secondly the popular verse containing the mention of Pitambara Bhatta as the guru of Isaradasa, appearing at the beginning in these editions, is missing in both the above mentioned mss and other important transcripts. As a matter of fact this verse pertains to another of his works, *Gunu vairata,* (ms. no. 4330 (18), Pothikhana, Khasa, Mohara Sangraha, city palace, Jaipur, and ms. No. 20. Surajamala Jalana Pustakalaya, Calcutta). The total number of verses in *Harirasa* is not 360; the Udaipur ms. contains only 160 out of which nos. 56 to 68 are not available on folio no. 63 of this ms. It is, therefore, clear that a scientifically edited text, on the basis of important mss. of various traditions, is very much needed.

This contention has been put forth here on the basis of the text of the Udaipur ms. *Harirasa* is a kind of large size book of prayer singing of the greatness and glory of God. It contains manifold description of the abstract and revealed forms of the supreme power, and also the enunciation of the significance of remembering the name of God. From the religious point of view, it has been propounded that the supreme element, by whatsoever name it may be called, is one and the same, and in the process a strange co-ordination has been brought about between the Hindu and Muslim religions and the multifaceted and magnanimous Hindu culture. The saint poet sings the praise of God in order to purify himself as well as to achieve salvation from the bonds of 'karma'. He has also raised a basic philosophic question, i.e., which one was created by God first, the living beings or the 'karma'? He, however, is convinced of the fact that God created the living beings first of all, but the problem is that why did he throw them in the circle of good and evil acts. At the beginning of the creation when the living beings had no 'karma' in their accounts, how were they assigned various forms of life, good and bad? But, as a faithful devotee he ends the argument by his silence. Though the poet aspires for a feeling of pleasant attachment (Madhurya) in his devotion to God, his expressions throughout the work speak of the master and servant relation (Dasya bhava). Following the pattern of *Harirasa,* and getting inspiration from the same, several poets made similar attempts of which mention may by made of the following: *Katha Hariguna* by Surajanadasa (1643), *Jina Rasa* by Jaina Muni Mana (1682) and *Jnana Rasa* by Kavi Venirama of 'Kharatargachchha' sect (1712) (Varda, Bissau, Vol. 6, No. 3rd, July 1963). The main metres used in *Harirasa* are gaha, doha and motidama.

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Hi.M.

HARISHCHANDRAKAVYA (Kannada) is a reputed work of Raghavanka (b. 1230), a medieval Kannada poet, in vardhaka shatpadi, a six-lined metre. It runs through 14 Sandhis comprising nearly 750 stanzas. It is the best known work of the poet. It is particularly characterised by its artistic merit and aesthetic consciousness in contrast with the poet's other works which seem to have been dominated by efforts of establishing religious superiority.

Harishchandra's story is one of the oldest and its well-known accounts we come across in Indian mythology. The story of Harishchandra evolved through the Vedas, puranas, itihasas as well as Sanskrit classics. *Harishchandrakavya* of Raghavanka may undoubtedly be declared as the most refined form of the story we have ever come across. The poet has made use of Sanskrit sources skillfully, but yet his originality pervades the entire poem. A brief summary of the story is given below:

In the court of Devendra, a question arises as to who

is the most truthful king on the earth. Vashishtha names Harishchandra of Ayodhya, but Vishwamitra disputes him and declares that he would prove Harishchandra false. He is subjected to a series of intolerable miseries because of the conflict between the two sages. Vishwamitra persuades Harishchandra to perform a sacrifice called 'suvarnayaga' and wants to test the latter's truthfulness. But Harishchandra is made to agree to give a huge amount of gold which is demanded to be given at the end of the sacrifice. Vishwamitra intentionally leaves the place telling the king that he would accept the gift at the time of his need. Then Vishwamitra creates an illusory habitation of wild animals in Harishchandra's kingdom. Harishchandra proceeds for hunting in order to save his subjects and enters Vishwamitra's hermitage inspite of Vashishtha's warning. There two chandala lasses born out of Vishwamitra's fury persuade the king to marry them. He refuses. Vishwamitra too fails in persuading the king to marry his daughters. Harishchandra declares finally that he would better give away his whole kingdom, but would not marry the chandala girls. Vishwamitra, waiting for an opportunity like this, takes away the whole kingdom and then demands the sacrificial gift that was due to him by the king. Harishchandra ceremoniously gives his kingdom to the sage, assures him about the gift within the stipulated period and leaves for Varanasi with his wife Chandramati and son Lohitashva. Nakshatraka, an obstinate disciple of Vishwamitra, is ordered to follow the king to collect the gift. Harishchandra partly clears the debt by selling his wife and son in Varanasi. Agni, ordered by Vishwamitra, comes in disguise to buy her. Then Harishchandra resolves to sell himself away. Yama comes in the guise of Virabahu, a chandala, buys him and puts him to work at the cemetery. Lohitashva dies of a snake bite and Chandramati brings the dead son for cremation. Harishchandra does not permit to cremate the body without payment of the prescribed cremation tax. She was sent out to bring the tax. In the city, Chandramati is trapped in an allegation of murder and Virabahu orders Harishchandra to execute the capital punishment. Harishchandra with no hesitation, prepares to cut down his own wife's head. No sooner did his axe fall on her neck than Kashi Vishweshwara appeared before them. Harishchandra's truth and unstinted devotion to duty succeed in the end. Both Vishwamitra and Vashishtha arrive there. Vishwamitra gives away half his penance to Harishchandra and establishes him back on the throne.

According to a critic, 'In the whole of Indian literature, such a new creation of Harishchandra's episode and a unified structure of the whole plot cannot be found elsewhere'. Raghavanka gives a new dimenstion and turn to the original story. His poem tackles questions like why Vishwamitra puts Harishchandra to such difficult tests, why Harishchandra resolves to give away his kingdom to Vishwamitra and so on. Here Vishwamitra is really wicked, but he puts Harishchandra to acid tests for the latter's own good. Harishchandra comes out successful every time. The series of difficulties he, with his wife and son, was made to face and the way they stood by truth and dharma inspite of overwhelming hardships, are really unprecedented and heart-stirring. The poet himself says that as bitter medicines do good to a man finally, Vishwamitra's tortures difinitely test the true spirit of Harishchandra. Vishwamitra was potentially instrumental in bringing Harishchandra's character and disposition to limelight.

"God is Truth and Truth is God" is the message of *Harishchandrakavya*. At one place the poet says: "A saint uttering falsehood is a chandala and a chandala uttering truth himself is a great saint." Totally, the whole poem is a beautiful treatise on an established and great value which is but truth. Raghavanka claims that he wrote the poem for the upliftment of the people. He had the influence of vachana literature that prevailed long before him. He also owes a lot to his predecessor Harihara.

Drama element is a characteristic feature of *Harishchandrakavya*. The conversation between Harishchandra and the chandala girls is an outstanding example of Raghavanka's imagination in this direction. Attempts to render *Harishchandrakavya* into a drama with a few changes have also been made. Some have termed the poem a tragedy. Symbolism found in a number of incidents of the poem is yet another characteristic of *Harishchandrakavya*. Though there are descriptions of brothels and other traditional elements in the poem, they are practically eclipsed by its bright vision.

Plot, characterisation, accomplishment of rasas, dialogues, descriptions, styles and vocabulary—all these components render *Harishchandrakavya* a good piece of poetry. It is one of the significant works in Kannada literature. It paved the way for several Harishchandra poems to be composed in sangatya metre later.

C.P.K.

HARIVAMSHA (Oriya). Achyutananda, one among the famous Panchasakhas (Five friends), wrote *Harivamsha* in the later part of the 16th century. It was composed at Ranapur, a place about 60 kms from Bhubaneswar, at the time of Padmanabha Narendra, a contemporary of Gajapati king Mukunda Deb of Orissa. According to the poet, it deals with the vamshas (generations) of Hari or Srikrishna. Besides, the poet gives the 'vanshanucharita' (genealogy) of other characters and also describes 'srishtitattva' (creation theory) in detail. It is divided into seven parts and hence it is named as *Satakhandia Harivamsha* (Harivamsha in 7 volumes) in Oriya, though there was no such division in the Sanskrit *Harivamsha*.

Oriya *Harivamsha* is not an accurate translation of the Sanskrit work. The original Sanskrit *Harivamsha* is an appendix to the *Mahabharata* and consists of 3 parts: the first deals with creation followed by genealogical list of the

Yadavas; the second recounts dalliance between Krishna and gopis and the third like all puranas makes a prophecy about the Kaliyuga. The poet discards many stories from the original source and incorporates many other new stories in it. To illustrate the point, the story of Gopali may be cited. According to the Sanskrit *Harivamsha*, there was a heavenly apsara, called Gopali, in Gopapura. Garga Rishi, in order to get a child, went to Gopapura. There he came in sexual contact with Gopali who gave brith to a son. But in Oriya *Harivamsha* Gopali has no connection with Gopapura. She was the daughter of a king named Dasadaman. The king had no son and so Gopali became the ruler of the kingdom in her youth. The power, wealth and youth, all together, became a problem for the girl. It became impossible on her part to suppress her own erotic desires. In order to make herself free from these desires she prayed to Lord Shiva. The Lord was pleased with the girl and granted her a boon so that she would be the wife of Garga. Accordingly, they were united and she gave birth to a son, Kaladaman by name.

The poet frequently says that he borrowed his facts from the *Bhagavata*. In fact, like the *Bhagavata* it can be divided into 'Gopalila', 'Mathuralila', 'Dwarakalila', etc. The first part of Gopalila of Srikrishna deals with his 'Balalila' (childhood days), illustrated in 'lavani yatra' (butter fair), 'Kaliya dalan' (vanquishing Kaliya), 'Jamala bhanjan' (breaking of Jamala), 'Vishwarupa darshana' (sight of the Universal Figure) by Yashoda, 'navakeli' (play in the boats), 'vastraharan' (stealing of clothes), etc., as well as killing of demons like Putana, Trinabartta, Shakatasura, Shandasura, Bakasura, Aghasura, Batsasura, etc.

The second part of Gopalila is 'Rasalila'. This is an important part of Krishna story. In the *Bhagavata* we find the love episodes between the gopis and Krishna. But in the *Harivamsha* Krishna bore more intimacy with Radha than with other gopis. In the seventh part of this book Krishna married Radha and Narada acted as the priest in their marriage.

In Mathuralila the poet mainly describes the death of Kamsa. In this connection he also gives an account of the deaths of Kubalaya, Sunasa, Chanura and Mushtika, the main wrestlers of Kamsa. It was also described how Kubaja and the gardener got their liberation (mukti). After killing Kamsa, Krishna and Balarama went to the hermitage of Sandipani for study. The poet describes in detail Jarasandha's wars with Shrikrishna which took place eighteen times.

Dwarakalila deals with the topics like Srikrishna's marriage with 'Ashtapatavansis' (eight royal queens) and sixteen thousand girls brought from the palace of Narakasura. Besides, the marriage of Revati with Balarama, Usha with Aniruddha and Sulakhyana with Shamba also form a part of Dwarakalila. There are also references to the deaths of Narakasura, Shalva, Shishupala, Jarasandha and others.

Apart from the *Bhagavata*, the poet also borrowed a good many stories from different sources, such as the story of Tripura Chandala, Dakshayajana and Kartikeya's birth from the *Shivapurana*, the episode of Kubalaya and Sunasa from the *Matsya purana*, and that of womanhood of Narada from the *Brihatnaradiya purana*. He frequently mentions the *Vashishthapurana* and *Bhavishyapurana* as his source books. He also mentions the Alankarashastra, Kamashastra, Yogashastra, Jyotishashastra, Jalandhari vidya, Uluka vidya, etc.

Holy places like Bhubaneshwar, Puri, Jaipur, Banapur, Ranapur, mountains like Khandagiri, Kapilas, Mahendragiri, Malayagiri, rivers like the Subarnarekha, Vaitarani, Brahmani, Chitrotpala and Mahanad, gods like Jagannatha, Ananta Vasudeva, Lingaraja, etc., and goddesses like Sharada, Bhagabati, etc., of Orissa, played important roles in this work. According to the poet, Srikrishna, after his death at Dwaraka, became Sri Jagannatha at Puri.

The poet gives an account of the previous births of almost all the characters, including the gopis, Nanda, Yashoda, Basudeva, Devaki, Chandrasen, etc. In describing the previous briths of all these characters the poet connects them with the incarnations of Treta and Satya yugas. As the poem was mainly meant for the common men who did not have adequate education, the poet uses colloquial language and popular 'dandibritta' (the dandi metre) as well as such references and images as would be generally familiar to the villagers of Orissa. His main aim was to preach Vaishnavism in Orissa, and so he transformed imaginatively all the figures and characters, including trees, creepers, mountains and the river Jamuna of Vrindavan, into devotees of Shrikrishna. The poet was very particular about the mischiefs committed by certain characters and he wanted to free them all from their vices. According to him, the repetition of Shrikrishna's name can make up for all the vices committed by a man. This was an important message of the poet to the people in *Harivamsha*. At the same time, it may also be pointed out that while describing the episodes, the poet gives a vivid picture of the social and cultural life of Orissa in the 16th century. It was not a very happy time for the people, as Orissa was going to lose its independence soon and face, both politically and socially, a very unstable future.

K.C.S

HARIVAMSHA (Sanskrit) is regarded as an appendix or a supplement ('khila') to the *Mahabharata*, and as such it is traditionally ascribed to Krishna Dvaipayana Vyasa. The style and organisation of the work resemble those of the mythological texts (puranas), and it is occasionally called *Harivamsha-purana*, though it is not included in the list of the major ('maha-') or minor ('upa-') puranas. Though the date of its composition or compilation cannot be exactly ascertained, it is probable that it existed and is regarded as

a part of the *Mahabharata* since the 1st century A.D., because Ashvaghosha (1st cent. A.D.) quotes, in his *Vajrasuchi*, a couple of verses, attributing them to the *Mahabharata*, which are now found only in the *Harivamsha*. The *Harivamsha* has been mentioned in some early puranas, e.g. the *Agnipurana*. Nilakantha Chaturdhurina (17th cent.), the celebrated commentator of the *Mahabharata*, has extended his Bharata-bhava-dipa commentary to cover the *Harivamsha*. The work was translated into Persian under the command of Akbar. The main obective of the work, as it appears, is to uphold the position of Krishna, as an 'avatara' (incarnation) of Vishnu, which status is rather obscure, though casually mentioned, in the main body of the *Mahabharata*.

The *Harivamsha* comprises, 16,374 verses, chiefly in the 'anushtubh' metre, divided into 271 chapters ('adhyayas'); the whole work having been divided into three sections ('parvans'), viz. 1. Harivamsha-paran (55 chapters), 2. Vishnu-parvan (81 chapters) and 3. Bhavishya-parvan (135 chapters). The Harivamshaparvan deals with the creation of the universe, and mythological narratives such as those of Dhruva; Daksha and his daughters; Vena who opposed the Vedic sacrifice and his pious son Prithu, etc. It also narrates the stories of earlier incarnations of Vishnu, such as Varaha, Narasimha, Vamana, Dattatreya, etc. The lineages of the solar and lunar kings, particularly of the Yadava dynasty upto the birth of Krishna have been recounted. The Vishnu-parvan concerns with Krishna's life, both as a cowherd in Vraja and as a king in Mathura and Dwaraka. All the stories of his childhood, his heroic deeds in killing many a demon and his divine love with the milkmaids (gopis) of Vraja have been related in great length. In this respect the Vishnu-parvan is a forerunner of the *Bhagavatapurana*. The Bhavishya-parvan is a book of loosely connected puranic texts. It glorifies, besides Vishnu, Shiva also.

S.M.

HARIVIJAYA (Sanskrit) is a book of verse of double entendre written by Sarvasena. It describes the victory of Hari.

Another *Harivijaya* poem was written in Prakrit by Anandavardhana who flourished at the time of Avantivarman of Kashmir (855-884 A.D.)

HARNAM SINGH 'SHAN' (Punjabi; b. 1923) was born at Dhamial (District Rawalpindi, now in Pakistan) in the family of S. Sarban Singh Kochar. He did his post-graduation (English and Punjabi) from Punjab University, Chandigarh and his doctorate from the Universtity of London in 1964 on The Romance of Sassi—A Critical and Comparative Study.

He started his career as an editor in the Punjabi University (1948-58) and rose to the position of Professor and Head of the Department of Punjabi (1959-62) and Chairman, Department of Sikh Studies (1972-84) in the same institution. At present he is the Producer (Emeritus), All India Radio and Doordarshan Chandigarh.

He is a widely travelled scholar, who has visited and attended international conferences and seminars held in Pakistan, the United Kingdom, Iran, the United States of America, Germany, Egypt, Australia, Thailand, Singapore, Hongkong, Malaysia, Mexico, Canada and Japan. He is associated with many national and international societies such as All India Oriental Conference, Pune; Guru Nanak Foundation, New Delhi; P.E.N., Bombay; Royal Asiatic Society of Great Britain and Ireland, London; Societe Asiatique, Paris; Folklore Society, London; Society for Asian Folklore, Bloomington; Association of British Orientalists, London; American Oriental Society, New Haven; Britannica Society, Edinburgh, etc. He has delivered innumerable lectures on literary, historical, religious, cultural, and academic topics at various Indian and foreign universities/institutions.

He is the author of seventy-one books—original and annotated. His main original works are *Usarda Punjab* (1954); *Sassi-Hashim* (1956) unique for research, critical acumen, comparative study, comprehensiveness, and annotation. *Roti beti di sanjh* (1959); *Punjabi parakh parchol—janam te vikas* (1960); *Puran Singh da Punjab piar* (1968); *Bhai Vir Singh te unahan di den* (1972); *Bhai Vir Singh da sandesh* (1973); *Guru Nanak dajshahakar japji* (1975). In addition to Punjabi he has written books in English as well, such as: *Sayings of Guru Nanak* (1969); *Guru Nanak in His Own Words* (1970); *Guru Nanak's Moral Code*, (1970); *God as Known to Guru Nanak* (1971); *Guru Nanak The man and His Mission* (1974); *So Said Guru Amar Dass* (1985); *Teachings of Guru Nanak*, (1986).

He is considered to be an authority on Punjabi medieval literature, Sikh theology and history.

He won special awards from the Punjab Government in 1968 for his contribution to Punjabi literature and in 1978 for *Guru Nanak's Shahkar Japji*.

S.S.U.

HARSHACHARITA (Sanskrit) is a Sanskrit romantic prose work in 'akhyayika' form, by Bana. The story in the *Harshacharita* is thus not a full biography; it covers the reign of Harsha upto the recovery of his lost elder sister Rajyashri, and the royal and military activities of some years. Further, though some persons, happenings, events and places described here are verified by history, Bana, it must be remembered, is not writing as a historian but as a poet or an epic bard, decorating his tale with fancy, fantasy, the marvel of romance and adventure, and with all the literary devices of a determined poet.

The *Harshacharita* has eight chapters, technically

called Uchchhvasas. After the customary invocation and tributes to preceding poets, Bana gives an account of his family and personal life and of his first interview with king Harsha, in the first two chapters.

The story of Harsha begins with the third chapter, with a mythical king Pushpabhuti who ruled over Sthanvishvara in the Shrikantha country. Pushpabhuti was a devotee of Shiva and formed friendship with a great Shaiva ascetic Bhairavacharya who was then practising some mystic rites to attain perfection. He presented to the king some jewelled silver lotuses and a wonderful sword named Attahasa, and sought his help in overcoming the goblins thwarting his rites. Pushpabhuti bravely confronted the goblins with the result that Bhairavacharya became a Vidyadhara, and Goddess Lakshmi issuing from the wonderful sword blessed Pushpabhuti with a long line of mighty kings, the most glorious among them being Harsha.

Chapter IV takes up the story of Prabhakaravardhana, with the title Pratapashila and born in Pushpabhuti's royal line. He is described as a terror to the Hunas; he vanquished the king of Sindha, Gurjaras, lords of Sindhu, Gandhara and Malava. To king Prabhakaravardhana and his queen Yashomati were born Rajyavardhana and his brother, Harshavardhana, whose birth, on the 12th of the dark half of Jyeshtha, was heralded by magnificent omens, and a daughter Rajyashri the sister to whom Harsha was deeply attached. The royal children grew up in the company of Gupta and Malava princes and of Bhandin, the son of Yashomati's brother. In course of time Rajyashri was married to Grahavarman of the Maukhari family and went to live at Kanyakubja.

The death of Prabhakaravardhana occurred when Rajyavardhana and Harsha were fighting against the Hunas. Harsha returned in haste to the capital. The ailing king's condition worsened; he breathed his last; Yashomati mounted the funeral pyre of her husband.

Rajyavardhana returned after a fortnight, successful against the Hunas, but in the event of the king's death, determined to take to forest life. But a tragic message brought by Rajyashri's attendant Samvadaka changed his mind. The king of Malava had assassinated Grahvarman, thrown Rajyashri in prison fettering her, and had inimical designs against Sthanvishvara. Rajyavardhana, acompanied by Bhandin and a force of cavalry, proceeded to attack the Malava king. He succeeded but succumbed to a treacherous attack by the Gauda king. The young Harshavardhana was aghast at the turn of tragic events; but he resolved to avenge the death of his brother. He issued a proclamation to all the rulers to surrender to him or be ready to fight. Harsha's Commander-in-chief applauded the decision; and the Chief of his elephant division warned him against the treachery and political intrigues of ruling princes.

Chapter VII gives an account of Harsha's military expedition. Harsha crowned himself and set out on an auspicious day with a huge army from his capital Sthanvishvara. Meeting the chief account-keeper of a village on the bank of Sarasvati, Harsha gave audience to Hamsavega, a confidential messenger of the king of Pragjyotisa (Assam). Harsha was presented a wonderful parasol and the Assam king promised him undying friendship. On his way to Gauda country Harsha met Bhandin who brought the loot secured from the Malava prince and also the news that Rajyashri had escaped from the prison and disappeared in the Vindhya forest. Harsha sent Bhandin against the Gauda king and foraged into the Vindhya region to retrace his sister.

The last chapter narrates Harsha's meeting with Rajyashri through an ascetic Divakaramitra, a friend of Grahavarman, who had now embraced Buddhist religion. Rajyashri was saved by the two from immolating herself. She had suffered very much and wished to don red robes. Harsha persuaded her to wait till he had fulfilled his vow of destroying the Gauda king, and promised that he himself would assume red robes with her—a hint of Harsha's conversion to Buddhism.

This bare outline of the story comes alive in ornate pictures which Bana's words paint in gorgeous colours. Bana is determined to glorify Harsha and all the happenings, including Prabhakaravardhana's death and he used all these as a means towards that end. Places, rivers, towns, nature, the army and its marches—all provide an impetus to Bana's poetic imagination. The story moves with the pace of a royal procession, in all its pomp and splendour so that this biography reads like a wonderful tale steeped in splendour and marvel.

The canons of Sanskrit criticism describe this tale as an akhyayika, that is, an historical tale rooted in authentic tradition. The outlines, as we have seen, are factually correct. Yet the *Harshacharita* must be regarded as an epic in prose, in the romantic tradition of wandering minstrels and bards. Such historical poetic narratives in prose are few in Sanskrit literature. Bana is not only a pioneer in this field but stands also at the head of the writers of prose romances.

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G.K.B

HARSHAVARDHANA (Sanskrit) is the author of three plays—*Ratnavali, Priyadarshika* and *Nagananda*. It is now almost certain that this Harsha is none other than king Harshavardhana of Thaneshwar and Kanauj, who reigned from 606 to 648 A.D. and to whose court the Chinese pilgrim Hiuen Tsang paid a visit. Hiuen Tsang credits him with the authorship of a play with Buddhist content, presumably the *Nagananda*. Harsha was a great

patron of letters; Banabhatta, the famous author of prose romances and Mayura the poet adorned his court. All his three plays are set against the background of the royal palace and there is nothing in them which would preclude possibility of royal authorship.

The *Ratnavali* and *Priyadarshika* are clearly modelled on Kalidasa's *Malavikagnimitra*, a court comedy in a gay and cheerful vein. Coming two centuries after Kalidasa, Harsha adopts the same theme of love intrigues but embellishes it still further by harmonizing parts of the plot into a neat and convincing pattern interwoven with novel motifs. In both the plays the king falls in love with a pretty maiden whose antecedents are shrouded in mystery until the very end. In both, the queen senses the king's infatuation and tries her level best to prevent the lovers from meeting. However, she fails in this attempt because both the king's and the maiden's friends ingenuously bring about the lovers' union. And finally, in both it transpires in the final act that the unknown maidens, Ratnavali and Aranyika are really princesses whose parents had sent them over as brides to these kings but due to certain mishaps—a shipwreck in the *Ratnavali* and a battle in the *Priyadarshika*—the princesses were separated from their escorts. They eventually come to the kings' courts for whom they were intended. They live incognito under assumed names for a time, fall in love with the kings, are tormented by the jealous queens who when they discover their identity happily give them in marriage to their husbands.

The *Nagananda*, however, is very different in character. Its first three acts give us a natika-like love story between the Vidyadhara prince Jimutavahana and the Siddha princess Malayavati after they pass through contrived hurdles of a similar nature as we find in the other two plays. But in the last two acts the play is suddenly switched over to a Buddhist theme. Jimutavahana finds out that Garuda, the semi-divine bird, eats snakes, the nagas, in the region. Jimutavahana is moved at the plight of a victim and, unknown to him, offers in the latter's place himself to Garuda. Malayavati then appeals to the goddess Gauri holding her to her promise of not letting Jimutavahana die. Gauri revives him, and at his request all the earlier naga victims, too, are brought back to life. This play is clearly a product of Harsha's later life when he was converted to Buddhism. Here the author bases the last two acts to preach the Buddhist message of compassion to all creatures.

Harsha generally favours the longer metres; he employs the Sauraseni Prakrit for dialogues and the Maharashtri for verses. He uses figures of speech rather sparingly. His style is Vaidarbhi and the flow of the language is easy, charming and artistically finished. He follows rules of dramaturgy so carefully that the *Ratnavali* is a great favourite with authors of dramaturgy, who select examples from it quite frequently. Characterization as such is almost wholly absent but the plots are constructed with the great ingenuity, and innovations are invariably successful. Verses are cleverly and effectively composed but are in a much lower key than those in the *Malavikagnimitra*.

S.Bh.

HASAN, MIR HASAN ALI (Sindhi; b. 1824, d. 1909) was son of the last ruling Talpur king of Sindh, Mir Nasir Khan. He was under house detention at Pune and Calcutta along with some other Mirs and was allowed to return to Hyderabad (Sindh) only in 1862.

Mir Hasan's name is often associated with another scion of the royal family, Mir Abdul Hussain Khan, better known as 'Sangi', who also wrote poetry and was, perhaps, the most popular poet of the British era in Sindh.

Hasan is known for his masterpiece *Sindh jo Shahnamo*, based on the model of Firdausi's *Shahnama* of Persian kings, and has, therefore, been called by some as Firdausi of Sindh.

Hasan was very regular about his 'namaz' (prayer) and 'roza' (fast). He was also very keen on punctuality. He was generous and big-hearted and fond of 'shikar' (hunting).

He was an eloquent composer in the Sindhi language and the first poet to write 'rizmi' (war) poetry. His narration of the war between the Kalhoras and the Talpurs has been much appreciated and admired. His poetry is also replete with moral admonitions, the trait he seems to have acquired from the great Persian poet 'Saadi'. His poetry is free from sufistic thought or amatory traits. The publications to his credit are *Shahenshahnama, Mukhtarnama, Munaqaba, Marsia* and *Salam, Nahr-e-Albagra Rad Nasarya, Shahnama of Sindh, Rad Khawaraj, Sarvayae Sadiq*. If Hasan is remembered as a sober poet, he will also be remembered as a valiant soldier. He is known as a patriot-poet.

R.P.

HASAN NIZAMI, KHWAJA (Urdu; b. 1878, d. 1955) was the popular name of Ali Hasan, the 17th descendant of Syed Muhammad Imam. Both his father Syed Ashique Ali and mother, Chahiti Begum, passed away when he was only 11. He was brought up by his elder brother, Syed Hasan Ali Shah.

Hasan Nizami received early traditional education from scholars like Muhammad Ismail Kandhlavi and Muhammad Yahya Kandhlavi (father of Sheikh-al-Hadith Mohammad Zakariyya) who later on took him to Gangoh (dist. Saharanpur, U.P.) to be taught for about one and a half years by the famous theologian, Rashid Ahmad Gangohi (d. 1905), the Khalifa of Sheikh Imdadullah Muhajir Mekki (d. 1899). Back in Delhi he continued his studies in Arabic and Persian privately and became an

itinerary bookseller to eke out his sustenance. When 18, he was married to his cousin Habiba Bano, who died in 1912. Four years later, he was married again to Syeda Mahmuda Khwaja Bano, a woman of refined literary taste.

In 1889 he was initiated at a very tender age into the Chishti Nizami order at the hands of Khwaja Allah-Bakhsh of Taunsa (d. 1901). Later on he became a spiritual disciple of Pir Mehr Ali Shah (d. circa 1935) of Golra, Rawalpindi in 1902, and received Khilafat from him as well as from many other saints afterwards in various spiritual orders and their branches. Under the influence of his mentor Ghulam Nizam-ud-Din, a convert, he set out during 1905-06 to visit major Hindu shrines and wrote a travelogue which could not see the light of day because of vehement opposition from orthodox circles. His maiden article in Urdu *India ki nazuk halat* (Precarious condition of India) appeared in the Bombay Gazette followed by prolific writings in popular periodicals of yore like *Vakil* (Amritsar), *Paisa Akhbar* (Lahore), *Makhzan* (Lahore), *Sufi* (Pindi Baha-ud-Din), etc. Later he himself edited several magazines and newspapers like *Ra'iyyat, School Gazette, Aurton ka Akhbar, Tauhid, Nizam-ul-Masha'ikh, Din-duniya, Adil, Nizam Gazette* and *Munadi.*

Gharibi ka Mujarrab Ilaj (Magic cure of poverty) was his first published work. In 1908 he established *Halqa-e-Nizam-ul-Masha'ikh* an organisation of Sufis with a veiw to ameliorating the fast deteriorating conditions in the khanqahs and Muslim shrines. Among its members and promoters were distinguished personalities like Abul Kalam Azad, Shibli No'mani (d. 1914) and Shah Suleman of Phulwari. He also started the publication of the journal *Nizam-ul-Masha'ikh* (1909). He undertook an extensive voyage to Muslim countries like Palestine, Syria, Hijaz, Egypt, etc. in 1911. Back home, he was put under constant surveillance by the British rulers because of his contacts with banished revolutionaries like Barkatullah Bhopali, etc. He started *Tauhid* (1913) from Meerut which was banned by the Government for publishing the text of a highly provocative and anti-British speech 'Kaho Takbir' which had been delivered from the pulpit of the Meerut Jama Masjid on the occasion of the demolition of the Kanpur mosque.

Hasan Nizami started *Munadi,* one of the most popular Urdu journals in 1926 and actively participated in political struggle for freedom. *Munadi* was famous for his most interesting informative and individualistically stylistic *Roznamcha* (diary) and *Qalmi chehre* (pen portraits) as well as for recording minute details of the contemporary socio-political and cultural life. The magazine is still current under the editorship of his son and successor Khwaja Hasan Sani Nizami (b. 1931). Khwaja Hasan Nizami had a wide circle of admirers and adherents ranging from paupers to princes. Besides innumerable articles and essays, his books are not less than 200, some of them having gone into several editons, while some having been taught from school standards to university level syllabi for over 50 years. Some of his major and significant works are: *Safarnama-e-Hindustan* (Delhi, 1907); *Aap biti* (Autobiography, Delhi, 1919); *Fatimi da'wat-e-Islam* (Delhi, 1920); *Gaey ki jan bachaney ka bayan* (Supporting ban on cow slaughter, 1921); *Salatin-e-Bahmani,* (Delhi, 1925); *Tarikh-e-Masih* (Biography of Christ, 1927); *Salatin-e-Abbasia* (in two volumes., 1927); *Ataliq-e-Khutut Nawisi* (fourth edn., 1929); *Nizami bansari* (Life of Khwaja Nizam-ud-Din Aulia, 1941); *Tarikh-e-Rasul* (Hyderabad, 1948); *Aam fahm tafsir* (simple commentary of the *Qur'an,* 1950); *Si para-e-dil* (Collection of essays, eighth edn., 1964); *Hindi translation of the Qur'an* and *Krishna biti* (Biography of Lord Krishna).

Khwaja Hasan Nizami was awarded the last honorific title 'Shams-ul-Ulama' by the British Government (1946). He was an erudite scholar of versatile taste and creative power, a unique stylist in Urdu, and most knowledgeable in matters concerning the Indo-Muslim culture, especially of Delhi. He was buried near his residence where a magnificent tomb known as 'Khwaja Hall' has now been erected. 'Khwaja Hasan Nizami Memorial Society' holds national and international seminars on the day of his annual 'Urs' on the 17th of lunar month Dhu-al-Hijja.

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N.A.F.

HASHIM (Punjabi) was born at Jagdeo Kalan in the district of Amritsar. The exact date of his birth is not known. The probable dates during which he lived are in between 1735-1843. The name of his father was Haji Muhammad Sharif Masum Shah. Hashim was a noted Hakim and is said to have successfully treated Maharaja Ranjit Singh during an illness, and was awarded a 'jagir' as a reward. It is said that the Maharaja appreciated his mystic poetry as well.

Besides writing poetry in Punjabi, he composed verse in traditional metres in Persian, Hindi and Urdu. His Punjabi works include the romances of *Sohni Mahiwal, Sassi Punnu, Hir Ranjha, Laila Majnun* and *Shirin Farhad,* besides miscellaneous mystical poems and stanzas in various metres. His compositions became very popular and were highly appreciated by Ahmad Yar and Muhammad Bakhsh. They called him a master poet. Out of all his compositions *Sassi Punnu* is regarded as his best work.

BIBLIOGRAPHY: Harnam Singh 'Shan', *Sassi Hashim* (Delhi, 1959); S.S. Kohli, *Punjabi sahit da itihas* (Ludhiana, 1955).

S.S.K.

HASHIM, MAKHDUM MAHAMMAD (Sindhi; b. 1692, d. 1761) was a religious writer and didactic poet. Hashim was a great fighter against any kind of innovation. He not only eschewed emotional sufism which was taking roots in Sindhi society at that time, but he bitterly fought against it.

He had been appointed a Qazi of the city of Thatta, the then capital of Sindh and considered to be a great centre of learning. He enjoyed the favour of Nadir Shah, Ahmad Shah Abdali and the Kalhora rulers of his time.

Makhdum Mahammad Hashim was one of the first to compose didactic books about Islamic law and history in simple Sindhi verse. His commentary (1749) on the last part of the *Quran* was invariably given to children for their moral boost-up.

Hashim and his family were all strict adherents of Naqshbandi school. Sindhi religious literature in fact began with Hashim.

P.A.

HASHMI, SYED NUR-AL-HASAN (Urdu; b. 1911), son of Syed Mujtaba Ali, is an eminent literary scholar and historian of Urdu. He was born at Sandila, District Hardoi in Uttar Pradesh.

He did M.A. (English, Persian) and D. Litt (Urdu) in 1935, 1950, and 1954 from Lucknow University and from Aligarh Muslim University respectively.

He began his professional career as a Lecturer-cum-Research scholar in the Urdu Faculty of Aligarh Muslim University in 1940 and served in that capacity till 1943. In 1944 he joined the Urdu Department of Delhi College and left that in 1945 to join the Urdu and Persian Faculty of Lucknow University as a Lecturer. He served the faculty till his retirement as its Professor and Head in 1974.

His research and critical writings include *Masnavi sarapa soz* (1954), *Ek nadir roznamcha* (1954), *Kuliyat-e-Hasrat* (1966), *Tadvin tazkirah mashahir-e-Sandila* (1976), *Adab kiya hai* (1977), *Adab-ka-maqsad* (1978), *Nau Tarz-e-Marasa* (1978), *Tadvin kuliyat-e-Vali* (1982), *Dilli ka Dabistan-e-shairi* (1983) and *Intikhab-e-Sabras* (1984).

He published *Bikat Kahani* in collaboration with Masud Husain in 1978 and *Novel kiya hai* in 1982 in collaboration with Muhammad Ahsan Faruqi.

As editor, first of *Jamia* (1939-1943) and then of *Farogh-e-Urdu* (1954-68), he also made his mark as a literary journalist.

B.V.

HASRAT MOHANI (Urdu; b. 1878, d. 1951), real name Sayyid Faz-lul-Hasan was a master of Urdu ghazal, journalist, man of letters, critic and freedom fighter. He received his early education at Mohan, the place of his birth, and Fatehpur Hasva. In 1899 he joined the M.A.O. College, Aligarh and passed his B.A. examination in 1903, with Mathematics and Arabic as the optional subjects. Hasrat distinguished himself very early not only as a brilliant poet and literary critic, but also as one devoted to the cause of freedom. In July 1903 he started *Urdu-i Mu'alla*, an Urdu journal which won approbation of distinguished Urdu writers. In May 1904, Hasrat attended the Bombay session of the Indian National Congress and involved himself actively in Indian politics. He believed in radical politics. In 1916 he intended to go to Kabul with Abul Kalam Azad in order to establish a Provisional Government; at Amritsar Session (1919) he proposed 'boycott of the Indian Army if used outside India'; advocated boycott of foreign goods; demanded declaration of complete independence on January 1, 1922; refused to sign in 1948 the draft of the Indian Constitution as he could not be reconciled to partition and India's membership of the Commonwealth. He was put in jail (1909-10; 1916-18; 1922-24), his press was sealed and his library damaged, but he carried on his struggle for freedom despite all these restrictions imposed on him by the British government. To popularize goods made in India he opened a Swadeshi store. Hasrat regularly composed verses in jail. He was essentially a man of the masses and believed in a socialist set-up in which equality of opportunity is ensured to every one irrespective of caste, colour or creed. During the last phase of his political career he joined the Muslim League.

Hasrat occupies a very prominent place among the poets of Urdu ghazal. His diwan, *Kuliyat-i-Hasrat* (Lahore, 1964), deservedly ranks high in the Urdu lyrical literature of the period. He not only continued the classical tradition of Urdu ghazal, as represented by Hatim, Sauda, Momin and Nasim, but made it more effective by his chiselled verses, pulsating with romantic fervour. Hasrat's great contribution to Urdu poetry was to rescue from oblivion many poets who would have been forgotten by posterity had he not drawn the attention of the scholars to them by the high norms of literary criticism which he himself set. Among Hasrat's works, *Sharah-i-Diwan-i-Ghalib* is a commentary on the Diwan of Ghalib (Aligarh, 1911). *Mahasin-i-Sukhan* (Kanpur, 1940), *Matrukat-i-Sukhan* (Kanpur, 1941) and *Ma 'ai b-i-Sukhan* (Kanpur, 1941) collectively known as *Nukat-i-Sukhan* (Hyderabad), deal with principles of literary criticism and occupy a place of great distinction in the history of Urdu literature. *Intikhab-i-Sukhan* (Selections from the diwans of classical Urdu poets) in eleven volumes is a series of the selected works of Urdu poets which saved many classical works from oblivion. Some prominent selections deal with the works of Qa'im (Aligarh, 1905), Mushafi (Aligarh, 1905), Soz (Aligarh, 1905), Shaifta (Aligarh, 1905), Mir Hasan (Aligarh, 1911), Ashraf (Aligarh, 1912), Jur'at (Aligarh, 1912), and Hatim (Kanpur, 1925). *Khutbat* is a collection of addresses delivered by Hasrat Mohani to

various political and literary conferences. *Maktubat* is a collection of his letters and *Mushahadat-i-Zindan*, an account of his prison life. Hasrat made valuable contribution to Urdu journalism. His *Urdu-i-Mu'alla*, a journal published from 1903 to 1910, and after 15 years gap, again from 1925 to 1929, served Urdu literature and established traditions of literary criticism and evaluation.

Hasrat believed in simple living and high thinking. A brilliant poet, full of pathos and romance, his ghazals entitle him to a distinguished place in the galaxy of Urdu poets.

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K.A.N.

HASURU HONNU (Kannada) by B.G.L. Swamy is essentially a treatise on some familiar and unfamiliar botanical specimens, but it is also a travelogue enlivened by human drama and humour. Advanced students of Botany are supposed to undertake tours in the company of their teachers for the identification and collection of botanical specimens. This book is an account of one such tour of students under the guidance of the author who was an internationally reputed Professor of Botany at the Madras University.

Swamy's book owes its special quality to the fact that he was very much more than a mere Professor of Botany. Apart from being well-versed in his subject, Swamy was a gifted man of letters with an observant eye and a sense of humour, and, at the same time, more than interested in history and the fine arts like music, painting and architecture. He believed in the ideal of a 'complete man', an all-rounder with a lively interest in every aspect of our cultural heritage that can enrich understanding of life's experience. Being, thus, an artist and a man of science, he could explore and explain the world of botany in the light of a wider understanding. He can describe the externals of a specimen with vivid precision and technical detail but his account of the genus and species is only a prelude to a livelier non-technical account of its appearance, its locations and practical uses. Sometimes the reader is treated to an excursion into the past to discover how the specimen claimed attention by figuring in well-known works of antiquity.

As an example of how he makes us see the botanical specimens not merely as botanical specimens but as part and parcel of our lives, literature and art, we may note his observations on the 'kadamba' tree: "All over India from ancient times this plant *(Anthoce phalus cadamba)* has grown as part of our cultural heritage. The classical poem, *Soundarananda* describes this plant as it grew gracefully in the lower forests of the Himalayas. According to north Indian mythologies, it is closely associated with the playful pranks of Lord Krishna as a child. It spread like an umbrella over Shiva and Parvati during their hours of amour that gave them their son." He then proceeds to give the different names by which it came to be known in Tamil literature and history.

The book thus unfolds before the reader the abundant riches and the endless variety of the botanical world and the hundred ways in which it helps human life. Given Swamy's erudition and interest coupled with his lively manner of narration, the book would be interesting enough but it is made positively absorbing by his dramatic accounts of his junior colleagues and the young students, boys and girls, who accompanied him. The human variety and the different characters all memorably visualised provide ample scope for portraying dramatic situations of all kinds, from the comic to the romantic. Swamy does not miss the opportunity to watch the goings-on and comment on them with his characteristic genial humour. The pranks of the youthful students and colleagues not unwilling to participate in games receive the author's critical but jovial comment. All this makes the account of the excursion as lively and interesting as the story of a picnic with the difference that the author in his capacity as Professor adds much more to it by the way he guides his students. The book primarily deals with the world of plants but it deals also with the world of men. The manner in which both these and their mutual relationship are observed and described adds to the reader's knowledge and enhances his delight. *Hasuru honnu* is a rare book as delightful as it is informative. Quite deservedly it won the Sahitya Akademi Award for 1978.

V.M.I.

HATIM SHEIKH ZAHUR-UD-DIN (Urdu; b. 1691, d. 1787), better known as Shah Hatim, was the son of Sheikh Fateh-ud-Din of Shahjahanabad. While nothing definite is known about his ancestors, it is evident from his life and works that they were an affluent family who respected and encouraged scholarship.

Hatim as a professional soldier of Malik Khan (a noble of the Delhi Court) was well off and lived a carefree and luxurious life. He used to visit the saint Mir Badal Ali Shah near Kadam Sharif, where he often came in close touch with the holy men. Their long association ultimately turned the course of his life and abandoning all material comforts he became some sort of a darvesh and started living on the meagre means that his scholarship could provide. Soft spoken and highly cultured, Hatim, now an old man, despite the turn of fortune and resultant poverty, was yet able to retain his sanity, humanism, wit and good humour. After this change in his life style, he adopted the holy seat of Shah Taslim under Red Fort near Raj Ghat, Delhi as his regular rendezvous to confer with his literary

friends and disciples and continued to patronise the place for many years. According to his own list there were as many as 45 disciples whom he instructed and guided in the intricacies of the Urdu language and the finer points of poetry. His disciples included such luminaries as Mirza Muhammad Rafi 'Sauda', Sa'adat Yar Khan 'Rangin', Mian Muhammad. Aman 'Nisar', Lala Mukand Rai 'Faragh', Akbar Ali 'Akbar', 'Tabaan', 'Baqa', 'Asar' 'Bedar' etc. The relationship between the Ustad (Master) and Shagird (Disciple) has been one of India's proud traditions. This tradition was adopted in Urdu right from the dawn of its emergence as a language fit for literary expression and has ever since influenced the growth and development of its literature, particularly poetry. The earliest traceable evidence of this relationship as an institution dates back to Hatim whose fame as an Ustad far exceeds that as a poet. Hatim was proud of his disciples who in turn were equally proud of their great Master. The chain of his disciples starting with Sauda connects him to Hasrat Mohani through Qaim Chandpuri, Shah Nasir, Momin, Nasir Dehlvi and Taslim.

In the initial stage of his poetic career, the Master had adopted 'Ramz' as his nom-de-plume, but later changed it to 'Hatim'. His contribution to Urdu poetry was tremendous. His Kuliyat (complete works) contained all known genres of the period, like ghazal, qasida, rubai, masnavi, etc. As the work was monumental. he made a selection from his Kuliyat and gave it the shape of a mini 'Diwan' and named it *Diwanzada* (son of the Diwan) which was published more than a century later by Hasrat Mohani and is presently available in the British Museum.

There is a Persian Diwan also but it is comparatively very small. Written in Hatim's own hand, it comprises 90 pages of ghazals and 6 pages of rubais, etc.

Hatim died at the ripe age of 96 during the month of Ramazan and was laid to rest outside the 'Dilli Darwaza' (Delhi Gate). Mushafi (1751-1824) in his Persian Tazkirah has, however, recorded 1196 H. i.e. 1776 as the year of his death at the age of 83.

Hatim served the Urdu language and literature with the zeal of a missionary and not only himself wrote but encouraged his disciples also to write in a simple language and a direct and intimate style. His contribution to the improvement of the diction of Urdu poetry is note-worthy. Equally important are his efforts to rid the language of its many flaws and to remove from its vocabulary many unnecessary and unsavoury words and expressions.

The language with a few minor modifications as in vogue today can be said to owe the origin of its modern texture and elegance to the efforts which Hatim had made long long ago. He is indeed the founder and father of what later came to be known as the 'Delhi School of Urdu Literature'.

BIBLIOGRAPHY: Ghazal number of Risala *Fann-aur-shakhsiyat* (1978); Muhammad Hassain Azad, *Ab-e-Hayat.*

B.V.

HAVANUR, SRINIVASA K. (Kannada), author of numerous research books and articles, took his diploma in Library Science (1952) from the Bombay University and his Master's degree in Kannada and Sanskrit (1960) as well as his Ph.D. in Modern Kannada Literature (1971) from the University of Poona. Besides Kannada literature and Karnataka history (British period), the areas of his interest include biographical and bibliographic research, computer application to Indian Studies and innovations in literary activities. Havanur's *Govinda Pai vanmaya darshana* (1966) is a descriptive bibliography of Manjeshwar Govinda Pai's research and other writings; *Hosagannada arunodaya* (1974) is a study of the beginnings of modern Kannada literature; *Muddana* (1978) is on the life and times of Muddana, the Kannada writer; *Kannadadalli krarista sahitya, hanigathagalu, computer, ityadi* (1982) is a collection of research papers. Among his other works are *Avaru mattu devakka* (1948), a novelette, *Granthalaya tantra* (1952) on Library Science, *Avivahita* (1955), a social study of spinsterhood, three biographies, *Galaganatha Mastararu* (1972), *Rev. F. Kittel* (1973) and *Sasana pitamaha B.L. Rice (1979),* and a volume of stories retold, *Matangi mattu itara kadamkathanagalu* (1982). Havanur has co-authored *Yakshagana charitre* (1970) with two others. Over two hundred articles published in periodicals testify to the range and variety of Havanur's academic preoccupations. Currently, he is Professor and Head of the Department of Post-graduate Studies and Research in Kannada in the University of Mangalore.

B.D.R.

HAZARIKA, ATULCHANDRA (Assamese; b. 1903) is a poet, playwright, critic and writer of children's literature. An M.A. in Assamese, a B.L. and B.T. from Calcutta University, Atulchandra devoted his life to literature and teaching. He started his career as a teacher of a high school, but retired as the Professor and Head of the Assamese Department of the Cotton College, Gauhati in 1960. He also served the B.T. Department of the Gauhati University, wherefrom he retired in 1968.

A man of magnetic personality, Atulchandra occupies a unique place in Assam as a playwright, because his plays were mostly written to meet the needs of the Assamese stage from the early thirties to the early sixties. His plays, written in fluid blank verse and based on some famous legends of the puranas and the epics of India or some memorable incidents of the histories of India and Assam, or on some immortal tales of world literature, became immensely popular with the theatre-goers in Assam. Through all his plays come to the fore certain clean characteristics, like deep human sympathy for the

righteous, cheers for the patriotic heroes and heroines, the creation of an indigenous cultural setting for the exotic tales and a sense of pride in upholding the tradition and culture of the Assamese. The list of his plays includes *Matri mangal* (1927), *Beola* (1933), *Kanauj-kunwari* (1933), *Nandadulal* (1935), *Kurukshetra* (1936), *Sri Ramchandra* (1937), *Narakasur* (1939), *Savitri* (1939), *Kalyani* (1939), *Margiana* (1939), *Shakuntala* (1940), *Banij-konwar* (1945), *Chhatrapati Shivaji* (1947), *Manas-pratima* (1948), *Ashru tirtha* (1952), *Damayanti* (1952), *Ahuti* (1952), *Tikendrajit* (1959), *Tapati* (1961), *Mula-gabharu* (1962), *Sati* (1962) and *Bisarjan* (1962). Of these *Narakasur* is by far the most popular, and *Banij-konwar* and *Ashru-tirtha* are Assamese renderings of Shakespeare's *The Merchant of Venice* and *King Lear* respectively, against the cultural settings of Assam.

The playwright also appears as a first rate poet through the use of blank verse and songs in his plays. The anthologies of his songs and lyrics started appearing in the early thirties and continued pouring in till seventies. Some of these are *Dipali* (1938), *Kaumudi* (1939), *Manimala* (Sonnets, 1941), *Tapoban* (1955), *Ran-jhankar* (1962), *Raktajaba* (Songs, 1963), *Jayatu janani* (Songs, 1963), *Jhankar* (Songs, 1964), *Rangdhali* (Satirical poems, 1971), *Gandhi malika* (1972), *Manikut* (1973), *Aparajita* (1974), *Aikatan* (1976), and *Gaganar Sur* (1978). By the choice of the poet himself *Manikut* is the best among them.

There are as many as thirty-seven prose-works written exclusively for children as tales and legends and historical episodes, of which the more popular ones are: *Katha kirttan* (1945), *Katha-desam* (Part I, 1946; Part II, 1951), *Ankia-natar-sadhu* (1953), *Kavya-katha* (1953), *Ramayanar rahghara* (1956), *Andersenar sadhu* (1961) and *Aitar sadhu* (1968). And the popular poetical works meant for children are *Runuk-gunuk* (1953), *Phehujali* (1974), *Rurjunar jilmil* (1980), etc.

Atulchandra who was an editor of the *Milan*, the mouthpiece of the Asam Chhatra Sanmilan in the thirties, proved himself a worthy editor and compiler of literary works, particularly those of Lakshminath Bezbarua and Jyotiprasad Agarwalla, two dominating figures in the Assamese literature. The prose works that have earned immortal fame for the poet-playwright are: *Manchalekha* (1967) that deals exhaustively with the history of the Assamese stage from 1468 to 1967 and won for Atulchandra the Sahitya Akademi Award in 1969; *Smritir papari* (1977) and *Smritilekha* (1980) are his personal memoirs of intrinsic literary value.

Atulchandra was awarded Padmashri in 1971. The Asam Sahitya Sabha with which he had lifelong association in various capacities elected him its President in 1959 and decorated him with its highest literary honour, 'Sahityacharya' in 1982.

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Pu.S.

HEAT AND DUST (English), a novel by Ruth Prawer Jhabvala, won the Booker Memorial Prize for Commonwealth Literature in 1975. It narrates with exquisite skill, the story of two English women, Olivia and the young narrator, and their experiences of India. Jhabvala describes how India overwhelms their sensibilities.

Heat and Dust presents a two-generation gap: Olivia and the young narrator. The latter is Jessie's granddaughter. She was three years old when Douglas died. Douglas had married Jessie after securing divorce from Olivia. The narrator arrives in India to reconstruct Olivia's life and to this end, makes judicious use of her letters and diaries. Her experiences of modern India are different in tone, rhythm and spirit from those of Olivia, and the creative use of 'dust' and 'heat', the symbols of India, demonstrates the process of the primary imagination.

Olivia is apparently happily married to Douglas who is excessively preoccupied with office work. Her prosaic, dull married life is enlivened by her secret meetings with the Nawab of Khatum, who impresses her by his authority, strength, wealth and lavish hospitality. Her attitude to the Nawab is totally different from Douglas's. She doesn't believe in the Nawab's secret connections with the dacoits and his lack of morals. Olivia, in her escapades, falls into his arms, and the miracle of the Shrine of Baba Firdaus thus ironically comes true. She becomes pregnant. The narrator who meets Inderlal, a lower middle class clerk struggling against poverty and falls in love with him. She gives in to him at the same shrine and becomes pregnant. Thus she has an experience similar to Olivia's years before. The story of Olivia's pregnancy and forced abortion is a sad aftermath of her queer world. She had to leave Douglas to enter the Nawab's private apartments. The young narrator, who is pregnant, finally seeks refuge in a Himalayan 'ashram'.

Heat and Dust is thus an odd combintion of the sacred and the profane, the spiritual and the sexual (e.g., Chid's relation with the narrator), the ideal and the real—that encompasses situations of great diversity and oddity in the novel's structure. Jhabvala's portrayal of the princely India of the thirties is exotic and pseudo-romantic. The conjunction of sex and spirituality forms a recurrent pattern. However, the novel is very skilfully designed, and the descriptions of situation and character are evocative of 'heat' and 'dust', of modern as well as feudal India.

V.A.S

HEEMAL (Kashmiri). The romantic story of Heemal has passed orally in Kashmir for hundreds of years. There is no evidence that the tale was recorded in Sanskrit or any

other language till recent times. It was first recorded by Maulvi Sadr-ud-Din (d. 1807) in Persian as *Qasai Heemal va Arzun*. Waliullah Matu was the first to narrate it in Kashmiri in the 'masnavi' form. This is, by and large, a translation from the Persian source which remained unpublished. A number of verses from the Persian orginal have been incorporated. Shortly after Matu's attempt, Saif-ud-Din Tarabali also completed his Kashmiri version named *Sahri Hilaal*, but Matu's is the more popular.

According to the historian Pirzada Hassan Shah (d. 1898), the story was recorded in Sanskrit by Ratnakara, a contemporary of Avanti Varman (855-883) and later incorporated in his Persian work on history by Mulla Ahmad Kashmiri (15th century). Hassan bases his reference to the romantic story on Mulla Ahmad's translation which has been lost irretrievably.

The tale was first published in English in 1887 in the collection *Folk Tales of Kashmir* by J.H. Knowles who based it on the oral tradition which differs in several important respects from Matu's work. Since then it has appeared in several collections of folk tales in English and other languages with variations. In spite of the popularity of Matu's *Heemal*, the traditional version survives. The romantic tale which retains its hold on the Kashmiri speaking people as strongly as ever embodies the love of the Aryan princess Heemal for the serpent prince Naagirai. Sick of his nagging serpent wives, Naagirai took birth in the house of a 'fakir' of Balapur. The snake at first lay coiled in the sack of the fakir and then turned into a bonny child. He brought prosperity and happiness to the fakir's family.

He grew up fast and fell in love with Heemal, the daughter of the ruling chief, Balavir. She grew equally fond of him. The two were married and started living together happily.

But Naagirai's serpent-wives in the netherworld traced his whereabouts and aroused the jealousy of Heemal whereupon she asked him to establish his identity. Disgusted with her obstinacy, he succumbed to the pressure of his serpent-wives and went back to the netherworld. Heemal bewailed her foolishness. Acting on a clue she sighted Naagirai one night as he emerged from a spring in all regal splendour. On her importunities he converted her into a pearl and carried her to the netherworld. Nominating her as a maid-servant to his serpent-wives, he gave her back her human form.

One day while cooking gruel for serpent-children she accidentally clanged the basin with the ladle when the gruel was still too hot for them. This was the usual signal and the children rushed to the basin. Sipping the boiling gruel the tender ones got burnt and perished. Their enraged mothers stung Heemal.

Naagirai became inconsolable in grief and carried her poisoned body to Palapur and had it suspended in a cradle from mighty forest trees, hoping the breeze would cure her of snake-poison. Heemal revived gradually. While she was waiting for Naagirai, a merchant's son took fancy to her. The cradle was got down and he had her looked after. The merchant's son extorted from her the promise that she would accept his love if Naagirai did not turn up for a whole year: "You are my sister, my mother, twelve moons long / I claim you as wife when the thirteenth is born." There was no trace of Naagirai and Heemal was shifted to the merchant's house at the end of one year. The same night Naagirai appeared in his serpent's form and coiled round her sleeping body. When the merchant's son visited her later he killed the serpent. Heemal was stricken with extreme grief. She had the serpent's remains taken to Palapur and immolated herself on the funeral pyre meant for the serpent.

In Matu's version the romance retains the simplicity of the traditional tale and there are no serious complications. But besides several attempts at didacticism, there is a somewhat inartistic note when Naagirai is projected as a Muslim disguising himself all along as an 'infidel'. Heemal wants, therefore, to have the dead serpent buried: "Alone to me this secret he revealed/Heathen I look but faith this heart holds sealed." But nobody paid heed to her and both were reduced to ashes. Soon after a party of fakirs with occult powers came from 'Medina'. They turned the ashes of Heemal and Naagirai into their dead bodies and gave them a proper burial.

Matu's contemporary Mahmud Gami (d. 1855) wrote eight 'masnavis' including *Laila Majnun*, *Shirin Khusrau* and *Yusuf Zulaikha*. Matu appears to have read these, but as against these exotic plots he consciously selects a 'Kashmiri tale yet to be versified'. *Heemal*'s appeal to Kashmiri readers lies not only in its theme and treatment but also in the local colour; spirngs, rivers, forests and hills. In an era when Persian reigned over courts, offices, maktabs and the elite, it is significant that Matu proudly chose a theme native to the soil, indicating a beam of patriotic fervour. Many other love romances were written in subsequent decades but *Heemal*'s popularity has not diminished. In recent years an opera and a play on the theme have been published and staged.

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S.L.S

HEER (Punjabi) is the tragic story of the star-crossed lovers, Heer and Ranjha. Their love, trials and tragic end have been the inspiration of the poets of Punjabi. Such has been the impact of this story that Sufi Fakirs, Sikh Gurus and pious saints give expression to their devotion to Lord of the Universe in a language which is replete with the intensity of the devotion of Heer and Ranjha for each other. Guru Gobind Singh has referred to the legend in the *Dasam granth*; Sufi Fakir Bull-e-Shah transcends the

barriers of flesh and in his imagination somewhere in the mystical world of Sufi experience, Ranjha and Heer merge into a single identity as 'pir' and 'murshid' or man and God. To Bhai Gurdas the legend represents 'shedding of caste, equality and union of men'.

Damodar Gulati first wrote the romantic narrative poem (qissa) depicting the story of Heer and Ranjha. Damodar lived during the reign of Emperor Akbar. Though he claims to be an eye witness to the events as he had opened a general-provision-shop in Chuchkana village of the Syals, it is most unlikely that he actually was present on the scene during those poignant days. Heer and Ranjha belonged to earlier times, a century earlier, the period of Lodhi kings.

Shah Jahan 'Muqbal' versified the Heer legend during the reign of Emperor Aurangzeb. The legend became very popular and a few more poets were inspired to write on this legend. Both Damodar and Muqbal give a happy end to the story and show Heer and Ranjha united in the end by general approval and blessed by both the spiritual and temporal authorities of the time.

Waris Shah's version of this legend, both in the conception and execution remains to be the most popular and illustrious achievement of secular literature of Punjab. Waris Shah was a native of Jandiala. He finished *Heer Waris* in 1766. He embarked on this project on the persistent pressure of his friends and admirers.

Heer, according to Waris, was the beautiful daughter of Chuchak, chief of the Syal clan of herdsmen whc roamed the banks of river Chenab with their herds of buffaloes. Describing her charms Waris creates literary flutter by calling her 'a Peking doll with Roman features'. Syals had become converts to Islam quite recently and the Islamic discipline had not begun to curb the youthful vitality of the women of Punjab. The woods and forests along the banks of Chenab echoed with the songs, laughter and the trumpet of the dancing feet of Heer and her friends. Her fame spread. Ranjha was the youngest and the most favourite of the eight sons and two daughters of Mouju the Jat Chief of 'Takhat Hazara'. After Mouju's death, Ranjha fell on bad days. He received invectives from his brothers for not helping them in the toils of ploughing, planting and harvesting their ancestral lands. Worst were the digs of his sisters-in-law who were incensed by his indifference towards their womanly charms. They challenged him to employ the magic of his flute to charm the maiden of the Syals and to bring her to Takhat Hazara. Ranjha vowed to win Heer or never to return. The first encounter between Heer and Ranjha was momentous. Tired from his travels and anguished by his thoughts, Ranjha ignored the protests of Luddan, the ferryman and covering his face fell asleep on the ornamental cot presented for the use of Heer waiting to be ferried across Chenab. Heer, eager to see this present from her father, arrived at the ford with a bevy of girls. Great was her anger to see a stranger occupying her bed. She ordered her friends to get green sticks from the trees and beat Ranjha. Heer struck him hard and Ranjha quickened by the blow got up uncovering his face. Her resplendent beauty made him oblivious of all the pain and he said, 'wonderful, my love'. Heer smiled and capitulated. It was love at first sight. Heer took him home and asked her father to employ him as a cattle herd. Ranjha revelled in his task, playing folk melodies on his flute, charming all around him. Heer used to meet Ranjha every day and share bread crushed in butter and sugar with him. Their love was soon discovered. The initial reaction was mild. But the Syals were roused to a great indignation by Kaido, an uncle of Heer. Kaido was lame and ugly. No woman condescended to cast another look at him. He just could not bear to see their love bloom. He endeavoured to crush their longings. Naturally enough, family honour was declared to be at stake; Sharah was invoked and Heer declared a sinner; and she was threatened with severe punishment and fire of hell. Also were inducements promised for yielding to persuasions of her parents to abandon Ranjha and marry someone else. Heer stood undaunted. She insisted that her love was not a mere affair between a fair woman and a young man. Her love was celestial. It was a meeting between two souls brought together and separated by innumerable births and deaths since creation.

Heer was forced into marriage with Saida, a Khera young man of Rangpur. Her anguished cries, while being taken to Rangpur in a palanquin, showed her concern more for her forlorn lover than for the fate that awaited her. She refused to enter into conjugal relations with Saida. Disconsolate Ranjha went to the Tilla, a shrine on a mound, of Balaknath, took up yoga and took the vow of celibacy. All his asceticism, however, could not help him forget 'Heer'. He visited her to her great joy and with the help of Sahiti, a love-lorn daughter of Khera family, Ranjha and Heer eloped. They were chased, caught and were produced before the local feudal lord Adli Raja, who, after consultation with the Qazi, awarded Heer to the Kheras. Ranjha raised his arms and cried to heavens for help. At once the whole city was engulfed in a great fire. People considered it to be a divine intervention in favour of Ranjha and punishment for taking away Heer from him. Immediately soldiers were sent to bring back the Kheras and Heer was returned to Ranjha. Syals, too, were more considerate this time. They promised to marry Heer to him and asked him to return to his native village and come with the ceremonial marriage procession. Ranjha went to Takhat Hazara and was received with great joy by his repentent brothers and their wives. They rejoiced all the more to hear the good tidings and immediately began preparations for his marriage. The unpredictable Syals again changed their minds. They poisoned Heer on the eve of her marriage. On learning of

her death, Ranjha also died broken-hearted.

Waris Shah's treatment of the story is so sensitive that the physical beauty of the young lovers acquires cosmic charms and their anguish universal agony. The verse form ('baint') Waris uses is extremely melodious and pensive and it further enhances the pathos of the sad story. Furthermore, the descriptions of the customs and traditions, trades and occupations, castes and creeds, the religions and superstitions of people of Punjab, the enumeration of crops they grow, the sweets they eat, clothes and ornaments they wear, give a real feel of the pulsating life of vibrant Punjab.

Ahmad Yaar, Fazal Shah, Kishan Singh 'Arif', Bhagwan Singh, Maula Bakhsh Kushta and many other poets too versified the Heer-Ranjha legend. They not only accepted Waris Shah's version but also used the same verse form. Gurbakhsh Singh of Preet Larri, has written this story in prose.

In *Dasham granth* (tale no.98) it is stated that Heer in her earlier birth was Mainika and Ranjha none else but Indra. Mainika was cursed by Kapila Muni to take a new birth on earth and assume the name of Heer. Indra, in her search changed himself to Ranjha.

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R.Si

HEMACHANDRA (Sanskrit; b. 1088, d. 1172) was born at Dhanduka and was the son of Chachig Sresthi and Pahini. Though born of Hindu parents he was converted to Jainism when he was merely a child of five years by a Jaina monk named Devendra Suri. Hemachandra studied under him and soon became a close disciple of his teacher. He had full and firm faith in the tenets of Jainism and tried with zeal to put those tenets into practice. He was initiated at an early age and made a Suri about 13 years later and thus, came to be known as Hemachandra Suri. He devoted his energy to spread Jainism. He received royal patronage of kings Jayasimha Siddharaja and Kumarapala his successor. It is through his enormous influence that Jainism became a state religion.

Hemachandra is acclaimed as one of the tallest among Jainas both as a devotee and a writer. He was a prolific writer and his works embrace every field of literature in Prakrit and Sanskrit.

He began his literary career by writing *Kumarapalacharita*, a poem of twenty-eight cantos in which he describes the history of the Anhilvad dynasty, especially of Kumarapala who was at the height of his fame. The first twenty cantos are in Sanskrit and the last eight are in Prakrit. In the Prakrit portion he aims at illustrating his aphorisms of Prakrit grammar. Thus he has, in this work, two purposes, one historical and the other grammatical for which the work is otherwise known as *Dvyashrayakavya*.

He wrote another book called *Trishashtishalakapurushacharitra*, a long poem in ten parvas where he describes the lives of sixty-three Jaina saints. The last parvan of the kavya deals with the life of Mahavira and gives us some definite information regarding the life of that monk, who succeeded in converting Kumarapala of Gujarat to Jainism. Its seventh parvan is known as Jaina Ramayana and its appendix section called '*Parishuddhiparvan*' is famous for its delineation of fairy tales and stories. As a whole the epic is long and its language is distinctly simple and not elaborate but still it fails to maintain the reader's interest in the story right up to the end.

He was an originator of a new school of grammar. His *Shabdanushasana* also called *Siddha-Hema* is a well-known Sanskrit grammar comprising more than four thousand sutras. The Prakrit grammar is in the eighth book. The book is endowed with a commentary called Shabdanushasanabrihadavritti by the author himself. His *Linganushasana* is a treatise on gender.

Hemachandra holds a singnificant position in the sphere of lexicography. He contributed a rich variety of lexicons among which are: (1) *Deshinamamala* in which about four thousand 'deshi' terms were preserved. Those deshi words however failed to gain currency against the terms in use. (2) *Abhidhanachintamani* deals with synonymss in six chapters and is supplemented by (3) *Nighantushesha, a* dictonary of botanical terms and (4) the *Anekarthansamgraha* deals with homonyms in six sections. Hemachandra's *Kavyanushasana*, in eight chapters, with a commentary of his own called Alamkarachudamani is a valuable contribution to literary history. It discusses the poetical theories of his predecessors, like Bharata, Lollota, Dandin and others. His *Chhandonushasana* is a compilation of writings on Sanskrit metres.

In the field of political science he also authored a book entitled *Laghu-arthaniti* which is supposed to be an abbreviation of another larger work of the author written in Prakrit. It deals with (1) war, (2) punishment, (3) law and (4) penance.

He enriched the literature of philosophy by contributing his *Yogashastra* and *Pramanamimamsa*. The former is a work dealing with Jaina doctrine written in simple shlokas with his own commentary. The first four chapters give a clear exposition of the Jaina philosophy whereas last eight deal elaborately with the ascetic practices to be followed by a Jaina devotee. The latter is another important philosophical treatise.

Hemachandra also wrote *Anyayogavyavachchhedika* which was commented upon by Mallisena in his commentary called *Syadvadmanjari*.

He illuminated the literature of devotion by his *Jinendrastotra*. The stream of his devotion to Vardhamana has flowed full to the brim in this devotional lyric.

Hemachandra, like an isolated star with multi-hued colours illuminated different spheres of Indian literature.

Jo.Sh.

HEMACHANDRA SURI (Prakrit/Apabhramsha), popularly called Maladhari Hemchandra Suri, is a renowed Jain scholar of the 12th century, who is mentioned with great respect. He has not only compiled didactic stories and biographical literature but also has commented on canonical literature. He was the senior contemporary of the famous Hemachandra or Hemacharya, who was known as 'Omniscient of the Kali age' (Kalikalasarvajna) and who made Gujarat the stronghold of Jainism. Abhayadeva Suri, the pupil of Jayasimha Suri, born in the Harsapuriya gachchha of the Prasnavahana Kula, had only a few belongings and because of his unclean clothes was known as Maladhari (bearing dirt). Maladhari Hemachandra Suri, known as Pandita Svetambaracharya Bhattaraka, was Abhayadeva's learned pupil. He was not only a preacher but also a poet with a command on ornate style with poetic grace. He was a prolific writer, well-versed in Prakrit, Sanskrit and Apabhramsha.

He made a significant contribution in the field of didactic literature next to the well-known Dharmadasa Gani. In fact, his *Upadeshamala-vivarana*, also known as *Pushpamala-vivarana* and the *Bhavabhavana-vivarana* which are mines of religious and moral tales, have a unique place in Jain narrative literature. They contain a variety of stories, tales, legends and anecdotes pertaining to worldly and spiritual life, depicting various aspects of human emotions like love, hatred, enmity, deceit, fraud, greed, anger, ungratefulness, affluence, poverty, discord, relations between man and woman, rich and poor and masters and slaves and so forth. These stories can be of great help for the study of social and cultural life of that period.

Jain monks, in order to propagate their religious and moral principles, travelled from place to place on foot and were required to possess the knowledge of regional customs and the dialect; otherwise, it is said, there was a likelihood of their being a laughing stock of the people. This gave Jain monks an opportunity to enrich their writings not only by interesting popular tales and anecdotes but also by insertion of various words and expressions of local dialect which became obsolete later, but are useful for the study of development of modern Indian languages.

The author's wide scholarship can also be gauged from numerous 'subhashitas' and quotations cited from Jain and non-Jain works of importance. Maladhari Hemachandra has also written explanatory compendiums on Jain canonical literature. He is the author of the *Vivarana* (1118 A.D.) on the *Visheshavashyaka bhashya* of Jinabhadra Gani Kshamashramana, the *Vyakhya* on the *Anuyogadvara sutra*, the *Tippana* on the *Avashvyakavriti* of Haribhadra, the *Vivarana* on the *Jivasamasa*, the *Vivarana* on the *Shataka* and others. Rajasthan was mostly the centre of the his religious activities, where in Medata (Marwar) and Chhatrapalli he composed his *Bhavabhavana*.

J.C.J

HEMADRI (Sanskrit). was a towering and versatile personality of the 13th century. Hailing from western India, he was a protege of Mahadeva and Ramachandra, the Yadava kings of Devagiri and occupied eminent positions in the Government including the position of the Chief Minister. His name is associated throughout the Maratha land with the construction of numerous temples having a peculiar style of architecture. He is also credited with having invented the Modi script.

Hemadri was a prolific writer. He is the author of the *Chaturvargachintamani*, an encyclopaedia of ancient religious rites and observances. As Hemadri himself mentions in the book, his intention in writing this work was to treat the entire Dharmashastra in five sections—vrata, dana, tirtha, moksha and parishesha. The published portions (Bibliotheca Indica series in four volumes and six parts) of the work are concerned with vrata, dana, shraddha and kala; those concerned with tirtha and moksha have not yet come to light. His *Chaturvargachintamani* is a standard work on the subject. Madhava in his *Kalanirnaya* mentions Hemadri's *Vratakhanda* as a great authority. In an inscription (dated 1291 A.D.) of Bhaskara, son of Bukka I, the king is described as making various gifts following Hemadri's prescriptions.

Hemadri did not rest on his oars by just contributing notably to the field of Dharmashastra, although he was in the midst of his heavy governmental responsibility. He also produced works on Ayurveda, on Vagbhata's *Ashtangahridaya*, a commentary, Ayurvedarasayana (N.S. Press, Bombay, 1938), and also the commentary Kaivalyadipika on the *Muktaphala* of Bopadeva, which embodies the philosophy of the *Bhagavatapurana*.

S.S.J.

HEMARATAN SURI (Rajasthani; b. 1579, d. 1623) is a Rajasthani poet to whose credit there are a number of poetical works. He was a pupil of Vachaka Padmaraja of the Purnima Gachchha branch of the Jaina sect. His known works are 12—*Abhayakumara chaupai* (1579), *Mahipala chaupai* (1579), *Gora Badala Padmini chaupai* (1588), *Rama Raso, Sitacharita, Lilawati, Jagadamba chanda* and *Sanischaranchanda* (1623), etc. The main intention of the composition of these poems is to preach the philosophic thought of Jainism related to the importance of charity (dana), virtuous conduct (shila), religious austerities (tapa) and devotion (bhavana) among the people. He composed *Gora Badala Padmini chaupai* in 1588 on the request of Tarachanda Kavadiya, the younger brother of Bhamasaha, the prime minister of Maharana Pratapa of Mewad. Tarachanda himself was one of the highest officials and a brave commander of the Maharana.

Tarachanda honoured Hemaratan Suri by giving him a chair in his court. The main object of the composition of *Gora Badala Padmini chaupai* is to inject patriotism in youth, devotion to their husbands in women, loyalty towards the monarch in the warriors and the kshatriyas, and love of pious life in common men. It is a story full of the sentiments of heroism, which was the call of the time. The story is related to Ravala Ratanasena, the monarch of Chittodagadha and his beloved queen Padmini. It is divided into two halves (Purvardha and Uttarardha), in all having ten parts (khandas) with 620 verses in all. It is composed in metres like 'kavitta,' 'chaupai', 'doha', 'gaha' and 'shloka'. From the ending colophon of the version the available portion seems to be the first half only of the whole poem which Hemaratan seemed to have composed or intended to compose. He has given the title of this first half as 'Badala Jayalakshmi nama varnanam'. The poem is wonderful in simplicity of sentiments and in the natual effect of the language. The poet has narrated this well-known legend with sincere feelings and in a simple way.

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B.M.J.

HEPHZIBAH JESUDASAN (Tamil; b. 1925) teaches English in a women's college in Trivandrum. Hephzibah's first work, *The Song of the Cuckoo and Other Poems*, a translation of C. Subrahmanya Bharati, appeared in 1950. *Skylights* appeared in 1953. In 1961 she co-authored with her husband *A History of Tamil Literature*. In 1964 she published her *Puttam vidu* (the new house). This is the second novel in Tamil dealing with the life of Tamil Christians, the first being *Malaro? Manamo?* (The flower? Or its fragrance?) published by the Tuticorin Literature Society in 1953. But *Puttam vidu* is the first novel to focus on the Tamil Christians in Nagarcoil and the adjoining areas, eking out a living by toddy-tapping. Hephzibah brought out *Doctor Chellappa*, a sequel to *Puttam vidu*, in 1967. She published *Anatai* (Orphan) in 1977. With these novels, she has put the Christian Tamils living in the Nanjil Nadu, the bilingual narrow strip of land at the Tamil Nadu-Kerala border, on the Tamil literary map in the genre of localized novels.

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K.Su.

HEROIC LITERATURE (Punjabi). The native name of the genre was 'var'. The nearer English translation would be lay. The instrument in accompaniment of which these vars were sung are the sarangi (rebeck), drum and the dhad (a mini-drum with a leather surface on both sides). The singers were known as 'dhadis' or players of the dhad. The Sikh gurus extended this tradition to the religious field, and wrote metaphysical lays to be sung at congregations. The mention of nine heroic lays by these unknown authors is available in the *Adi granth*. These are: Malik Murad Tatha and Chandehara Sohiaki, Tunde Asraia, Sikander Ibrahim, Lala Behlima, Jodha Vir Purbani, Rai Hasne Mehme, Rai Kamaldih Mujdi, Rana Kailash Tatha Maldeo and Musa.

These are not availabe in their entirety; only long or brief extracts are available. Mohan Singh speaks of Amir Khusrau (1253-1325) as having described a battle between Tughlaq Shah and Nasir-ud-Din Khusrau Khan. The rise of the Sikhs in Punjab revived the heroic spirit of this martial form and some of the vars were written in the middle ages. Guru Gobind Singh's *Chandi di Var* or *var Sri Bhagauti ki* ranks high in popular esteem both for its subject and technique. Upto 1850, the following vars were written:

Baba Rattan Nath, Khusrau Tatha Tughlak, Rai Bullar, Guru Hargobind (Suthra), Guru Gobind Singh, Peeran (Pirs), Sheikh Khokhar, Lalu Kush di (Devi Dass), Kahan Kans (Tej Bhan), Sarb Loh, Khalsa (Gurdas), Banda (Hakim Rai), Nadir Shah (Najabat), Haqiqat Rai (Agra), Cathian (Pir Muhammad), Sodhian (Ram Singh), Amritsar (Darshan), Mohan Singh (Hashim), Ranjit Singh, Bajranan, Idhuan, Bhatina (Bhatis) Sandhawalian, Ajit Singh Laduawala, Bachittar Singh, Gaja Singh, Chamakur, Jaimal Fatta, Multan (Kavi Sobha), Ghadar, Bhangani and Daud (Kirparam).

Jangnama account of fights was introduced by Muslim poets; its pattern is somewhat different from that of var. The following jangnamas were versified upto 1850: *Jangnama* by Hamid Shah (Muqbal), *Jangnama* by Maulvi Ghulam Mustifa, *Jang Ahd* by Ahmad Yaar, *Jang Badan* by Ahmed Yar, *Jangnama Lahore* by Khan Singh, *Jangnama Hari Singh* by Ram Dayal, *Jangnama Delhi* by Khazan Singh, *Jang Chitral, Jang Chin, Jang Tirah, Jang Zaitun* (writer unkwnon), *Jangnama Kabul Kandhar* by Siam, *Jangnama Kabul* by Karam Singh, *Jangnama Khaibar* by Mirza Abdul Hamid, *Jang Europe* by Havinder Nand Singh and *Jang Chitral* by Kahan Singh.

Among the later poets Shah Muhammad (of Kotla Mubarak, Amritsar) wrote *Jang Singhaan te Angrezan* in a sad and sorrowful way, paying equal heed to the internecine broils in the kingdom and the fighting qualities of the Khalsa army.

In Punjab following poets are known for their heroic peotry: Kartar Singh alias Walia, Vidhata Singh 'Tir', Harsa Singh 'Chatar', Mohan Singh, Hazara Singh 'Gurdaspuri', Harinder Singh 'Rup', Piara Singh 'Sehrai', Gurdev Singh Mann, Gurdit Singh 'Kundan', Jaswant Singh 'Rahi', Surjan Singh 'Fariadi', Ramnarain Singh 'Dardi, and Sohan Singh 'Sital'.

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K.S.K.

HEROIC LITERATURE (Rajasthani) consists of the following: (a) eulogies of war-heroes, (b) eulogies of munificences, (c) posthumous eulogies of bravery and generosity, (d) eulogies of faithful wives committing 'sati' with their dead husbands, (e) description of battle scenes, (f) description of arms and weapons and the war-heroes, (g) description of the heroes' horses and elephants, (h) spirited statements, challenges and actions of the heroes, (i) description of historical works, and other miscellaneous forms. These descriptions are available in a variety of metres of which the 'dohas', 'sorathas' and 'dingala gitas' form the major part. In the rest there are nisani, jhamala, veli, kavitta, chappaya, gajagata, paddhadi, motidama, vachanika, dawavaita, jhulana, kundaliya, bhujangarprayata, rasavala, chaupai, beakhari, adilla, chandrayana, etc. While some of the works are named after the particular metre used therein, there are others based on number of verses *(Vira satsai; Viruda chihattari, Karuna bahottari*, etc.). Others have preferred to style them by the generalised terms of rupaka, guna, prabandha, raso, chhanda, pawada, saka, gunamala, etc. Vilasa prakasa, charita, jasa sujasa, jasa prakasa, jasa ratnakara, ayana, etc. are names of yet other variety. Besides such exclusively heroic and independent works, sentiments of heroism, deeds of bravery, scenes of battle field, etc. are also found casually described in other narrative poems of history, mythology, love and religion (*Pabuli ra pawada, Nagadamana* by Sanya Jhula, *Krishana Rukmani ri veli* by Prithviraja, and *Bharateswara Bahubali rasa* by Salibhadra Suri respectively). Some of the other works composed under this category are: Chhanda: *Ranamalla chhanda* (1400); *Rava Jaitasi ro Paghadi chhanda* (1599); Ayana: *Viramayana* (15th century); Guna: *Jodhayana* (1400-1488), *Sodhayana* (1833-87), *Hammirayana* (1481); Rupaka: *Rava Ranamala ro rupaka* (1400-1488); Pedi: *Gogaji ri pedi* (1493-1593); Vela: *Chandaji ri vela* (16th century); Saka: *Rava Amarsinhaji Nagaur ka saka* (17th century); Jhulana: *Jhulana Maharaja Rayasinhaji ra* (1533-1623); Vachanika: *Achaladasa Khichi ri vachanika* (1430-35); Kavitta: *Kavitta Rava Ranamalla* (1400-1488); Rasavala: *Gogaji ra rasavala* (16th century); Kundaliya: *Halari Jhalan ra kundaliya* (1538-1618); Nisani (vara): *Shekhawatan Rajawatan ki vara* (16th century); Chappaya: *Raja Jayasinha ra chappaya* (18th century); Dawavaita: *Ajitasinha ri dawavaita* (1715); Prabandha: *Kanhadade prabandha* (1455); Prakasa: *Raja Prakasa* (1627-1652); Vilasa: *Abhaya vilasa* (18th century); Sujasa: *Sati sujasa* (1843); Marasiya: *Maharaj Surata Sinhaji ra marasiya* (1828-48).

Infighting among the local rulers of Rajasthan has been a historical fact. Later on they had to struggle constantly to face intruders from the northern borders of the country. Traces of heroic literature began to show themselves in the 12th century when some bardic couplets are found reported in old texts dating back to the 11th-12th centuries. Some of these verses strangely resemble those composed in the late 18th century by the 'Charanas' and others. It seems this tradition was borrowed from Apabhramsha and mostly remained confined to the oral tradition. No intervening links of this literature are available for the period from 12th to 14th century. A study of the earliest Jaina poetry reflecting heroic sentiments reveals that there had been an earlier standing tradition of such descriptions (constitution of army and weapons, battle scene, spirited challenges thrown by the heroes, etc.) from which they had borrowed. Though the literature of the Jains had little scope for heroic descriptions, their approach being primarily religious and spiritual, there are places where they have found it possible to display their ingenuity in the field. The secular themes taken up by them also contain such depiction (e.g. *Khummana rasa* by Daulatavijaya (1643-1743 approx.). The earliest independent heroic works of non-Jaina authors start with the 15th century. The more prominent among them are described below in chronological order:

Ranamalla chhanda (1400) by Sridhara (also his *Sattasi—Durga Saptasati*) describes Ranamalla's heroic fight with Zafar Khan of Gujarat when the latter invaded his capital, Idara. *Viramayana* (first half of 15th century) by Dhadhi Bahadara is another powerful poem in nisani metre. The poem is a narrative in the style of a ballad describing the fights between the 'Rathaudas' and 'Johiyas'. The metre seems to be of Punjabi origin, looking to the vocabulary used and the grammatical peculiarities of the construction. *Achaladasa Khichi ri vachanika* (1430-35) by Shivadasa Gadana is a mixed work of prose and poetry in pure charana tradition. It is a mature historical work written by an eye-witness. It describes the defence put up by Achaladasa of Gagaraunagadha when it was attacked by Sultan Hosang Ghori of Mandu (M.P.). The spirited statement of the hero and his wives, who committed 'sati' are superbly depicted by the poet. The description of the enemy's army is also on a grand scale. Gadana Pasaita's (1400-88) *Guna Jodhayana* and Padmanabha's *Kanhadade prabandha* (1455) are two more important works of the 15th century. The first is a charana work describing the heroic deeds of Rava Jodha of Jodhpur and his father Ranamalla. *Kanhadate prabandha* is a historical work describing in detail the battles of Siwana and Jalara fought by the Chauhanas, Santhala and

Kanhadade with Sultan Alauddin Khilji of Delhi. The work has a Jain influence in selection of metres and the method of description. It is in the style of the ancient kavyas with much of historical accuracy and rich cultural details.

During the medieval period there have been scores of heroic and historical works, apart from hundreds of dingala gitas and other assorted verses. Some of the prominent names are: (1) *Rava Jaitasi ro chhanda* (1599 approx.) by Vithu Sujo (describing the battle of Mirza Kamran, brother of Humanyu with Jaitasi of Bikaner); (2) *Halan Jhalan ra kundaliya* by Barahatha Isaradasa (1558-1618; describing the battle fought between the Rajputs of Hala and Jhala branches); (3) songs and assorted writings of Durasa Adha (1538-1651) who was a contemporary of Akbar (more known for his eulogies of Maharana Pratap and Rava Sultan of Sirohi); (4) *Gaha guna rupaka bandha* (1625) by Gadana Kesodasa (describes the battles fought by Gajasinha of Jodhpur on behalf of the Mughals); (5) *Binhai raso* (17th century) by Maheshadasa Rava (describing the battles fought by Arjuna Gauda on behalf of Shahjahan); (6) *Vachanika Rathauda Ratana Maheshadasota ri* (1658 approx.) by Khidiya Jagga (describing the battle fought by Ratanasinha on behalf of Shahjahan with Aurangzeb at Dharamata near Ujjain); (7) *Rajarupaka* by Ratanu Virabhana (1688-1735) and (8) *Suraj prakasa* by Karani Dana Kaviya (1693-1783; both these works describe the battle fought by Abhayasinha of Jodhpur with Buland Khan, Governor of Gujarat at Ahmedabad); (9) *Pabuprakasa* (1932) by Modaji Asiya (describing the exploits of Pabuji Rathauda of the 14th century); (10) *Sodhayana* by Chimanaji Kaviya (1833-87) (a narrative containing historical events of the Sodhas of Umarakota); (11) *Mehai mahima* and (12) *Mrigaya Mrigendra* by Hingaljadana Kaviya (1866-1948; the first describing the battle fought by the mother goddess Karani to help Jaitasi of Bikaner against Mirza Kamran and the second is a description of the hunting of a lion); (13) *Virasatasai* and (14) *Vanisa bhaskara* by Suryamall Mishran (1815-1868; the first gives general description of brave persons and the second is a history of Bundi and their contemporay rulers).

Virasatasai by Nathusinha Mahiyariya (1948-1973) is in the style of Suryamalla's work of this very name. His other small works *Satishataka, Chundashataka, Jhalashataka,* etc. are also heroic in nature. Barring the style of '*Satsai*' all other compact works dealing with the life and deeds of heroes as well as the battles fought by them, are more or less in the traditional style. The works describe the cause of the battle, challenges, the ideals for which the sacrifice is being made (safety of sheltered persons, religion, women folk and one's land were the main ideals), elephants, arms and ammunition, the rejoicings before the actual battle, the religious rites performed, the formation and positioning of the various sections of the army, the actual fights put up by the warriors, the flashing swords, fallen soldiers with their heads severed off, the beating of war-drums, the loud noises of all sorts, the sun covered with dust and stationed still in the sky, the vultures crowding over dead bodies, the lord of war (Shiva) and the 'Yogini's making rounds to select fitting heads for the 'mundalmala' and drinking cups full of blood, the divine damsels hovering in the sky seated in their celestial chariots to woo the brave warriors, and so on. Gitas styled as 'Sakha ri kavita' are commemorative songs written to record particular events in a poetic manner. Almost every Charana poet has written some songs. Some of the well-known composers of songs (gitas) are Khidiya Chanana (15th century), Barahatha Chauhatha (15th century), Barahatha Harisura (15th century), Rathauda Prithviraja (15th-16th century), Durasa Adha (1538-1651), Gadana Kesoda (1583-1644), Chatara Motisara (1678-1693), Hukmichanda Khidiya (1743-1883), Mahadana Mehadu (1781-1843), Asiya Bankidasa (1781-1833) Kaviya Girwaradana (18th century), Dharma Vardhana Upadhyaya (18th century), Suryamalla Mishran (1815-1868), Shankaradana Samaura (1824-1878); and so on. The gitas are on different topics, though the majority deal with the heroic deeds, etc. The mode of description, the style, the scheme, the metre and a number of other details have been prescribed and laid down by the prosodists. The marasiyas form a special variety. It seems this kind is influenced by the Persian poems of this theme, though the possibility of an impact of the 'shoka gitas' cannot be ruled out. The following typical 'gitas' are to be noticed as examples: 1. Rathauda Prithviraja (16th century) describes the bravery of Dalpatasinha of Bikaner in fighting with the Mughals. 2. Dwarakadasa Dadhawadiya (17th century) describes the bravery, munificence and other virtues of Padmasinha of Bikaner. 3. Dedo (17th century) describes how Maharaja Karanasinha foiled Aurangzeb's plans to convert the Hindu Chiefs by destroying the boats with his own hands. 4. Chatara Motisara (17th century) describes the arms of Maharaja Gajasinha. 5. Hukamichanda Khidiya (1815-1860) describes the strokes of sword of Raghavadasa Jhala.

The expanse of heroic literature in Rajasthani is rather all pervading. It is the essence of the entire work written by the charanas, bhatas, motisaras, Rajputas, Sewags, etc. during the early, medieval and pre-British modern periods. It reflects the complete social and cultural fabric of the Rajputs together with the political conditions of the age. The ideals for which they fought, the inborn dignity of their character, the practice of 'sati', their sacrifice for the cause of loyalty to the master, the little importance they gave to their lives to uphold the values that remained steadfast in them, the bravery of the womenfolk when called upon to fight and lastly their patronage to art, knowledge and culture were the rare

qualities which form part of the heroic and historical literature of the language.

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Raw.S.

HIDAYATULLAH (Punjabi; b. 1838, d. 1929) was a poet. He was born in a Mughal family and was a tailor by profession. He was the student of the noted poet Hafiz Waliullah Sajjan Jat, who belonged to the school of poetry of 'Pyare Saheb'. He added about three hundred lines in *Heer Waris Shah*, which have fitted in so well that it is difficult for the reader to point out the interpolations. His literary work in Punjabi includes eleven 'siharfis', one 'baramaha', 'kafi', 'dohira' and 'bait'. His verses are mystical and didactic in content. He has mostly used the popular metre 'bait' in his verses.

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S.S.K.

HIJAM, ANGANGHAL SINGH (Manipuri; b. 1892, d. 1943) was a poet and dramatist. Born in a Hindu family, he studied upto the sixth standard only, and worked as petition-writer at the then Cheirap Court at Imphal. In early days of youth he composed several lyrics and songs and some of these were published in the *Lalit manjari patrika* in 1933. In 1938, his *Singel Indu* (Sweet Indu), an epic poem in Manipuri, appeared; *Nimai sanyas,* a play, was written in 1927 and another play *Thambal Chongbi* in 1928. *Ibemma*, a social play, was written in 1938 and staged several times. *Yaithing Konu* and *Jahera* are two of his novels and *Thambal* (Lotus), an allegorical essay, was written in the thirties. His best work, *Khamba Thoibi sheireng*, in 39,000 lines on the story of 'Khamba and Thoibi' was started in 1939 and the composition was completed in 1940. His poetry is marked by a yearning for the lost glory of Manipur and the splendour that was Manipuri. His novels are socially alive and certain problems are brought into focus. He was associated with several literary and cultural organisations of Manipur and was an important member of the Manipuri Sahitya Parishad, Imphal, in its initial stages and took active part in founding many theatre houses in Imphal. He was awarded the 'Kaviratna' title posthumously by the Manipuri Sahitya Parishad in 1948 in recognition of his literary merits.

I.R.B.S.

HIJAM, GUNO SINGH (Manipuri; b. 1927) is a novelist and short story writer. Born in a Hindu family, he passed the B.A. examination of Gauhati University and the Legal Practitioners' examination of the Calcutta High Court. He joined the Judicial Department of Manipur State and at present is the Administrative Officer of the District and Sessions Judge's Court. His first novel *Laman* (Debt) was published in 1958 which was successively followed by *Khudol* (Gift) in 1964, *Aroiha paodam* (The last message) in 1965, *Eikhoi tada* (My elder brother) in 1966 and *Bir Tikendrajit road* in 1981. *Phijang marumda* (Behind the screen), his first short story collection, was published in 1969, followed by *Langjin manghkraba kishi* in 1981. *Changkhonba sahitya* (Beautiful literature) is a collection of literary essays published in 1967. He also writes plays; *Hiyang athouba* (The monster), a play based on a folk tale, and *Hare Krishna—Hare Krishna* all in manuscripts have been staged by different theatre groups. He was also co-founder of the *Imarol* (Mother tongue), a literary journal of the fifties now defunct, editor of the *Ritu*, a quarterly Manipuri journal of the Cultural Forum, Manipur, member of the editorial board of *Sahitya*, a publication of the Manipuri Sahitya Parishad, Imphal. He was president of the Cultural Forum, Manipur, and one of its life members, general secretary of Manipuri Sahitya Parishad and Executive Council, member of the Manipur State Kala Academy and a member of the Advisory Board in Manipuri, Sahitya Akademi, New Delhi. He was also awarded the 'Jamini Sunder Memorial Gold Medal' in 1965 for his novel *Khudol*. His novels have a local setting with a heavy historical colouring, though his handling of the material is sometimes amateurish. *Bir Tikendrajit road* is a new kind of novel on the line of the stream of consciousness. His short stories are marked by depiction of the seamy side of the individual character's private and public life.

I.R.B.S.

HIKRI RAAT (Sindhi) is the only play written by Lilaram Narsinghdas Pherwani, a physician by profession.

It is a three-act tragedy based on a Sindhi folk-tale as depicted in verse by Shah Abdul Latif under 'Sur Lila Chanesar' in *Shah jo rasalo*. The author has also relied on H.M. Gurbuxani's prose version given in *Ruha rihan*.

Rana Khanghar, a chieftain of Dhat, has a beautiful daughter Kaunroo who falls in love with Devalkot's ruler, Chanesar, without ever having seen him. To achieve her object of winning him, she and her mother go as traders to Devalkot. According to their plan, they contrive to work as maids in the palace. Chanesar's consort Lila, though charming, is flippant and frivolous. In her fondness for ornaments, she even goes to the length of allowing Kaunroo to spend one night with Chanesar in exchange for a necklace of pearls. At night, when Chanesar is drunk and not in his senses, she spends the night with him. On recovering his senses he finds that Lila has sold him for a

necklace albeit for a night. He feels attracted to Kaunroo's charms, demeanour, her self-effacement and selfless love. Thus, Lila, for her own fault, loses her status and husband, and she is left with no choice but to return home to her parents. She repents, waits and weeps, but of little avail. In the last scene, she, in her utter helplessness, jumps into fire followed by Chanesar.

The play has a tremendous appeal, especially for its tale which is full of poignancy and pathos. The playwright has enlivened the dialogues with apt quotations from Shah Abdul Latif's poetry even as Lalchand Amardinomal had done earlier in his *Umar Marui*. Although the play is very popular, yet it has not so far been produced on the stage. This may be due to its complex scenario. The only defect in the play is that the author, in order to be true to the current tale, has shown Chanesar following Lila into the fire, instead of sending him to his new consort. Pherwani has succeeded in portraying faithfully the characters and depicting the inner conflict of Lila in a language which is crisp and flawless. Although written about half a century ago, yet it still has an appeal for those who love drama. It has without any doubt, carved out a niche for itself in the history of drama-writing in Sindhi.

D.K.M.

HIMALAYACHI SAVALI (Marathi), a play by Vasant Kanetkar published in 1972, may be called a sort of a biographical play, for it traces the biographical outline of the life and times of Maharshi Karve, the celebrated pioneer of female education in India and the founder of the very first Indian Women's University. But the author has changed the names of the characters, and the dramatic tension is created and maintained by the clash between the two main characters in the play, in this instance the hero and the heroine.

The hero, Nanasaheb Bhanu, is an idealist, who has dedicated his life to the cause of the helpless women's education, and hence he has neither the inclination nor the time to look after and care for his personal and domestic affairs. By way of contrast his wife Bayo is a shrewd, practical woman, who alone has to fend for herself and her children. So there is an atmosphere of constant discord in the family, the hero always willing to sacrifice everything for the educational institutions he has created, while the heroine is always on her guard to plead for and do as much as she can for the sustenance of the family. Thus the play operates on two levels, the heroic as well as the domestic.

The domestic wrangles form the nucleus of the play, but the hero overcomes them just by ignoring them, while his wife does not let him rest, for she has a growing family to support, and she has to fight for her right to look after the interest of her progeny. The hero has to fight on several fronts, the domestic one being the least among them. He has to face the inner strife in the working of his institutions and yet devote all his energies to the cause of their uplift. For him there are no half measures, and when the warring factions in the institutions make it difficult for him to go his own way, he does not mind breaking away from the institutions he himself has created and nourished.

In the meantime he has to suffer a terrible paralytic attack which disables him physically, but his fiery spirit remains uncrushed to the end; for him there are 'pastures new' to cultivate. The idealist remains undaunted to the end of his days when the only companion to support him in his last bitter, lonely struggle is his faithful wife. She may have all along pestered him with petty things in life,. but she has always understood the magnitude of his character and his work. So in the dark hour of his defeat she stands by him like a firm rock and steers him through the stormy times ahead. If the hero is the Himalaya, the heroine is his inseparable shadow.

As befits a biographical play, the treatment is episodic, and, but for the creation of these two mighty characters, there is not much of a story plot-wise. The emphasis is always on these two towering characters, and the situations that develop are the outcome of their characteristics. When the situation is not of their making, they are meant to highlight their characters. There are, of course, many minor characters in the play, but the interplay of these two great characters, which is very lively and engrossing, dominates the entire action of the play.

Himalayachi savali, a biographical play, is not strictly a biographical record of an historical figure's career in terms of drama. It is not a chronicle play like John Drinkwater's *Abraham Lincoln*, which follows the chronological outline of Lincoln's career in a given span of time. On the contrary, Kanetkar, in his preface to this play, has stated that he was always fascinated by the great personalities who dominated the turn of the last century. These personalities were inspired by some noble ideals, which illuminated their lives and careers. Maharshi Karve was one of these sublime personalites, and *Himalayachi savali* is a fitting dramatic tribute to his unique character and career.

M.M.

HIMALAYANO PRAVAS (Gujarati) is a travelogue written by Dattatrey Balkrishna Kalelkar, better known as Kaka Saheb (1886-1981), a top ranking literary figure of the Gandhian era. *Himalayano pravas* (Travel in the Himalayas) is an account of his travel across the Himalayas. In 1912 the author went to the Himalayas and covered fifteen hundred miles of the stiff mountain region on foot in forty days. He visited four great holy places of pilgrimage—Yamunotri, Gangotri, Kedarnath and Badrinath.

The Gangnath Bharati Sarva Vidyalaya, Baroda,

where he was then working as Principal, was going to be closed in 1911. So he made up his mind for this journey. Devotion to the Himalayas, the nation and her culture supported that instinct. As a result of this, in summer 1912, he started wandering without any pre-plans. He was accompanied by Anant Buva and Swami Anand from Almora.

After visiting the Himalayas, Kaka Saheb Kalelkar joined Gujarat Vidyapith, National University founded by Gandhiji, and in the magazine of the institution he published, by instalments, this account of his travels. Though the beauty of various places in the Himalayas is vividly described, the book gives historical and geographical background of the places he visited, his views on variety of the subjects based on his observations and experiences during the travel, narrates anecdotes, presents penpictures in a dispassionate way. It is unsurpassed in beauty and power of description, narration and vision. He gives historical as well as puranic references of all the places that he visited. From the book Kaka emerges as a patriot, historian, scholar of Indian culture, social reformer and a thinker. It serves as a guide book for those who want to travel across the Himalayas and it has educative value because it gives lots of information about not only the Himalayas, but Indian history, geography, Hindu religion, mythology and culture.

It was first published in 1924 and reprinted many times thereafer.

Before Kaka Saheb, the well known poet, 'Kalapi', wrote a travelogue entitled *Kashmirno pravas*. But, among the travelogues, *Himalayano pravas* is the first illustration of travelogue that expresses both aesthetic sense and a sense of the country's cultural panorama. For Kaka, the Himalayas is not merely a snowy mountain but a great living character.

One can see that this book is not merely a travelogue, but also a story of the cultural and spiritual wanderings of a young saint. One way, it is an inner journey of intense curiosity and devotion of the author. So naturally, this book is full of religious touches. He has admitted in a letter to V.J. Sahasrabuddhe, *Himalayano pravas* is an attempt to see the Indian soil and the Indian culture with open eyes and conscious mind. This intention is clearly seen here.

There are two attractive elements of this unique and classic travelogue. One is the beauty of the Himalayas, its snowy hills, its saints, its houses, its people and their lives, and the other is the personality of Kaka. The Himalayas is a cause to express the multiplied corners of his personality. In short, his beliefs, values, religious insights and feelings, that is, his entire attitude towards life, is expressed here. So this is a travelogue—inner and outer—in both ways.

Here Kaka Kalelkar gives beautiful and poetic pictures of the stars, the valleys, the flowers, the peaks, the sky and the sunrise. The creative power of Kaka Saheb shines out properly in such descriptions. In such charming descriptions, imagination and similies are found at their best.

In this travelogue, the description of the short and subtle lives of the saints and their mysterious world is also interesting. The lives—characters of Khakhi Bava, Swami Premanand, Sombar Giribava and Swami Pragnanand are specifically notable. Kaka is one with the world of the saints. He folds his hands to all saints belonging to any sort of creed and appreciates their good deeds. He is aware of their faults, too.

This travelogue is enriched by his witty and humorous personality. His humour is healthy and without any bitterness. Whenever he finds any drawbacks in human life, he laughs at them in his own way. With the help of pun and irony, he creates laughter.

Kaka is a unique prose writer. His prose is simple, sweet and poetic. It has the capacity to express anything vividly. He uses both Sanskrit and native words. Mythical references give special beauty to his prose. In this way, his rich prose gives an aesthetic value to his travelouge.

The warm and brilliant personality of the author and his poetic prose make this travelogue a unique book in Gujarati literature and also a model for other writers of travelogues.

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C.M.
P.D.

HIMALAYANT (Konkani) by Ravindra Kelekar is a fine book of travel and the first ever book in Konkani to have won the Sahitya Akademi award in 1977. It is a pioneering effort in the language in more than one respect. This is an account of the journey on foot in the Himalayas (Uttarakhand) undertaken by the author in 1956. Kelekar covered Yamunotri, Gangotri, Kedarnath and Badrinath, about six hundred miles in two months. The jottings in the diary culminated in the book published in 1976. The author, nursing a desire to enjoy the thrill of seeing the Himalayas ever since his childhood, sets out with the urge of exploring the usually unfrequented land and reaches the sources of the Yamuna, Ganga, Mandakini and Alakananda. This was an arduous journey attempted by a lover of nature in quest of beauty and grandeur which was later described in sensitive poetic prose. The travelogue reflects the author's personality. Kelekar, a widely travelled, well-read Gandhian is well-known as a thinker. When he travels, he pauses not only to describe but more to introspect, reflect, theorize and to think. He possesses a poetic sensibility as well which the book amply illustrates. The author, while seeking to explore, seems also to be

seeking himself. In the process, he displays a wide-ranging knowledge of the country's history and geography, sociology and religions, traditions and culture. Though well established as a prose writer, he is gifted also with a poetic diction. A straightforward, lucid, simple, graceful and cultured style, an eye for precision and concision, apt imagery and relevant allusions are some of the salient features embellishing the book.

P.G.T.

HIMATARANGINI (Hindi) is the second collection of Makhanlal Chaturvedi's poems. Most of them composed betweeen 1908 and 1945 are different from the poems of his first collection *Himakiritini* wherein the main theme was culture-oriented sense of sacrifice. But in this collection, the thematic base of the poems is adoration blended with a sense of self-surrender. The poems of this collection give expression to his profound Vaishnav faith at an absolutely untrodden and unique level. On the one hand, he designates his chosen deity and his proximity with him as 'Astitva ka abhiman' (The pride of existence), 'Madhumas ka vardan (The boon of spring) and 'Patan se vidroh' (Rebellion against downfall) and, on the other, he feels the absence of his chosen deity with such a profoundly poignant feeling that his burning grief transforms itself into the glitter of stars and encompasses within its arms the entire space between the earth and sky.

The other aspect of his Vaishnav faith is that the poet, as a soldier of the freedom movement, finds the British prison as permeated by Krishna. Lord Krishna was born in a prison, so the poet finds the prison one with his chosen deity. Thus Makhanlal Chaturvedi's mind operates, simultaneously at both the 'saguna' and the 'nirguna' levels of adoration.

Patthar ke farsh kagaron mein
Seekhon ki kathin kataron mein...
Jis or dakhun tum hi tum ho,
Pyare! in vividh shariron mein"

(On the floor of the stoney boulders
In the rows of the strong iron bars
Wherever I look, I find only you
Dear! in these various bodies.)

The third aspect of his Vaishnav faith is reflected when the poet finds his chosen deity supporting and upholding the fallen and grief-stricken people. For on the one hand He is Murlidhar of Radha and, on the other, is 'Akulaton ka Giridhar' (The protector of the restless).

Himatarangini is also important because of the love-poems of the poet composed in the memory of his deceased wife. These superb poems in memoriam touch a high level of profound adoration which reveals his ineffable agony in heart-rending and feelingful expressions.

The poems of *Himatarangini* (1949) have made historic contributions in building up the back-drop of chhayavad. In Dr. Shiva Prasad Singh's words: The lyrics of this collection are priceless creative gems of chhayavadi style of poetry. The exclusive grief of the poet's mental being stands on a universal pedestal. Some poems on nature in this collection reveal the poet's deep aesthetic sense.

The language style of *Himatarangini* has an unmistakable stamp of the poet's personality. For 'Navadha bhakti' or Nine-faceted devotion, the poet uses the simile of nine cornered frame and imparts to his language of 1908 a typical freshness vibrant even decades after its composition. The devotional poem 'Shantakar' is composed with great feeling.

"Mixed with the straw bits of emotion, the fresh ingredient of attachment, pure soft and suave heart, paper is ready for you to draw your sleek figure which will be framed by the nine-cornered frame of nine faceted devotion. Let me offer the flower of my life, forgetting the sandal and the sacred rice."

Himatarangini is a priceless possession of our language.

Sr.J.

HINDI SAHITYA KA ITIHAS (Hindi) is the most authentic, systematic, and widely acclaimed history written by Acharya Ramchandra Shukla in 1927 as an introduction to the *Hindi-shabda sagar*. The same 'Introduction' was later revised, enlarged and published by the Kashi Nagari Pracharini Sabha under the title *Hindi sahitya ka itihas* in 1929. It has gone into more than twenty editions so far. Prescribed as a text book in almost all universities teaching Hindi, Acharya Shukla's *Itihas* is the most highly esteemed of all the histories of Hindi literature till date.

In the preface to the first edition of the *Hindi sahitya ka itihas*, Acharya Shukla dwelt at length on the reasons for his project to write it. Ever since the higher teaching of Hindi became a part of University curriculum everywhere, both the students and teachers have been feeling the intense need of a systematic history of Hindi literature. A genuine study of the history of literature appeared to be impossible without a thorough classification, division and rational description of the substantial changes that manifested themselves through the mental attitudes of our educated classes from time to time. Various influences which resulted in the branching of the stream of literature into different channels were noted by him five or six years ago for the benefit of his students. In these notes the had tried to work out a basic infrastructure of the developing literary trends and temporal division vis-a-vis the changing mental attitudes of the educated classes according to the changing time and environs. He had categorised them with respect to the period of Hindi literary history vis-a-vis

various off-shoots of creative thought. Although the material he needed to write the history of Hindi literature could not be collected during the intervening period, he tried to accomplish the task on the strength of whatever basic material he could lay his hands on.

The most prominent place was given to the period division in the scheme of things adopted by Acharya Shukla in compiling his history. The basic factor on which he depended in this period-division is the predominance of one type of compositions in a particular period. The other factor is the fame and popularity of the works of a particular period. These were the two basic factors on the strength of which he had named the four periods of his history by four different names. The 'adi kal' or the early period was so replete with heroic and chivalrous works that it was designated as the 'virgatha kal' by him. The first phase of mediaeval period of our literary history abounded in devotional compositions and hence it was termed 'bhakti kal'. The second phase of the period was designated as the 'ritikal' due to abundance of 'riti' poetry. All works composed after 1850 were placed in the 'adhunik kal' or the modern period. Broadly speaking he gave four different names to the four periods on the basis of different trends of literature that manifested themeselves. 'Virgatha kal' was again divided into two categories; 'aprabhamsha kavya' and 'desh-bhasha kavya'. Likewise the 'bhakti kal' poetry was first divided into two parts; 'nirguna stream' and the 'sagun stream'. Nirgun stream again bifurcated into two channels, viz. 'Jnanashrayi shakha' and 'prem marg (Sufi) shakha'. Similarly, the sagun stream, further branched out into two channels according to the deity they aspired to adore: 'Rama–bhakti shakha' and the 'Krishna bhakti shakha'. There were poets who composed poems in adoration of God with full theistic reverence but were not wedded to any particular sect of worship. They were also placed in 'bhakti kal' under the sub-head 'miscellaneous compositions.'

The later mediaeval period has been designated as riti kal. This period extends from 1643 to 1843. After a detailed discussion of the general characteristics of the 'riti' poets, he dwells on their diction and style, rasa, rhetorics and prosody, in adequate detail. In this period also sprang up some poets who, keeping away from the general convention, freely composed their poems in an altogether different strain. They too have been placed in the same period under the title 'riti mukta kavi', the convention-free poets.

Acharya Shukla reckoned the advent of the 'adhunik kal' or the 'modern period' by the birth and growth of Hindi prose. This section covers the history of literature from 1843 to 1940. He commenced the discussion on the period with prose. First he gives a brief account of the prose as it existed earlier and then goes on to discuss the modern prose and prominent prose writers through an analysis of their prose styles. This whole period is covered under three distinct phases. In the first phase, he studies the prose-writers of the Bharatendu era and discusses the factors that helped the cause of the advancement and propagation of prose. In the second phase the origin and development of different prose genres is discussed. In the third phase, he undertakes an in-depth critical study of the modern genres of prose writing.

The second chapter of the modern period deals with poetry. This too is studied under three distinct phases. The first phase accounts for the study of Bharatendu and his contemporaries along with their works. The second phase discusses the poets and poetic works composed during the supremacy of Mahavir Prasad Dwivedi. Modern poets and their poetic works are briefly accounted for in the third phase. Thus this history written in about 700 pages stands as a monumental work without a challenge for the last 55 years as an authentic work of undisputed supremacy.

While discussing the salient characteristics of this history we must also take into account Acharya Shukla's view of history writing. "Every country's literature", he says, "is the permanent reflection of its people's ethos. A close scrutiny of the tradition of this popular ethos and establishing a correlation between this and the literary tradition is what the history of literature aspires to achieve. Along with the people's ethos, the author also takes into account the political, social, communal and religious circumstances, and while classifying literary trends these factors have been given due weightage."

In the 'Kavi vratta sangraha', biographical notes on the poets, which form a part of the work, the author has drawn from the *Misra bandhu vinod and The Modern Vernacular Literature of Hindustan* by Grierson. *Misra bandhu vinod'* enlists 1491 poets with introductory notes on each whereas Grierson's work accounts for 951 poets. Acharya Shukla's history does not contain detailed analysis of various poets but, being a critic himself, he could not keep away altogether from his analysis of some of them. He evaluates the poets and their works according to his own firm poetic norms. The ultimate touchstone he makes use of for the appreciation of the poets is public good and public welfare. His emphasis has been on the trends of the particular period and on the depth of feeling and sensibility of the poet, on the social norms he believes in and on our social traditions.

During the process of literary discussion, he, at times, also speaks of philosophical doctrines and tenets. Third trend is more clearly discernible in his discussion on the poetry of the 'bhakti' era. Having accepted evolutionism and objectivity, he believes poetry also to be a part of the evolutionary process. According to him, the history of Hindi literature, is an ever flowing stream. The 'rasa siddhant', or theory of rasa has also been operative in his critical assessment of the poets. The comparative study of

the epic and lyrical poetry, capacity to identify the most touching parts of a work, elegance of the language, sources of collecting the material, the poet's originality, the impact of the composition on the reader's mind—all these factors received due attention of Acharya Shukla in his literary history. A special feature of this history is that it tries to unfold the national and social character in the context of literature.

A weak point of this history is its introduction to the poetry of the modern period. Although Shukla's work encompasses poetry written upto 1938, it must be said that he has not been able to write a detailed analysis and appreciation of the poets of the new stream till then. A Punjabi version of the history had also been published and the eight page critical analysis of the new stream poets was later transferred verbatim into this history. That is why the analysis of the new poets does not conform to the otherwise high standard of the work.

During the past fifty years, there have been numerous attempts at writing the history of Hindi literature. There is a long list of small or big works on the subject, including the *Hindi sahitya ka vrihat itihas* published in 16 volumes by Nagari Pracharini Sabha. But there is no history till date which could replace this one. This fact in itself is evidence enough of the inherent worth and authenticity of the work.

Vi.S.

HINDI SAHITYA KI BHUMIKA (Hindi) was written by Acharya Hazari Prasad Dwivedi in 1940 to draw the attention of the Hindi reader towards the basic materials required to compile the history of Hindi literature. On its publication, the reader's attention was focussed on such questions as were differently treated in the various histories of Hindi literature. Dwivedi's keen awareness regarding literary history was recognised by the Hindi literary world for the first time through this publication. Soon it became a focus of many thought-provoking issues. Till date if has gone into eight editions.

The *Hindi sahitya ki bhumika* consists of eight chapters. Dwivedi has tried to correlate the growth of Hindi literature with the essential growth of Indian thought. The development of the 'Sant mat' has been visualised in its relationship with the tradition of devotion and Indian philosophy. Rejecting the influence of any political pressures or terror, he visualises the sentiment of devotion as manifested in the medieval poets to be the continuation of the devotional stream of the Vedic literature. The contribution of the medieval masters has been recognised as a significant factor that helped the growth of devotional tradition. The doctrines and general beliefs of mediaeval saints and devotees, too, were in tune with the tradition of Indian thought. The devotional poetry of the medieval period, thus, reflects Indian philosophy of life in its essence. The author also gives a general introduction to the prominent poets of the bhakti era as also to the general poetic trends of the riti era.

There is an important appendix to the book. It is meant, as a matter of fact, to highlight the close relationship between Sanskrit and Hindi. Dwivedi has tried to arouse in the Hindi-reader an awareness of this rich tradition of Sanskrit literature. Compiling poetic traditions, motifs, erotic descriptions, flora, ornamental pieces, etc. that find mention in various forms in Sanskrit literature, this book makes an endeavour to view literature, culture, society, thought, etc. as one whole and as part of the incessant flow of Indian tradition. This work provided the historians of Hindi literature with ample relevant material and cultural contexts and it has been put to a very profitable use by scholars and historians of Hindi literature.

Vi.S.

HINDU MELA (Bengali) was organised with the aim 'to spread fraternity among the natives and to promote upliftment of the country by the people themselves'. The first 'Mela' or congregation was held in 1867 on the last day of the Bengali year 1273 at the Belgachia Villa, Calcutta. First three melas were held on the last day of the month of Chaitra, the last month of the Bengali calendar. Hence it was also called 'Chaitra Mela'. The main planner was Rajnarayan Basu. It was organised with the patronage of Debendranath Tagore, father of Rabindranath, and Ganendranath Tagore. Nabagopal Mitra, editor of the *National Paper* (first published in 1865) and Rajnarayan Basu, a leader of the Brahmo Samaj were the chief organizers. The mela owed much to the Tagore family of Jorasanko, Calcutta. Ganendranath Tagore was the Secretary and Nabagopal Mitra was the Assistant Secretary of the mela for the first three years (1867-1869). After the untimely death of Ganendranath (1869), Dwijendranath Tagore became the Secretary, worked in this capacity for four years (1870-1873) and presided over the eighth (1874) and tenth (1876) annual conferences.

The main planner Rajnarayan Basu wrote about the origin of the mela:

"I wrote and published a booklet Prospectus of a Society for the promotion of national feeling among the educated natives of Bengal in 1866. Inspired by this booklet my friend Nabagopal Mitra has founded the Hindu Mela and Jatiya Sabha." (Preface to his *Vividha prabandha*, Vol, I, 1882).

In the annual report at the second congregation of the Hindu Mela (1878), Ganendranath Tagore and Nabagopal Mitra laid down sixfold objectives. In brief they are:

(i) Establishment of a general council to promote fraternity among the natives and upliftment of the country. (ii) Preparation of an annual report containing the upliftment of the Hindus to be placed before yearly

congregation. (iii) Promotion of native education and support to those who are engaged in it. (iv) Exhibition of arts and crafts of all districts, to be collected from the different strata of the society and distribution of prizes to craftsmen. (v) Promotion of and support to the artists in the field of music and distribution of prizes to them. (vi) Promotion of wrestling and support to the wrestlers, distribution of prizes to them and promotion of physical exercise among the natives.

Six committees were formed with the leaders of the Hindu society for the proper execution of these six objectives.

Tagore family was intimately connected with the Hindu Mela. Three elder brothers of Rabindranath—Dwijendranath, Satyendranath and Jyotirindranath—had joined it. The other patrons were Debendranath Mullick, Manomohan Basu, Sisirkumar Ghosh, Mahendrachandra Nandy and Sundarimohan Das.

The National Movement of India had its origin in the Hindu Mela. Ganendranath, Satyendranath and Rabindranath composed a few patriotic songs and poems which were first sung and recited in the Hindu Mela. 'Mile sab Bharat santan' composed by Satyendranath and 'Lajjay Bharat-jash gaibo ki kore' composed by Ganendranath were first sung in the second congregation (1886). Young Rabindranath recited two pariotic poems—'Hindumelay upahar' (in the ninth congregation held at Parsibagan in 1875) and another poem on the 'Durbar of Delhi' (in the eleventh congregation held in 1877).

The Indian Daily News published the following piece of news item on the first public appearance of Rabindranath:

"The Ninth Anniversary of the Hindoo mela was opened at 4 p.m. on Thursday, the 11th instant, at the well-known Parseebagan on the Circular Road, by Rajah Kamal Krishna Bahadoor, the President of the National Society...

"Baboo Rabindranath Tagore, the youngest son of Baboo Debendranath Tagore, a handsome lad of some 15, had composed a Bengali poem on Bharat (India) which he delivered from memory; the suavity of his tone much pleased his audience." (February 15, 1875 issue).

Hindu Mela (1867) was the precursor of the Indian National Congress (1885).

A.M.

HINGAMIRE, BUDDANNA (Kannada; b. 1933) is a Reader in Kannada at the Institute of Kannada Studies of the Karnataka University, Dharwad. He is also a poet, critic and translator. Apart from his doctorate in Kannada, Hingamire has acquired a master's degree in Russian. His doctoral thesis is a *Comparative Study of Elegiac Poems in Kannada, English and Sanskrit*. His *Hosa kavya hosa dikku* is a critique of modern developments in Kannada and includes analytical studies of poets like Gokak, Adiga, Narasimha Swami and Ramachandra Sharma. But his unique contribution lies in the field of his translation from the Russian. His Kannada renderings of forty-one poems of Pushkin from original Russian won the Soviet Land Award. Apart from representative poems of fourteen Russian poets, he has made available to the Kannada reader anthologies of Ukranian and Bylorussian poems. Among several works he has edited should be mentioned the *Felicitation Volume* in honour of D.R. Bendre. His works in the sphere of translation from Russian has over-shadowed his own original poetic output which figures in four collections. Hingamire was honoured by the State Sahitya Academy in 1976 for his critical work on modern Kannada poetry. Besides a Pushkin play translated from Russian, he has to his credit three plays of his own. His thesis on elegy displays keen insight and an original approach to the study of that form in Kannada.

V.M.I.

HINGORANI, AMARLAL (Sindhi; b. 1907, d. 1956), a lawyer by profession, distinguished himself as a short story writer. Besides law, Hingorani obtanied his B.A. degree with honours in English literature.

In 1930 appeared his masterpiece 'Ado Abdur Rahman' (Brother Abdur Rahman) in his own magazine *Phulwari*. It reappeared in 1947 in *Saqi*. It has been acclaimed as one of the world's best short stories. In recognition, it was published by the UNESCO in 1954 and the Sahitya Akademi also included it in its volume of *Contemporary Indian Short Stories* in 1959.

Prior to the partition, one of his beautiful stories 'Ranjhua sandi ramza' relating to an old man of free thought, had appeared in Sindh's literary magazine *Mehran* (1946). He did not survive for long after the partition. Some of his other stories are 'Ram ain Rahim', 'Likhiyo keena tario' (Inexorable fate).

Hingorani's style is racy and simple and like that of his master Lalchand Amardinomal it is also beautifully ornamented with Shah's expressions.

His 'Ado Abdur Rahman' is incorporated repeatedly in Sindhi prose selections, especially those pertaining to college textbooks. It has eclipsed all his other stories and almost outshone all modern short stories in Sindhi.

Being a lawyer by profession, Hingorani had a chance to read people at close quarters. He picked up these people for his characters in the short stories. The author is considered to be a pioneer of modern short story writing in the Sindhi language. Most of his stories are based on realism. He arrived at the Sindhi literary scene in thirties and his last story entitled 'Budhia ji baajha' (Blessings of an old woman) is said to have been written by him in 1954.

The collection of his 12 short stories entitled *Ado*

Abdur Rahman was brought out by Sindhi Times Publications, Bombay in January, 1981.

K.B.A.

HIRANANDANI, POPTI RAMCHAND (Sindhi; b. 1924) was born in an educated Sindhi Amil family. She graduated from Benaras Hindu University and took up teaching as a career. She has recently retired as the Head of the Sindhi Department, K.C. College, Bombay. An author of 27 books on myriad subjects, she started writing at an early age of 16. Her early writings concern her personal experiences. Her commitment to life is total, which is direct and not through the intermediary of or subservient to any beliefs, dogmas or ideologies. Her first novel *Manju* (1950) is a landmark in her literary career. Her collection of short stories *Rangin zamane joon ghamghin kahaniyoon* (Sad tales of colourful era, 1953) established her as a writer of humanistic approach. Her four other collections of short stories *Pukar* (A cry, 1953), *Kali gulab ji, sagar sharab jo* (A rose bud and a cup of wine, 1967), *Moon tokhe piyar kayo* (I loved you, 1975), *Khizan jo daur puro thio* (Autumn is over, 1976) are a high watermark of her creative activity. Some of the stories in these collections have been translated into English, Gujarati, Marathi and Hindi. Her second and third novels are *Hasratun ji turbat* (A grave of desires, 1961) and *Sailab zindagia jo* (The flood of life, 1981). Besides four novels and five collections of short stories, she has six collections of essays: *Hik Pushp, pandhrahan pankhriyun* (A flower with fifteen petals,1962), *Bharat ji istri* (A survey of the status of Indian woman from the vedic period 1963). *Maan chha ahiyan* (Simplified Vedanta, 1965), *Churan, chunkan chit mein*, (1971). Two books on philosophy, collection of poetic-prose, history of literature and a composite autobiography, *Munhinji hayatia ja sona ropa warqa* (The golden and silver leaves of my life, 1981) go to her credit. Her autobiographical work was picked up for the Sahitya Akademi award for the year 1982. She was honoured as an eminent Sindhi writer at the All India Marathi Literary Conference in 1974 and at the All India Women Writers Conference in 1975. Besides, many critical appreciations of her literary pursuits have appeared in *Dharamyug, Eve's Weekly, P.E.N. Journals*, etc. which have depicted her as a very bold woman writer whose writings are a revolt against the traditions in general and traditional hypocrisies in particular.

L.B.

HIREMALLUR ISWARAN (Kannada; b. 1922), a distinguished academician, a social anthropologist of international repute and a writer in Kannada, was born at Hiremallur in Dharward district (Karnataka). He was educated at Lingaraj College, Belgaum, and took his master's degree in Kannada and a doctorate of the Karnataka University for his thesis on the works of the medieval Kannada poet Harihara. After seven years as a lecturer in Kannada at Belgaum and Sholapur, he shifted his interest to the study of Social Anthropology at the Oxford University from where he obtained his B.Litt. later also took D.Litt. from the Leiden University. After a brief stint as Professor of Social Anthropology at the Karnataka University, he migrated to Canada in 1964 and is at present a Professor in the York University.

Though Iswaran is a sociologist by profession, he continues to be what he was at the start, a writer of short stories and essays. He commands a style of prose writing which is simple and strong and capable of communicating feelings and emotions deeply experienced. He is forthright in his thoughts and opinions and this quality is reflected in his writing which is singularly untouched by halflights and hesitations. *Visanimisagalu, Halahala, Rajarani dekho, Shivana butti* and the partly autobioghraphical *Valase hoda Kannadiga* (the story of a Kannada migrant) are some of his published works. His thesis on Harihara has remained an authoritative contribution. The bulk of his writing in English is not inconsiderable. He has conducted research about *Manusmriti* and family life in the western world with special reference to Holland. Apart from eight books he has written in English, he has edited more than fifty. His book *Lingayata dharma, samskriti mattu samaja* (Lingayat faith, culture and society), published in English both in India and abroad, is the first study of its kind from the viewpoint of a sociologist. For well over two decades now he has been the editor of three sociological quarterlies that enjoy an international reputation.

V.M.I.

HIREMATH, R.C. (Kannada; b. 1920) was born at Kurudgi in Dharwad district (Karnataka) of very poor parents, but he rose to be a professor of Kannada at the Karnataka University, then became its Vice-Chancellor and finally a National Professor. He was a keen student of Kannada literature throughout and later he also took up Linguistics. Hiremath built up the Kannada Department of the Karnataka University and has been responsible for editing and publishing more than fifty important works mostly pertaining to Virashaiva faith and its teachings. Hiremath is an authority on the medieval poet Raghavanka; he has done extensive research about his favourite poet. Apart from his critical writings about him his original works include two books of verse, *Maunaspandana* and *Samara-dundubhi*, collection of critical essays titled, *Sahitya samasrishti*, and innumerable articles on literary topics contributed to learned periodicals.

A devoted teacher of his subject and an exacting steward of research, he has guided more than forty

students for their doctorate. He visited the United States twice, once with a senior fellowship of the Rockfeller Foundation (1958) and again as a Visiting Professor of Linguistics (1965). Presidentship of the All-India Dravadian Languages Conference at Waltair (1976) and directorship of the International Institute of Dravidian Languages at Trivandrum are among the distinctions that have come his way. The quite, unassuming scholar was honoured by the State Sahitya Academy for his services to Kannada language and literature in 1970.

V.M.I.

HIRIYANNA, M. (English; b. 1871, d. 1950), noted Sanskrit scholar, critic, and exponent of Indian philosophy and aesthetics, he had his education at Mysore and Madras. He had served as a teacher (1896-1907) and Head Master (1907-12) in Government Normal School before he joined Maharaja's College as Lecturer in Sanskrit in 1912, and was Professor from 1917 to 1927. After retirement, he continued to be active till the very end, engaging himself arduously in the tasks of scholarship and literary criticism. He brought out meritorious editions of Sanskrit classics including Advaita works like *Naishkarmya siddhi, Ishta siddhi* and *Vedanta sara*; and numerous were his learned contributions which have been posthumously collected and published. His *Outlines of Indian Philosophy* (London, 1932) remains the standard single-volume work on the subject. Well-proportioned, clearly written and uniformly illuminating, it presents Indian philosophy as the history of the ways in which the orthodox (vedic and upanishadic) and heterodox (Non-vedic) traditions have acted and reacted upon each other, giving rise to different schools of thought and finding their glorious consummation in Vedanta. He interprets the *Gita* as advocating the golden mean between action and contemplation, 'pravritti' and nivritti': not renunciation of action, but renunciation in action. Jainism is described as a theological mean between Brahmanism and Buddhism. With his wide-ranging knowledge of Indian and western thought, Hiriyanna draws comparisions where valid and helpful, thus giving Indian philosophy its rightful place in the map of world philosophy. In the posthumously collected volume, *Art Experience* (Mysore, 1954), Hiriyanna attempts a succinct and lucid accounts of Indian aesthetics. Art experience could be a foretaste of 'moksha' 'rasanubhava' of 'Brahmanubhava'. Art may indeed be viewed as the layman's yoga, and the true 'rasika' is rather akin to the 'jivanmukta'. Hiriyanna was cast in the heroic mould of the traditional Acharya, and he carried his vast learning with commendable humility. He was one of the towering Sanskrit scholars of his time, and he was fittingly crowned 'Samskrita-Seva-Dhurina' by the Madras Sanskrit Academy,. His other important works are: *Essentials of Indian Philosophy* (London, 1949); *Quest after Perfection* (Mysore, 1952); *Indian Philosophical Studies* (2 Vols., Mysore, 1957 and 1972); *Reviews* (Mysore, 1970).

BIBLIOGRAPHY: Professor M. Hiriyanna Commemorataion Volume (Mysore, 1950); *Professor M. Hiriyanna Birth Centenary Commemoration Volume* (Mysore, 1972).

K.R.S.I.

HITA SUCHANI(Telugu) is written by Swamineni Muddu Narasimham Naidu. It is a work of distinction. It is a collection of eight essays written in lucid spoken Telugu. Each of the essays is called a 'prameya'. The eight prameyas are: (1) Vidya prameya (An essay on education), (2) Vaidya prameya, (An essay on medical science), (3) Suvarna prameya (an essay on wealth), (4) Manushyetara jantu Samjna prameya (An essay on non-humans), (5) Rakshah prabhriti prameya (An essay on the police), (6) Mantra prameya (An essay on mantra), (7) Prarokshajnana prameya (An essay on emperical knowledge, etc), (8) Vivaha prameya (An essay on marriage). The title speaks of the contents. Large and liberal ideas are scattered throughout these essays. They are Baconian in their wisdom.

BIOLIOGRAPHY: Gidugu Ramamurty Pantulu (ed), *Gadya chintamani* (part I, Madras, 1933).

G.Sr.

HITAHARIVANSHA (Hindi; b. 1502, d. 1552), the founder of the Radhavallabh sect, was born in Vaad village, near Mathura. His father originally belonged to Devband (U.P.). Harivansha was born while his parents, on a pilgrimage, were undertaking the usual circumambulation of the Vrajbhumi. After his birth, they returned to Devband and devoted themselves to the worship of Radha-Krishna. They inspired their son, too, to take the path of worship. The child Harivansha's mind became so deeply absorbed in his spiritual pursuit that, renouncing his health and home, he devoted himself, exclusively to the worship of his chosen deity, Radha. Observing their son's ascetic bent of mind, they arranged his marriage. The wedlock begot him a son and three daughters.

After his parents' death in 1533 Hitaharivansha became completely disillusioned with worldly pursuits and he left for Vrindavan for good. He was then just 32 years old. Enamoured of his handsome personality, his gentle demeanour and amiable qualities, all inhabitants of the area began to adore him as an incarnation of the 'Divine Flute' (of Lord Krishna). He acquired immense popularity in the area.

Departing from the age-old traditional ritual practices of worship, Hitaharivansha transformed it into a new technique wherein devotion to Radha occupied the most

prominent place. In his pattern of worship, it is not necessary to observe fasts to undertake pilgrimages or to perform ritual practices. Even 'navadha bhakti' does not form an essential component thereof. He introduced the element of pure devotion in the perennial service of the deity and named his sect as 'Radhavallabh sect'. He even devised a separate and distinct style of 'ashta yam' worship or 'day and night worship' of the deity in his own pattern. Thus Radhavallabh sect became an independent sect of Krishna-worship in the Vraj and owing to the predominance of the element of love (Hitatatva), its sweet pleasantness attained a fascinating quality and acquired a universal appeal.

Hitaharivansha composed poems both in Hindi and Sanskrit. *'Radharasasudhanidhi'* comprises his superbly graceful lyrical compositions in Sanskrit His *Yamunashtak* contains eight 'shlokas' of eulogistic composition wherein he has sung the glory and greatness of Yamuna. *Hita chaurasi* is a unique collection of 84 'padas' of poetic excellence wherein he underlines all the varied facets and aspects of Radha-Krishna bhakti. Hitaharivansha accords foremost importance to poetic grace which his compositions profusely demonstrate.

Vi.S.

HITOPADESHA (Sanskrit, 14th century) is a book of fables by Narayana. The author was patronized by Dhavalachandra. A manuscript of the work got from Nepal is dated 1378 which gives the lower limit to the date of the work.

The *Hitopadesha* is a later work based on the *Panchatantra* on the same model, incorporating about half of the text including the verses and prose passages. Instead of the five books of the *Panchatantra*, *Hitopadesha* has only four: *Mitralabha* (Aquisition of friends), *Suhridheda,* (Splitting of friends), *Sandhi* (Peace) and *Vigraha* (War). Book IV contains stories found in other parts of the *Panchatantra*. Book IV of *Panchatantra* is omitted completely. The work is a simpler recast of the *Panchantra* and has been very popular in India. The title *Hitopadhesha* (Instruction in what is beneficial) shows the aim of the work. It is also intended to impart instruction in Sanskrit, cleverness in speech and skill in politics through the medium of simple stories. Some of the verses seem to be by Narayana himself.

K.K.R.

HIYALI (Rajasthani) is a broad term having many synonyms with a slight difference in the construction of some of them. 'Paheli', 'adi' and 'bujha' are exact synonyms, while 'gudha', 'guru-chela samvada', 'kahamukarani', etc. differ slightly in the form and content, the essence, however, being the same. The hiyalis (riddles) may consist of one line, a couplet or any other form. There is no restriction as to the form. Scholars have classified the hiyalis under different heads. Though there are some differing views, the classification may be broadly taken as related to the following: Living beings (animals, birds and insects—each dealing with the aspects of the shape and form, habits and actions of the being concerned); Food (sweets, routine food including milk, vegetables, etc. and fruits, dry and fresh); Nature (sun, moon, stars, days of week, sky, seas, earth, rains, trees, plants, flowers, etc.); Household articles (miscellaneous items of daily use in a rural based family); Agriculture (tools and crops); Industries (pottery, cloth-weaving, cotton carding, blacksmithy, etc.); Embellishments and ornaments (nose; ring-comb, myrtle, bangles, bodice, collyrium, etc.); Limbs of the body (mouth, tongue, teeth, nose, thumb, fingers, breast, etc.); Arms and weapons (sword, dagger, knife, guns, matchlock, bow and arrow, etc.); Entertainment (indoor games, stringed instruments, drums, kites, etc.); Mind, organs and mental actions (sleep, favour, honour, shame, waiting; etc.); Social relationship (mother-daughter, mother-in-law, nephew-uncle, etc.); Gods and Goddesses (epic gods); Marriage and other ceremonies (binding of the groom, musical, riddles, questions, etc.).

Manohar Sharma, Pratapsingha Naruka and Saubhagyasingha Shekhawat have written on them. The first two scholars have also published a few hundred riddles each alongwith their articles referred to above. The oldest specimen of hiyali traced out so far pertains to the 14th century and there is a sufficiently big number of these written by the Jainas during the period from 14th to 19th centuries. The hiyalis (6 in all) written by Kavi Depala of 15th century are fine examples of riddles pertaining to the spiritual field. Some of the later writers of hiyalis are Samayasundara (16th-17th century, *Prachin kaviyon ki rup-parampara*, Dharmavardhana (*Dharmavardhana granthavali*, Bikaner, 1960). The poet has given specimens of more than one variety, such as question and answer, drishtikuta and alphabet charts for tracing correct wordings. Samasya is also one such form of which dozens of specimens have been given on pages 121-134 and 384-392; Janasara (18th-19th century *Jnanasara granthavali*, Bikaner, 1953). His *Gudha nihala Bavani* in this collection is in the style of questions only with answers mentioned separately. Some more poets who have written hiyalis are Bhandari Vachau, Mantri Dharasingha, Somasundara Suri Punja, Merumandira and Pithala. But the genre is essentially of folk literature. That is why the hiyalis are found in hundreds of numbers in the folk literature. The occasions when the hyalis are used are when children sit at ease with the elederly ladies of the family to listen to the tales etc., or when the bridegroom meets the womenfolk in the interior of the bride's place, just after marriage and regularly thereafter from time to

time as an honoured guest, or when the husband and wife meet and entertain themselves, when the elderly persons sit around the fire in cold weather, etc. A collection of 404 riddles was published under the name of *Adi sangraha* by Ayodhyaprasad Sharma at Bikaner in about 1935.

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Raw. S.

HOMVATI DEVI (Hindi; b.1902, d. 1951) who lived in Meerut all her life, led a very active literary life almost till her end and provided efficient leadership to the literary activity of the town. Though temperamentally a low-profile personality, she was gifted with a rare organisational skill and sincerity of purpose which enabled her to lead the All-India movement of the Hindi Parishad.

Homvati chose poetry and short story as the media of literary expression of the experiences of her sensitive mind. Poetic expression in her case was limited to lyrical compositions only. Though a short story writer, she did not take to writing long narrative or episodical poetry. She published two collections of poems titled *Vagad* (1936) and *Arghya* (1939). A sense of deep compassion permeates all her poems. Her sense of compassion was further reinforced through the impact of the vicissitude she had to contend with, the trials and tribulations she had to face in her life. This sense of compassion, which had become an integral part of her being, got naturally and effortlessly transferred into her poetic self-expression. It is the basic emotion which finds expression in homely style through the medium of plain and simple 'chhayavad' metres. Being absolutely simple in conception, it is free of all ornamental devices and decoration of imagery. No mystical haziness or silken unearthliness for her. It is simple and forthright self-expression without encumbrances but, of course, with womanly grace and discipline.

Homvati attracted more notice and achieved greater success as a short story writer than as a poet.She published four-collections of short stories titled *Visarga* (1939), *Dharohar* (1946), *Swapnabhang* (1948) and *Apna ghar* (1950). Though we find a slight under-current of melancholia in all her writings, yet we find a greater degree of variety in her short stories than in her poems. Her stories give a remarkable and touching portrayal of the joys and sorrows, trials and tribulations, likes and dislikes, conflicts and compromises of the middle-class life of our society. In fact, Homvati possessed the richness of emotional experience coupled with a world-view based on the varied fare of life that gives greater authority to her short story.

In a literary sphere where women are but few and far between, Homvati Devi carved a significant niche for herself.

Ma.C

HONAJI BALA (Marathi; b. 1754, d. 1844), a popular and renowned Marathi bard, was a milkman by profession. His grandfather was also a bard. The times were favourable for artistic development and he won public acclaim very quickly. A friend, Bala Karanjikar used to sing his songs. Hence he called himself 'Honaji Bala'.

Sawai Madhavrao patronised him. He used to perform 'tamashas' during the five days of the festival of Shimaga (Holi) near Shaniwarwada at Pune. He used to get an annual honorarium worth Rs. 300/. He had kept his trophies and instruments in Trinbakji Dengale's house. The Britishers confiscated Dengale's property and with it Honaji lost whatever he had kept in that house. His last days were spent at Varodara when the British Raj began. The Varodara prince used to pay him Rs. 200/ annually. He never sang the high-toned 'lavanis' in tamasha arenas.

Mutual enmity brought about his murder which took place in a jungle near Pune. His famous morning song 'Ghanashyam sundara' made him immortal.

His ballads did not click. He wrote only 3-4 ballads. His mental makeup was favourable for lavani writing. Sawai Madhavrao made him recite two of the ballads in his court.

He revolutionised the composition of the lavani. He was the first to set the lavanis to the tunes of classical ragas and converted the tamasha into a musical concert. He was a musician with rare imaginative power. His diction, metre and style were superb. These lavanis covered a wide range of feelings from sensual love to the pathos of the life of a childless woman. Analysis of a woman's mind, accurate descriptions, dynamic flow of rhythmical diction, apt figures of speech gave a rare and fascinating beauty to his poems. He knew the power of true love and fidelity, although some lavanis praise only the sensuous.

Some of the lavanis are born of his intense love for nature. These songs are known for their dramatic quality. The song 'Ghanashyam sundara' is classed amongst the very best pieces of bhupali songs ever composed. His mythological poems deal with the water games of the gopis, Draupadi's insult, the rebirth of Ahalya, love between Shiva and Parvati, etc. These poems throw light on his pious mind, his firm faith in God, his love for nature and keen observation of other worldly things. He also wrote a Hindi lavani on the life of Gopichand.

His lavanis offer a veritable mixture of pathos, amorous love and peace that passes understanding. He seems to be fascinated by sunrise. Many of the lavanis offer beautiful descriptions of the mornings. His lavani is an artistic and beautiful expression of the idea of sublime love of a great musician.

D.T.B.

HOTA, SATAKADI (Oriya; b. 1929) was born at Jagannath Khunta, in the district of Mayurbhanj, in

northern Orissa. His early education was at Baripada, the district headquarter town of Mayurbhanja, after which he shifted to Puri and Cuttack to complete his education. In 1954 he joined Indian Railway Traffic Service, in the course of which he was posted in many places. Currently he is working in Calcutta, as the Additional. General Manager of South Eastern Railways. Always interested in social service Hota is associated with a large number of social and cultural institutions and has acquired a rich and varied experience about life. All these have enriched his creative life, and have, distinguished him as a man of letters. Hota started his literary career by writing poems. Mostly rhymed pieces on traditional themes, these were collected in 1966 in a book entitled *Madhuchhanda* (Sweetly rhymed). But he gave up poetry and began writing stories from 1972, and so for published 12 story-collections (a total of about 180 stories). They are *Phular gotie surabhi* (The fragrance of flower, 1977), *Sonitar swapna* (The dreams of blood, 1977), *Begam saheba* (1978), *Kiriburu kanya* (The daughter of Kiriburu, 1980), *Mahasnana* (The holy bathing, 1981), *Sayanar shobha* (The beauty of afternoon, 1982), *Madhulagna* (The sweet moment, 1982), *Jagannathanka hasa* (The laughter of Jagannatha, 1982), *Asatark muhurta* (Unguarded moment, 1982), *Nilachalaku rasta* (The road to Nilachala, 1982), *Nangala raja* (The naked king, 1983) and *Mo galpar nayak* (The hero of my stories, 1984).

The stories portray the complexities and varieties of life, with reference to the general decay in values and morality and man's increasing condition of loneliness and helplessness. They have, at the same time, strong social content, and often the stand is against social narrowness and for liberality and openness of mind. On the whole, while providing a vivid and intelligent document of contemporary Oriya life, they portray the modern man's predicament, particularly his restlessness and uncertainty as well as his desire to rise beyond pettiness to a benign wholesome life.

In addition to story-collections, Hota has 6 novels. They are: *Byakula hridaya* (Wearied heart, 1966), *Swapna sinli* (The dream moss, 1968), *Ete swapna, ete aloka* (So many dreams and so much light, 1976), *Anek diganta* (Many horizons, 1981), *Ashanta aranya* (Restless forest, 1984) and *Shatabdira sosha* (The thirst of century, 1986). The novels have strong social content, dealing with burning social problems, such as, unemployment and exploitation in the name of class struggle (*Ete swapna*), evils of dowry (*Shatabdira sosha*), village reconstruction and loss of morality in the aristocratic families, etc. Particularly *Ashanta aranya* deals with the changing life of the tribals in the north of Orissa and portrays their hopes, agonies and suffering. The novels have a wide canvas, and they portray a cross-section of society and social characters. As in stories, here too, the assessment is often incisive, but always with a view to improving the lot of man not only as a social person but also as a sentient being responsible for a better living.

Hota is an essayist too. He has written more than 100 essays which have been published at different times in different journals and newspapers. They generally deal with contemporary social issues and problems, social reconstruction and defence of values and culture.

Ja.M.

HRIDAYESHVARI (Telugu) of Tallavajhula Shivashankara Sastry, who in his later life became a sanyasi and came to be known as Shivashankara Swami, is one of the finest poems of the modern period. Written in the first half of the 20th century, the poem expresses the love and adoration of the poet for Lakshmi, the heroine. The hero who is no other than the poet himself, falls in love with Lakshmi and offers to marry her. At first, she reciprocates his love, but later rejects the offer, much against her wishes when circumstances turn unfavourable to her. This sudden turn of events brings about frustration in the mind of the poet, who laments over his misfortune.

The poem is divided into nine cantos and each one of them excellently brings about the intensity of the poet's love for Lakshmi, the heroine, who is a great scholar in Sanskrit, Hindi and English. Addressing her the poet says: "I don't remember how many times I embraced you, when you analysed and rendered the meaning of the most difficult passages of *Sriramacharitamanas*, when we were reading it together."

Poets of several Indian languages who were in their prime of life in the twenties and the thirties of this century were very much attracted by the English Romantic Movement. In Telugu too, poets like Rayaprolu Subbarao, Visvanatha Satyanarayana, Devulapalli Krishna Sastry and several others contributed a lot to the growth of the Romantic Movement in Telugu poetry, which came to be known as 'bhava kavitva'. Shivashankara Sastry, who was then the president of Navya Sahit Samiti took upon his shoulders the responsibility of popularising this new school. Several poetical works, all belonging to the bhava kavitva movement, were published during that period and *Hridayeshvari* being one of the earliest publications, occupies an important place among them. The greatest of the living Telugu poets, Sri Sri, has openly acknowledged many a time that *Hridayeshvari* was the work he liked during those days.

Critics opine that the death of the poet's wife in 1924, changed the course of his later life. It even brought about a sea-change in the attitude of the poet not only towards life, but towards poetry as well. Chronologically, *Hridayeshvari* is the first among the series of poems written after this change came over the mind of the poet. Bhava kavitva in Telugu has many branches of which love poetry is one and *Hridayeshvari* being one of the earliest love

poems, inspired many a young poet then. Love poems published during this period are of two types. While some poets described love in general, others chose to be subjective ('atmashraya') in their approach to poetry. A critical study of the book reveals that the poet has succeeded in conveying sublime thoughts through simple words and that his choice of 'theta giti', 'ataveladi' and 'mutyalasaralu' is most appropriate for this purpose.

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S.J.S.

HUILGOL NARAYAN RAO (Kannada; b. 1884, d. 1971), a noted social playwright in the modern Kannada literature, was better known as the poet who composed the celebrated national anthem of the Karnataka State, viz. "Udayavagali namma cheluva Kannada nadu" (May our beautiful Kannada State arise) which heralded the birth of a new state of Karnataka. This song came into vogue, especially in the north Karnataka districts, since 1924 when the All India Congress session held at Belgaum under the Presidentship of Mahatma Gandhi, gave recognition to the song as the national anthem of the Kannada land. A graduate of the Bombay University (1907) with Sanskrit and English, he started his career as a teacher in the Victoria High School, Dharwad. 'Kannadammana sthiti' (Plight of the mother Karnataka, 1908) was his first poem, throwing light on his patriotic heart for his motherland. With LL.B degree which he secured from the Bombay Law School in 1911, he started practising law at Gadag. A born dramatist, Narayan Rao inspired and produced social plays which ushered in a new spirit and life on the Kannada theatre. He formed a group of amateurs out of the 'Young Mens' Football Club, of which he was the founder and made several experiments in the theme, technique and production of the Kannada drama. Of his several plays the three, viz. *Stridharmarahasya* (Secret of feminine righteousness, 1919), *Shikshana shambharama* (Parade of education, 1920) and *Patitoddhara* (Uplift of the downtrodden, 1923), reflecting contemporary social life, were a thumping success on the north Karnataka stage during the times. He is said to have composed a hundred devotional songs called 'devaranamas' on the traditional pattern of the songs of the Haridasas of Karnataka. In recognition of his literary service, he was honoured with the Presidentship of the Kavigoshti (Poets meet) of the Dharwad District Sahitya Sammelan and with the Presidentship of the Bijapur District Sahitya Sammelan.

Many of Narayan Rao's works are unpublished. His published works include *Vajjra mukuta* (Diamond crown, 1910), *Premarjuna* (Arjuna's loveaffair, 1912), *Kanakavilasa* (1913), *Mohalahari* (Waves of delusion, 1914), *Ajnata vasa* (Incognite in exile, 1915), *Prema vijaya* (Victory of love, 1916), *Ramakumara* (1918), *Bharatasandhana* (1918), *Vidyaranya* (1921), *Uttaragograhana* (1922).

S.R.M.

HUKMICHANDA KHIDIYO (Rajasthani) occupies the foremost position among the Dingal composers of 'gita' (commemorative songs). Over 60 songs and three 'visani metres, dealing with heroes, important events and other subects, composed by the poet, have come to light so far. Drawing inferences from the heroes of his songs, and thus knowing of the periods in which they lived, the poet's own period may be safely counted from 1743 to 1803. His writings also reveal that he had connections with the erstwhile states of Kisanagarh, Shahapura, Bundi and lastly with Jaipur. He was enrolled as a court poet by Maharaja Madhava Sigha I (1727-1768) of Jaipur when the latter ascended the throne in 1751. Madhava Singha bestowed the village Banediya upon him which lay in Malpura region. Heroism stands personified in his songs. They are standard to the very core and can be taken as the best specimens of the gitas. They are umparalleled so far as the vocabulary, emotions and the diction are concerned. The critics of poetry have branded his gitas as children of the legendary Garuda on account of the unsurpassed swiftness of movement. Though a number of great poets have preceded him and appeared later on also, the following popular dictum about his gitas fits him well: "Hukmichanda had already composed what may be called masculine gitas, the rest may now deal with the feminine gitas only."

Traditionally there are 120 varieties of the gitas and the rules of their composition have been enunciated in the books on prosody. The gitas written by Hukmichanda bear the tests well, as applied by the prosodists. That was why the charans always thought it wiser to learn his gitas (songs) by heart. Apart from the heroic element, his songs contains description of noble human values, such as love of the land, love of freedom, loyalty to the master, virtuousness and chastity of women, granting of shelter to refugees, charity and munificence, dutifulness, benevolence and glory of God, etc. His 'nisanis' contain a graphic description of battles fought betweeen the erstwhile states of Jaipur and Alwar. A number of persons on the side of Jaipur find mention of their names in these compostions by which their historical and political significance has been much enhanced. All his poems need a thorough search and the publication of a volume of his complete works should be taken up in right earnest.

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Hi.M.

HUMANISM (Assamese). Assamese literature was apparently influenced by the Romantic revival in England, which rejuvenated the literature with new technique and form. In fact, the temper of the age may be described as poetical, philosophic, and human and imbued with a new creative passion.

When we discuss humanistic literature in Assamese, the name of Chandrakumar Agarwalla (1867-1938) comes first in our mind. In his poetry, we find broad humanism. In recognising the dignity of man, he was perhaps influenced by the philosophy of Comte. Agarwalla's collections of poems are *Pratima* (1914) and *Vin-baragi* (1923). His poem 'Manavbandana' (Defication of man) contains a note of sublimity:

> Man alone is God; man is to be deified
> None else but man,
> Worship him with flowers and offerings
> And sing his glory.

The other poem 'Vin-baragi' (The minstrel) is written on a similar concept, that is, 'man is the roof and crown of all things'. The poet finds glory and excellence in the affection and sympathy of all human beings in the midst of their common woe and sufferings. He wants to transform this earth into a blissful, heavenly abode, sweeping away 'all the filth and dirt' and the inequality among men. For him 'this earth is superior to heaven and is the permanent abode of man.' His Tejimala who was illtreated by her step-mother and was subsequently transformed into a creeper draws our sympathy and affection.

Ambikagiri Raichowdhury (1885-1968), a great Assamese poet, was endowed with democratic enthusiasm for humanity. In his poem 'Moi biplavi moi tandavi', he pinpointed the ills of modern society:

> Lust for status and power,
> Has swallowed up men's humanity, Soul's hunger has been trampled under feet,
> Sex impulses have been exalted,
> They have maddened me.

He not only strives for the Independence of India but also for universal freedom. In the poem 'I am the prince of freedom', he says:

> I am the prince of freedom,
> Shall break the bondage of slavery,
> Remove Himalayan ignorance and bring in light; Reduce to ashes all low and carnal desires;
> And set up my country on a fitting pedestal of peace.

In one of the poems include in *Bedanar ulka* (1964), he says:

> I am no politician, infinite vast humanity
> Vow of service is my symbol.

To him country is God incarnate. So the stream of humanism is flowing in many of his poems with equal vigour and spirit. His collections of poems are *Anubhuti* (1954), Sthapan kar *sthapan kar Desai bhagavan* (1965), etc.

Prasannalal Chowdhury (1902) seeks freedom not only of India, but all the peoples of the world sharing the same fate. In some of the poems included in his collection entitled *Agnimantra* (1952) he delineates the suffering of the working class in general and calls them to unite and rebel.

The polarization of society into capitalists and exploited workers have led many modern poets to focus their attention on the miseries of the working class. The slogans for self-assertion of the working class have become the slogans of many poets, after the thirties of the present century. Assamese poetry of the forties registered a new departure, newer attitudes and expressions in the light of Marxist dialectics. Poets of his category are Bishnu Rabha (1909-69), Hem Barua (1915-77), Abdul Malik (b. 1919), Dhirendranath Dutta (1920-72), Amulya Barua (1922-48), Keshab Mahanta (b. 1925), Birendrakumar Bhattacharya (b. 1927), Ajit Barua (b. 1928), Ram Gogoi (1934), Amalendu Guha, Rabindra Sarkar and others.

Amulya Barua, who died in the prime of his life, wrote poems like 'Besya' 'Kukur', 'Kaila', etc. which are set in a different tune. Hem Barua's 'Bandar' written in 1940 may be called the first modern Assamese poem. His collections of poems are *Man Mayuri* (1956), *Balichanda* (1959), etc. Abdul Malik's collections of poems are *Beduin* (1946) and *Swakhar* (1964). Birendrakumar Bhattacharya's popular poems are 'Fesa', 'Bishnu' Rabha etiya kiman rati', etc. Ram Gogoi's poems spring from self-realization due to natural contact that he has with the vital springs of life. His collection of poems is *Matir swapna* Keshab's Mahanta's collection of poems is *Matir swapna*. Keshab Mahanta's collection of poems is *Amar prithivi* (Immortal earth). In *Luit parar git*, Amalendu Guha sings of the joys of the farmers, labourers and wood-cutters. Hemanga Biswas has also written some poems of which 'Kulakhura', 'Comrade', 'Ratneswar Rabha', 'Meghali ozah', Bishnu Rabha Obhatani', etc., are popular. Thus it will be seen that the dominant notes of their work are capitalist exploitation, class conflict and need for quick change of the order of things.

Humanism may be traced in some Assamese novels as well. Rajanikanta Bardoloi (1867-1984) who had his college education in Calcutta was to some extent influenced by Comte's philosophy. His novels are *Miri jiyari* (1895), *Manomoti* (1900), *Dandowa droh* (1910), *Rangili* (1925), *Nirmal Bhakat* (1925), *Rahdai ligiri* (1932), *Tamreswari mandir* (1936), *Radha Rukmini*, etc. In his

novels we find the novelist's sympathy for characters who suffer either for their own folly or for no fault of their own. His characters, like Satram *(Rangili)*, *Halakanta (Manomoti)*, Dinabandhu and Krishna Dasi (*Rahdai ligiri*) are not princes and nobles; they are mostly humble folks with their joys and sorrows. Bina Barua's (B.K. Barua, 1908-68) social novel *Jivanar batat* (1945) is 'noted for the portrayal of joys and sorrows of the man in the masses and of homely scenes'. In *Seuji poatar kahini* (1958) he has depicted socio-economic life of the tea garden labourers. In his novel *Dawar aru nai* (1955), Jogesh Das (b. 1927) has drawn a graphic portrait of the psycho-social currents of events during the World War II. In his novel *Partipad* (1970), Briendrakumar Bhattacharya has given a good account of the labour movement of Digboi and the people connected with the movement. In technique and manner, Assamese short stories have also undergone some changes after the Second World War. Some of these stories deal with the problems of the middle class, the labourers and the peasants.

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J.N.G.

HUMANISM (Bengali).-When applied to Bengali literature humanism presents an interesting history of growth from a very rudmentary stage in the medieval period to its present and very developed condition in the modern era. The medieval Bengali literature was, by and large, like any other mediavel literature of the world, dominated by religion with its stress on faith in the power of the supernatural agencies and abject surrender to the will of the gods and goddesses supposed to reside in heaven. Other-worldliness was the key-note of this literature. But with the advent of the 'mangalkavyas' on the literary scene of the medieval Bengal there was a noticeable drift from the other-worldliness of the earlier period to the mundane affairs of ordinary men and women with all the sorrows and sufferings they encounter in their lives to eke out a hard daily existence. Although religiosity continued to be the staple of this new kind of literature also in its outer form, what distinguished its features from those of its earlier counterparts was an emphasis on the worldly misery of the common men and women who were expected to accept the cult of worship of the neo-god or goddess (as the case might be) enjoined on them by the poet of given mangalkavya. In this way the poets of *Dharmamangal*, *Chandimangal*, *Manasamangal*, *Kalikamangal* and similar other kavyas brought out in their works a new tone of humanism which has been unknown in the works of the preceding periods. 'Phullara 'baromasya' (Woes of the twelve months) in Kavikankan Mukundaram Chakravarti's *Chandimangal* may be taken as an example. It spoke of the recurring cycle of sorrows and privations through which Phullara had to pass her days throughout a whole year, over-burdened by her daily chores and wants. Or we may take the lament of the rural women in Raigunakar Bharatchandra Ray's *Annadamangal* where they bewailed their lot most piteously for ever being care-worn and grounded by poverty.

The many Bengali versions of the two great epics, the *Ramayana* and the *Mahabharata*, also bore similar sentiments at different points of their narration characterized as they were by a wholly Bengali ethos and values.

The arrival of the British in this country around the beginning of the 18th century or even earlier as merchants and their subsequent occupation of the country as rulers was instrumental in ushering new ideas and new vogues through the medium of their language and literatue. In the context of Bengali literature this happening acted as a watershed so to say between what had gone by before and what was to follow hence. The religiosity of the earlier literature gave place in the new epoch to a definite swing towards a new mode of thought which placed man as the cnetral object of adoration and treated the subject in literature accordingly. Thus in the process was born a new literatue with the stamp of humanism writ large on its brow. Also appeared side by side another new trend, patriotism, hitherto an unknown quality with the Bengali poets but now deemed an essential concomitant to humanism in literature.

The emergence of these two new conepts was inevitable under the circumstances since such an occurrence with the rise of bourgeoisie in a country with the gradual decline of feudalistic forces after the British assumed reins of power over her, was unavoidable. Feudalism remained but in a feebler form and it began to be looked upon as an anachronism in a changed situation. Democratic values began to gain more and more ascendancy with the weakening of the feudalistic social structure and this in its turn gave a great fillip to the forces of humanism and patriotism mentioned above.

Michael Madhusudan Datta (1824-1873) was the first poet of importance to have rung a new note in his poems which extolled humanism in a bold way. When he in his *Maghnadbad kavya* (1861) sympathised with the demon-king Ravana and his son Indrajit in preference to Rama and Lakshmana, the two brothers supposed to have been invested with divine power, he consciously ridiculed the idea of divine intervntion in earthly affairs and openly sided with those who revolted against such an undue reliance on the power above. But the greatest humanist of Bengali literature was undoubtedly Rabindranath Tagore (1861-1941) who sang the praise of man in all his works

with a spirit of ease and gay abandon unseen in other poets. Both his poems and songs are saturated with humansim. His novel *Gora* (1910) which is in the nature of an epic in prose, extols the virtue of international ideals in human relations and abhors casteism, communalism and sectarianism of all sorts. Tagore's devout follower Satyendranath Datta (1882-1922), in one of his poems, sings: "There is a race pervading the whole world and the name of the race is mankind." This line is strongly reminiscent of the famous medieval Vaishnava poet Chandidas who sang: "Above all else man is the supreme reality; there is nothing above him."

On the other hand, the rebel poet Kazi Nazrul Islam (1899-1976) in his long poem named 'Samyabad' (Socialism) sang in a strident voice: "I sing of equality—there is nothing greater or nobler than man." Premendra Mitra (1904) in his *Prathama* (1932) describes himself as the poet of blacksmiths, brassware workers, carpenters and other workers belonging to the lower strata of society. The cue set by Premendra Mitra was later taken up by Sukanta Bhattacharya (1926-48) when he called himself 'the poet of the famine-stricken people'.

There were other poets in the line writing both before and after those mentioned above who can also be said to have touched on the theme of humanism. They are Jatindranath Sengupta, Bishnu De, Bimalchandra Ghosh, Dinesh Das, Subhash Mukhopadhyaya and Birendra Chattopadhyaya.

So far as prose is concerned, streaks of humanism are most prominent in the novels of Bankimchandra Chatterjee and novels and short stories of Rabindranath, Saratchandra, Tarashankar, Bibhutibhushan, Manik Banerjee, Manoj Bose and Satinath Bhaduri. Bankim extolled humanity as a great virtue which he thought should be accorded the highest place in the scheme of values. Tagore was a humanist *par excellence*. All his works, both prose and poetry, are marked by a breadth of vision and catholicity of outlook which can only issue out of a deep sense of sympathy for all classes of men irrespective of their caste, colour, creed and communal label. As a matter of fact, humanism was ingrained in the very marrow of his being.

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N.C.

HUMANISM (Hindi), comparatively a modern concept, is an important ideology and has considerably influenced literature. It lays emphasis on man, his independent will-power, his duties and glorifies him saying that man is the measure of all things and that he determines his own fate. According to it the power of decision rests with him and he is free to choose and shape his future. The main tenets of humanism are, faith in man and bright future, rejection of life other than the one on this earth, religion, divine power and celestial joy, declaration of man's freedom rejecting fatalist views and establishment of a free and just society wherein man can develop his personality fully. The ultimate end of humanism is man and his well-being and it believes that man with his intelligence, wisdom, foresight and courage will be able to solve his own problems. It warns against superficial optimism and often leads to pessimism.

Humanism has often been confused with humanitarianism but the two are different. The former lays stress on intellect, the latter on emotion, the former on individual the latter on collective society; the former is realistic, the latter idealistic accepting and advocating old, traditional moral and cultural values. The one is related to science, the other to morality and religion, advocating universal brotherhood, non-violence, tolerance, service and similar other tenets.

Until the Bharatendu Era Hindi authors were more humanitarian then humanictic in their outlook. The saint poets preached equality and denounced casteism and communalism; they supported individual development against authoritarianism. The *Ramacharitmanas* of Tulsidas is full of humanitarianism. Its hero Rama follows the path of duty and sacrifices all his comforts for ideals cherished for long. The concept of 'Ramarajya' is based on the well-being and justice to all, a society devoid of disparities and inequalities. Even the Hindi Sufi poets have imagined of a total personality, a complete man having seeds of development in the very beginning.

It was only in the renaissance that came with the impact and influence of the West, Indian writers began to interpret society, religion, morality and man in a new light. Rammohun Roy, Dayanand, Ramakrishna Paramahamsa, Vivekananda, were the precursors of this new enlightenment. In Hindi, Bharatendu brought literature nearer life, bridged the gap between the two and advocated new progressive ideas. Now the Indian thought is drifting slowly from spiritualism towards worldly problems and their rational solution.

Humanism has gone through a process of evolution and has taken different shapes and names in its journey. It has its two main currents—religious humanism and atheist humanism. Both aim at the well-being and happiness of mankind. In Hindi, the first has been dominant because most of the poets, novelists and dramatists have been theists and cherished moral values coming down from the hoary past. Not only the writers of the Gandhian era like Premchand and Maithilisharan Gupta but the modern authors Jainendra and Hazariprasad Dwivedi also have advocated moral and spiritual values for the lasting peace and happiness of mankind.

Premchand, by seating Hori, Ghisu, Haiku, Dhaniya on the high pedestal of heroes and heroines and raising his

voice against exploitation of the poor by the rich and advocating equality, brought humanism in Hindi. His humanism went through an evolution. From a social reformer based on compassion he developed into a revolutionary suggesting that we need sharp teeth and nails to fight the exploiter who is a beastly wolf or a wild bear. His religious and reformist humanism turned into socialist revolutionary humanism in his last works *Godan* and *Mangalasutra*. Jainendra's fatalism is based on spiritualism and Hazariprasad Dwivedi's *Banabhatta ki atmakatha* is an example of religious humanism. It was only after Premchand that humanism centering round individual freedom came into Hindi. Jainendra, Ilachandra Joshi, Ajnyeya and Yashpal of the older generation and Mohan Rakesh, Kamaleshwar, Nirmal Verma and a host of others in the younger generation centered their attention on the individual and advocated this freedom. They rejected the traditional norms of morality in the field of social relationship specially sex and permitted their characters to follow the path they deemed beneficial for them. Yashpal and other Marxist writers are advocates of socialist humanism. They want to bring a revolutionary change in the economic structure of the society, look at the political problems from the point of view of the poor and the oppressed, remove disparities in income, and establish a society which knows no discrimination, exploitation and injustice. Later, Hindi writers adopted existentialist views not out of conviction but partly as a fashion and partly due to the political and economic situation they were facing after Independence. The poets as well as fiction-writers like Muktibodh, Sarveshwar Dayal Saxena, Vijaydev Narayana Sahi, Kunwarnarayana, Kailash Bajpeyi, Rajkamal Chaudhari, Lakshmikant Varma began to describe the woes of an individual amidst the atmosphere of disillusionment, despondance, alienation, loneliness, insecurity and frustration. It further led to the feeling of absurdity and uselessness resulting in 'A-kavita', 'A-upanayasa', 'A-kahani', etc. about which Sartre had said: "They are purely imaginative works dealing with imaginary characters having imaginary problems."

S.M.I

HUMANISM (Kannada). The rise of Humanism in Kannada literature can be broadly divided into the following features: (a) transition, (b) rise of humanist lyric, (c) rise of prose, (d) nationalism, (e) social commitment, (f) increased permissiveness to deviant behaviour in ritual, manners, caste, sex, commensality, etc., (g) personalism and modernism. These are not phases, but rather features. No signal feature dominated any single phase except in the latter modernist days, i.e., after Independence in 1947. But all features were inherent in all phases either in explicit or implicit form in either moderated or radical expression. Therefore, it is not wise to subdivide this history under exclusive subtitles.

Humanism is described as 'man-centredness', in contrast to the medieval 'god-centredness'. The existentialist hiatus between the subject and the object (of which the West was painfully made aware during the two wars) was understood in India philosophically as long ago as the later vedic times. The fear of the existentialist split threw Indians into the arms of profoundly humanised god who forms the base material ('upadana') of human life and through which we can approach him. God, to be realised in contemplation, needed symbols and hence the need for gods with distinctive anthropomorphic features for human manipulation. Hence the rise of Polytheism and Henothism. Polytheism by no means can be interpreted as one-person one-god ratio. It was profoundly humanised with the concept of guru (teacher). Some gurus advocated a complete loyalty to a single image, but they did not deny any other image, not even the Buddha and Basava. Above all, there was the profound teaching of Shankara's Advaita streesing the subjective and psychological nature of all religious activity, beautifully explained in his prefatory remarks to his commentary on the *Brahmasutras*. Psychological humanism is not new to India at all. As ably demonstrated by S.K. Ramachandra Rao in his *Development* of *Psychological Thought in India* (1962) almost all religious movements diverse in exterior are at bottom so many psychologies. That should assure the existence of subjective humanism in the sub-continent.

Nevertheless, the medieval literary pundits insisted on god-centred poetry in 'marga' epic tradition. A story is told about Harihara, the 14th century poet who himself was a great innovator of metrics. His son-in-law Raghavanka wrote a fine epic on king Harishchandra titled *Harishchandrakavya*. Harihara got piqued over the fact that his son-in-law wrote on a human being. He hit him on the mouth and broke his teeth. Raghavanka reclaimed his teeth by composing another epic titled *Siddharamapurana* on god or guru. The story, though apocryphal, is characteristic of the classical tradition of poetry. The pundit tradition of poetry was dented by the coming of the printing press, the rise of journalism in the 19th centuary and acquaintance with English institutions, liberalism, education and literature. The centre of interest shifted from god to man. Man became worth singing about, and sometimes in prose too.

Anonymous *Indirabai* said to be Bolar Baburao's work and M.S. Puttanna's *Madiddunno Maharaya* (Reap what you sow) were the earliest fictive products of man-centredness that seized the middle class during late 19th century and early 20th century. Both are social novels and profoundly humanistic in interest. Both take humane sides and are strong in the social satire. The first deals with the social problems a girl has to face as a outcome of her being educated. The second deals with the narrow outlook

of the orthodox propertied elders. Both are pointers to the inevitable new society in the offing as a result of liberal education. Both are native in inspiration and setting unlike several modernist stories which belong to nowhere. The agony of the earliest humanism was an authentic response of the few who had the benefit of western education and found it hard to adjust themselves to orthodox environs of the time.

Orthodoxy itself had undergone a sea change. How else to describe 'Muddana' (Nandalike Laxminaranappa) coming at the fag end of 19th century. He was a Kannada pundit at a Christian school in Udupi. He wrote *Ramashvamedha* on Rama no doubt, but with lovely introductory dialogue sequences full of personal life of the writer, sparkling with domestic humour. He writes a kind of lucid archaic prose both for the epic moments and moments of domestic humour. He goes further. He rejects verse with a forthright denunciatory formula: 'padyam vadhyam, gadyam hridyam'. The inner Kannada humanism has come into its own in such avowals.

In his preface to *Madiddunno maharaya*, M.S. Puttanna conciously delineates his theme thus: "Most of the works in Kannada... are either expansions or contractions of our two great epics... While this repetition is laudable...it has...all the shortcomings of mere imitation without intellectual liberty... If, on the other hand, human beings are invested with character which approaches to the heroes...the effect is very great...Ordinary human beings with an elevated conduct should be the examples...I tried my best to conceive certain persons who lived at a time much nearer to ours. From central gains of an incident which is reported... the story is expanded and great attention is paid to the development of characters in different stages." He lists the episodes as official corruption, rural faction, Maharaja's court, the credulous villagers, suttee, mother-in-law's cruelty, teacher's tyranny, pupil's protest, corporal punishment, its effect on pupils, attempts on chastity, practice of electrobiology (witchcraft), burglars, sorcery, simpletons, etc. Indeed, Kannada is lucky in so rich a transition which retains the old and new in evident vivid detail.

During the same period, i.e. later 19th century, a deviationist sell-out impulse was there also. Exorbitant praise has been bestowed on Kerur Vasudevachar's *Indire*. It is a naive, personalistic novel about semiliterate lovers of the upper middle class. Kerur makes this a problemless novel of personal love with scant regard for social environment. He is a pioneer of the wretched personalistic 'love' with total disregard for social setting or other characters which in our unlucky moments we meet in modernistic age. His real masterpiece and pioneering work is to be found in his short novel, *Malleshiya nalleyaru* in which he builds up a native situation and rural background. 'Love' bodily lifted from the West and transplanted in Kannada soil results in novels like *Indire* which have few roots in Kannada environment. As a journalist, Kerur pioneered the establishment of Kannada prose as medium for vigorous polemics.

B. Venkatachar introduced translations from Bengali historical fiction. V.T. Kulkarni from Marathi did much in inducting the hitherto unknown patriotic or nationalist impulse in Karanataka. Both built up a tidy readership for their quasi-religious, mother-love-based fiction. The ground so prepared opened up Karnataka to receive the genuine mystic nationalism from Ramakarishna Paramahamsa, Vivekananda and Sri Aurobindo during the earlier years of this century. With Tagore's winning of the Nobel Prize, the supremacy of Bengal religious humanism profoundly influenced the fast-rising humanist lyric in Kannada. All senior poets of Karnataka opened up to receive pollination from Bengali mystic-nationalist humanist poets and thinkers though most moulded their stanzaic patterns on English Romantic poets. Tilak and Gandhi were the other influences. Pollination, however, is only one part of the story. Most sucked their nourishment from the native soil and nationalism and Karnatakism worked hand in hand. Karnataka renaissance had begun. Unification of Kannada people in a single statehood was the crying need, because Kannada people had been divided under six or seven administrative units. This was another humanistic current which had to await national Independence for its actualisation. All these forces worked unitedly to bring about a literary renaissance.

In 1943-44, with the reverses of the 'Quit India' movement, the Bengal famine, the rise of Radical Humanist Movement and the rise of a reading public through wartime salaried white-collar generation asking for cheap Kannada books, humanism took a starker realistic turn. Progressive literature was the new banner. Progressive writers denounced the seniors and thier establishment demanded commitment to the poor and the down-trodden. They declared war against superstition and religious practices. It was a leftist movement prevented from going left all the way by the influence of its leader A.N. Krishna Rao who was a Gandhian at heart. Not altogether committed to depiction of poor men, he kept the movement well in the mainstream of national life, committed to Karnataka unification. Excellent writers gathered around him.

From within this bunch emerged another powerful voice in 1950, but without any social commitment. Gopal Krishna Adiga's commitment was to the modernist style of writing; and to that commitment he subordinated all social, political, economic commitments. Himself much influenced by T.S. Eliot, he guided the bunch of intelletuals around him to open the floodgates to the bizarre assorted world masters, Kafka, Camus, Sartre, et al. Kerur's *Indire* was reborn, far more competently glamorous and pretending to redeem the poor through stylistic devices.

Social and communal commitments are reborn now under the revolutionary banner of 'bandaya' (revolt) as a reaction to this flood of style virtuosity. This too is humanism. Fortunately for Karnataka, there are writers who try to connect themselves to authentic humanism and to rediscover the source of humanism. They may be described as scholarly humanists.

S.M.P.

HUMANISM (Oriya). The Oriya literature contains the spirit of humanism from the very beginning. In the 'Deultola' (Temple construction) episode of the *Mahabharata* by Saraladas, king Indradyumna prays to Lord Jagannath to grant him the boon that his dynasty may end with him so that none may boast that the Jagannath temple was built by his ancestors. This may be a unique example of what is known as Indian humanism.

It was in the devotional songs of Bhima Bhoi (19th century), a blind tribal poet, that the humanistic approach is seen at its clearest. He says, "Pranzanka arata dukha appramita dekhu dekhu kebasahu / Mo jivana pache narke padithau jagata uddhara hau." (People suffer miserably, who can tolerate their woes / Let me go to hell, but let people be happy). It is really surprising how a poor tribal poet despite his poverty and physical handicaps could cultivate such immense love for entire humanity and pray for the welfare of mankind.

Compassion and sympathy for human emotions and pathos, as depicted in the writings of Gangadhar Meher (1862-1924), has made him a much loved poet. He glorified humanism by analysing human nature and tried to establish the supremacy of human values with the help of powerful characters like Sita, Shakuntala and Draupadi from the ancient epics. His kavyas, *Tapasvini* (about Sita), *Pranayaballari* (about Shakuntala) and *Kichakabadha* (about Draupadi) convey the message of the welfare of humanity while portraying the vicissitudes of life in the world.

Fakirmohan Senapati (1848-1918), the noted novelist and story-teller, shows revolutionary humanism in rural Oriya surroundings in his novels *Chhamana athaguntha* (1897) and *Mamun* (1913). Ananta, in the story 'Randipua Ananta' is a unique character, who sacrificed his life to save his village and villagers from the devastating flood. In his short stories, Fakirmohan has again and again shown reformative humanistic outlook in characters like Rebati in *Rebati* (1898), Sulochana in *Patent medicine* and Hari Singh in *Dak munshi* (1912).

According to the poets of the Satyavadi School (1909-1912), the chief aim of human life lies in sacrificing one's life for the welfare of others. 'His life is blessed who dies for others', said Gopabandhu, the chief figure of the school, in one of his poems. In fact the poems of Gopabandhu had two principal streams of thought, faith in God and love for humanity. His poems 'Karakavita', 'Bandira atmakatha', 'Avakasa chinta' were composed in the beginning of the 20th century against the background of contemporary nationalist movement. But the real worth of his poems lay in universal brotherhood, love and sympathy as well as in an idealistic attitude towards humanity.

Pandit Godabarish Mishra (1886-1956), Gopabandhu's friend and colleague, and an important figure in the Satyavadi School wrote a number of short stories (1924-1936), which while they dealt with graphic accounts of Oriya society in the pre-Independence days, also had elements appealing to higher humanistic values. The sympathy of the contractor Dinabandhu and coolie-leader Jadumani for the helpless Damodar in *Panumisra*, the misfortune of Vimala in *Tolakanya*, the miserable life of Govinda in *Dambhila bandhu*, the sacrifices of Krishna in *Badapua*, the sense of duty of Madan and Champa in *Rikshawala* invoke humanistic sympathy in every reader.

Godabarish Mohapatra (1898-1965), the poet and story-teller, was the last of the Satyavadi School. He was basically a humanistic story-writer, who depicted the life of common man with a great deal of compassion and sympathy. He followed Fakirmohan to picture successfully the socio-cultural life of people living in remote villages of Orissa. His poems and stories have two principal thoughts, that is, humanism and satire. Even his satires carry the undercurrent of recurrent humanistic feelings. His story-collections—*Pallichhaya* (1932), *Eba madhya banchichi* (1936-46), *Nilamastrani* (1955-58), *Mada dokanara itihasa* etc., and poetry-collections,—*Kanta o phula* (1958) and *Banka o sidha* (1964), etc. were written with socialistic attitude based on a wide, comprehensive humanism.

The poets of the 'Sabuja' group in the thirties and forties also drew humanistic pictures in their otherwise romantic writings. The poems, stories and novels of this period focussed on the actual problems of modern society. The determined humanistic voice of Kalindicharan Panigrahi (b. 1901) is clear in his novel *Matira manisa* (1930). His short stories 'Mansara bilapa', 'Upahara vijayutsava' 'Dahani budhi', 'Manima', 'Punashcha', etc. depict humanistic love and affection. 'Gandharira ashirvada' (1938), one of his well-known poems, boldly sings the victory of human virtues and values.

Ramprasad Singh (b. 1907) was a powerful novelist, who called for a mass revolution against human oppression. His novels, *Pratihimsa* (1931), *Raktarekha*, (1936), *Chhinnamasta* (1936), *Agnipatha* (1936), *Purbaraga* (1944), *Marichika* (1946), etc. reflect humanism based on Marxist class conflict.

Krishnachandra Tripathy (b. 1911) started his career in a quiet village away from the Sabuja group of poets. His poems show both the bright and dark sides of human nature.

Most of the poems of his collections like *Matidipa*

(1946), *Agnishankha* (1955), *Rupayana* (1959), *Digbalaya* (1963), etc. depict touching pictures of human miseries and the poet's eagerness to remove them. He sang the glory of humanity as the source of infinite energy and his sole desire was the happiness and welfare of mankind.

The foundation of 'Nabayuga Sahitya Sansad' in 1935 is recorded as an important event in Oriya literature as it brought in ideas of Leftist Marxist philosophy. Bhagavaticharan Panigrahi (1907-1943) was the pioneer of Leftist writers in Orissa and his story 'Sikar' (1936) as well as his other stories, depicted the picture of struggle for existence of the neglected proletariat, and showed oppression as the cause of their misfortune. The characters he created were not confined within the geographical boundaries of Orissa, but stood as symbols of universal class-conflict. His revolutionary humanism influenced Sachi Routray to write *Baji Raut* (1943) and *Abhijan* (1958), though later he changed into a romantic humanist in *Bhanumatira desha* (1948). Ananta Pattanaik upheld mass humanism from 1936 to 1947, but became the patron of socialistic humanism afterwards. Manmohan Mishra's pre-Independence poems, 'Mukti dakara' (1951) and 'Koti kantha' (1951) called for violent revolution. Raghunath Das advocated internationalism based on Marxist humanism in *Sangalich* (1948), *Padadhvani* (1950) and *Ame janasadharana* (1952). His poems of seventies upheld Upanishadic humanism, though Marxism continued as an under-current. The torch-bearers of Leftist consciousness in the sixties were Rabi Singh who wrote *Pathaprantara kabita* (1959) and Brajanath Rath who wrote *Marugolap* (1960).

The patrons of humanism in contemprary Oriya poetry are Kuntala Kumari *(Archana, Sphulinga, Ahvana,* etc.), Mayadhar Mansingh *(Krishna, Kamalayana,* etc.), and Kunjabihari Das *(Kankatara luha, Mati o lathi,* etc.), Radhamohan Gadnayak *(Mousumi, Pashupakhira kavya,* etc.). At the same time, characters in Nityananda Mohapatra's novels *Hidamati* (1948) and *Bhangahada* (1948), Gyanindra Varma's novels *Shatabdira svapnabhanga* (1943) and *Lalaghoda* (1947), and Kanhucharan's novels *Tundabaida* (1943) and *Shasti* (1946), arouse human sympathy. Novelist Gopinath Mohanty focused on the life and problems of tribal people in *Dadibudha* (1944), *Paraja* (1945), *Amritara santan* (1947), etc.; on the Harijans in *Harijan*, and on the rural people in his Jnanpith Award winning novel *Matimatala* (1964). All these novels show the novelist's immense sympathy and understanding for the poor and downtrodden.

The stories of Rajkishore Ray (b. 1914) and Rajkishore Patnaik (b. 1916) are remarkable for their romantic idealism and humanistic approach. They have expressed their hopes for the freedom of humanity from tyranny, and their related story-collections are *Nilalahari, Jibana sangita* and *Panka chandan* respectively. Manoj Das (b. 1934), another noted story-teller, upheld spiritual humanism with a rational outlook. The stories in his *Manoj Dasanka katha o kahani* and *Dhumrabha diganta* (1977) etc. aim at saving the modern man from moral degradation through spiritual and humanistic thoughts. Mohapatra Nilamani Sahu (b.1926) chose to depict common characters and incidents wth humanistic outlook in his story collections, *Andharatira surjya, Kapota-pakshi guru mora, Ranu apa tharu Pusi Paryanta*, written in the sixties and early seventies. Kishoricharan Das, Bamacharan Mitra, Surendra Mohanty, Shantanukumar Acharya, Bhubaneswar Behera, Basantakumar Satpathy, Beenapani Mohanty, Ramachandra Behera, Rabi Patnaik, etc. have also pictured the day-to-day life of the common man.

Among the contemporary Oriya poets, Ramakanta Ratha and Sitakanta Mohapatra gave a philosophical mould to humanism in their poems. But Soubhagya Mishra, Naraprasad Das, Viveka Jena, Nimai Patnaik, etc. expressed anguished humanism in their poems, while Sadasiva Das, Prasanna Patsani, Hussain Rabi Gandhi, Nityananda Pati, etc. have tried to revive the revolutionary humanism of Nabayuga Sahitya Sansad in the seventies.

It is partly due to the benign climate of the land that is Orissa, and also partly due to the influence of Lord Jagannath who has been largely integrated in the living attitudes of the Oriyas, that strong undercurrents of humanism are always there in Oriya literature, and they have been particularly evident in the modern Oriya literature of the last 100 years.

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A.P.

HUMANISM (Punjabi) is distinguished from other philosophies inasmuch as its focus in general is on man and his concern with life on this planet. The bulk of Punjabi literature of the medieval period is either religious or romantic in character; still it would be legitimate to call Shiekh Farid's verses included in the *Adi granth* as humanistic. Sheikh Farid, a noted Muslim saint, does not preach Islam in his poetry; the main theme in his poetry is to advise man to keep away from indulgence and pride which lead him to hell and everlasting damnation. It bears no stamp of the religion of Islam.

The poetry of the Gurus is also alive with human concern. Guru Nanak Dev has bewailed poignantly over the life of the Indian people under the scourge of Babar's invasion. Against the Hindu's pride of caste, he poses the humanity of the lowly. With the Muslims he finds fault mostly for the hollowness of their professions of Islam.

Similarly, the writings of the Muslim Sufis written

after the period of *Gurubani*, are also concerned with man in general, though the idiom is very often Islamic and the tone romantic. For instance, Bulleh Shah is greatly disquietened by the unending disputes between the Muslims and the Hindus.

The bulk of modern Punjabi literature, in the beginning of the century (in the period of the Singh-Sabha), is concerned mostly with Sikh religion. But alongwith the Singh-Sabhaite writers like Bhai Vir Singh and Mohan Singh Vaid, there are prominent writers like Charan Singh Shahid, Dhaniram Chatrik, Bawa Budh Singh and Kirpa Sagar who are clearly humanist in oulook. However, it is after the First World War, and more particularly in the twenties that the outlook of Punjabi writers other than poets, becomes markedly humanistic. Soon after the mid-thirties, a large part of Punjabi writing begins to show a strong political interest, nationalist and socialist, passing under the name of progressive literature.

Among the writers having a humanistic outlook free from any political commitment, the most notable are Nanak Singh, novelist and short story writer, and Gurbaksh Singh, the prose-writer.

In his writings Surinder Singh Narula combined humanism with socialistic as well as Gandhian thought. Jaswant Singh Kanwal is a romantic humanist in his early novels and even when he takes a more pronounced leftist attitude, he does not forsake either humanism or romanticism. Indeed, the so-called progressives in general abstain from taking a revolutionary stand, though they assert the humanness of the politically and socially oppressed. At the same time they protest against British imperialism, feudal injustice and religious obscurantism. They are particularly concerned with the oppression of women, and of the low castes by the higher castes. Sant Singh Sekhon, Sujan Singh and Santokh Singh Dhir are writers of this trend.

The poetry of this period is more romantic, concerned with love and sex-relations, with a partiality towards the woman who is regarded as a victim of social conditions in a male-dominated world. Mohan Singh and Amrita Pritam are the most prominent poets of this period.

However, there was a particular stress on the humanistic outlook after Independence as a reaction to the progressive literature of commitment. Many writers of this period begin to deny that they are committed to any 'ism'. But even without such a disclaimer, many major writers are found now to be writing with a largely humanistic outlook. Among them the most notable are Kartar Singh Duggal. Kulwant Singh Virk, Narinder Pal Singh in the field of fiction and Harcharan Singh and Ishwar Chander Nanda in drama, though Nanda had written his masterpiece, *Subhadra*, a play with a purpose, in 1922. They are later joined by Sohan Singh Sandhu, Mohinder Singh Sarna, Surinder Singh Uppal, Mohinder Singh Joshi in short story; Roshan Lala Ahuja, Gurdial Singh Phul, Kapur Singh Ghuman and Harsaran Singh in drama.

At this juncture, Jasbir Singh Ahluwalia came into the field as a debunker of the progressive humanism of Mohan Singh and Amrita Pritam, and advocated a more sophisticated treatment of the human situation and the use of techniques more suited to the schizophrenia and other mental and spiritual ailments of the newly emerging industrial society in India. He laid particular stress on a less apotheostic imagery and more complex (or free) prosody. He called himself an experimentalist. Sukhpalvir Singh Hasrat, Ravinder Singh Gill (Ravi), Jagtar Singh Tar who had started as progressive, followed the banner raised by Jasbir Singh Ahluwalia, soon to be disillusioned, however, by its anti-progressive attitudes which they found lacking in human concern.

The short story shows two varieties, the simple humanist in the wake of Virk, the prominent practitioners of which are Chandan Negi, Sukhwant Kaur Mann, Mukhtiar Gill, Harpal Jit Pali and Gurpal Singh Lit. The second variety is predominantly leftist and shows a deeper concern, both psychologically and socially. This includes writers like Prem Prakash and Waryam Sandhu.

In drama, Ajmer Singh Aulakh writes of the exploitation and poverty of the Punjab peasant with a rather leftist leaning, while Atamjit Singh is an experimentalist with a strong humanist appeal. In the novel the keenest attention has been drawn by Mohan Kalon who writes on voluptuousness of sexual relations and of the beauty of nature. Mahip Singh has joined the ranks as a novelist and short story writer of perception and intellectual acumen. Ram Sarup Anakhi is a Leftist humanist. Karamjit Singh Kussa and Baljit Kaur Balli write with a deep awareness of life and society.

S.S.S.

HUMANISM (Sindhi) generally can be defined as the philosophy which stresses the value of man in this world above everything else. Secularism is, thus, the keynote of humanism.

Humanism in Sindhi literature again takes us back to medieval times. Unlike many modern humanists, most of the writers during the medieval period had a fervent awareness of God, and regarded the purification of the soul as one of the main tasks of man. The humanist poets of medieval period like Qazi Qadan (1463-1551), Shah Abdul Karim (1537-1622), Shah Inat (1623-1712), Shah Abdul Latif (1689-1752), Sachal Sarmast (1739-1826) and others were sceptical when it came to the truth of religion.

Earlier, only seven verses of Qazi Qadan were known to us. The recent discovery of 112 poems of the poet from a 'math' in Haryana has established a link in Sindhi literature between 15th and 17th centuries. At the same

time, the discovery of the poems have placed the poet in the right focus before us. Qazi Qadan was a great sufi, a humanist and poet. His poems reveal the influence of sufism, his faith in truthfulness and goodness, humanism, and also in God. One finds woven into them his spirit and philosophy so that his art helped people to become wiser, more conscious and more sensitive. Qazi Qadan, the philosopher of enlightenment, pushed the sufi poets, who followed him in the 17th century and later, some steps up the hill, and in theory, at any rate, this gain was consolidated by them.

The attack against religion is even stronger in Sachal Sarmast and Dalpat (1769-1849), the sufi poets. They regarded man as the measure of all things. Their position was that heaven did not speak but that it operated. It was man's responsibility to learn how to be attentive to the operation.

In Rohal's (1726-1815) poetry we get the message of universal tolerance. He wants us to give up egoism and hatred for others. To Rohal the world was in a constant state of flux, and no certainty could be reached regarding the principles which were supposed to govern the universe. Hence both morality and thought were regarded in a humanistic light by him. On the other hand, Bedil (1814-1872), another sufi poet, does not measure man by the absolute standard of righteousness, but by the standard of man, for what is true of the feelings of one person can serve as the standard of feelings in all persons. Thus, pragmatism is probably at the highest pitch in the poetry of Bedil.

The sufi poets started from the facts of common every-day life as reflected upon themselves. They knew that the standard of true manhood lay within each person; one does not need to go far away to find it. They were free from anxiety, doubt and fear. They had no preconceived notions to which they clung. They were only concerned with finding the truth about things. This search for knowledge is continuous. Above all, they did not acquire the virtue only through asceticism. They wanted a full development of their capacities, especially the capacity for self-examination.

The moral ideals of humanism have contributed to emancipate Sindhis from superstitions and fanaticism. They have listened to their sufi poets through poetry and followed their advice instead of plunging in bloody religious wars.

Mirza Qalich Beg (1853-1929), in his prose and poetry, has endeavoured to show that religion above all was based on moral ideals. Faith alone is not enough; we need a devotion and a righteous dedication to religious truths. He fought against all types of fanaticism and superstitution. To him modernisation was the best attitude in intellectual and moral matters. He maintained that knowledge should be concerned with the improvement of humanity, and that it should not be sterile speculation regarding matters which could never be verified and which did not touch human life.

The ideals of humanism are best represented by Kishinchand 'Bewas' (1885-1947). The complilation of his peoms in *Samundi sipun* (Sea pearl oyesters 1929), *Shairu Bevas* (Poverty of Bevas) and *Shirin shai (Sweet songs,* 1929), give a penetrating picture of humanity. His poetry is free from pedantic love of grammar. These three books are considered to be his best works. It seems that Bewas learnt the ideals of humanism—truthfulness, boldness and modesty—from the sufi poets and Tagore, and he has paid them high tributes.

The new wave of humanism enterd Sindhi literature in thirties of this century through peotry and writings of Haider Bux Jatoi. He was followed by the pioneers of Hari Haqdar (Tilers, the rightful owners) movement. A few of the followers of this movement were progressives. The aftermath of the World War I and the Russian Revolution had terrible impact on Jatoi. He shunned regiligious fanaticism which at that time was taking roots in the Muslim community, and launched scathing attack on those who practised religious fanatism and were sowing the seeds of hatred in the relations between the two communities. Jatoi was thoroughly secular and his writings reveal his conviction in secularism. But the weakness of the humanists of this time—Jatoi and other progressive writers—was that they believed too much in reason, and the humanists in Sindhi literature at this time could appeal only to the intellectuals.

After the migration of Sindhi Hindus to India in 1947, till such time as the community could settle down in all parts of the country, the Sindhi writer wrote on myriad subjects that went with their unsettled life. The period 1947-1960 had an overdose of progressivism and romanticism in Sindhi literature. Once settled, the Sindhi writer started looking around to feel the impact of the environs. Uprooted as he is from his soil and fed on the emotions of fear and hatred, and stationed as he is in his city life, the contemporary Sindhi writer has taken more notice of humanism than anything else. This is illustrated in his writings, especially fiction and poetry. He does not refrain from any type of value judgement. He does not see any absolutism in ethics, still he recognises a hierarchy of human good which ought to be vigorously defended.

P.A.

HUMANISM (Tamil). There has been a recognisably broad streak of humanism since the beginnings of Tamil literature, from its Sangam days.

One of the early poems in the *Purananuru* collection speaks of how he, the poet of that poem, 'belongs to every place as it were and can claim every living human beings as kin'.

Tiruvalluvar was a humanist to the core. For instance,

he defines Truth in its most essential Jaina sense originating in humanism, 'as being that which does no harm to any living being'. The poet of the *Kural* advocates vegetarian food and he believes that he who kills for eating will be cruel to fellow human beings and indifferent to the sufferings of others. "If one man among us should be led to beggary because of starvation, may this world be destroyed and be as if it were not" he says in a fine spirit of humanism.

Humanistic thought and feelings were the guiding motives in much of the bhakti poets' outpourings, and they prayed to their Gods for bringing salvation within easy reach for every one. "The grace of God comes to him who turns to him in earnest" was a sentiment behind both Shaiva and Vaishanvite singing, as of other modes of devotion. The humanist concern was of controlling interest and was operative in the daily observance of charities; feeding the poor and being courteous to the poor and lowly was part of humanistic behaviour enjoined on the householders of whatever rank.

Jothi Ramalingam of the 19th century (1819-1871) raised humanism to modern proportions, both in his teachings and in his writings in verse and prose. He pleaded for the concept of looking at man as an individual member with equal rights with others. He pleaded for the adoption of one God, so that all men might become brothers; he advocated a sharing of affluence, if affluence was there, with every needy one. Uneducated in English, he was able to foretell the way the educated English knowing persons were to think in the coming generations; most of the good points of English education were anticipated by him, and he enjoined the people, his followers, to be wholly humanistic in their outlook.

The operative practical aspects of humanism can be seen in a fine incident which is to be seen in the biography of his Guru Meenakshisundaram Pillai (1832-1903) by Swaminatha Iyer (1858-1942). In the course of his travels, master and disciple stayed for a while with a host in the interior parts of the Tanjavur district, in a village far way from the nearest town, a big commercial centre. Every night the household took its night meal well after eleven o' clock, nearer midnight, and Vidwan Meenakshisundaram, accustomed to early dinner, protested. The host had no objection to the guest taking his food earlier but he himself could not take it before midnight. "For, night travellers from the city will pass this place round about eleven at night and since it will be early morning before they reach their native villages beyond, they expect this house would give them their food. If I took my food early and went to bed early, my kitchen staff would also retire early and close the kitchen without waiting for the last traveller! This is a fine specimen of practical humanism.

Poet Subramania Bharati (1882-1921) who touched with grace everything he turned his hand to was a singer of the religion of man in the finest humanist spirit. He re-echoed Tiruvalluvar in his sentiment about any one starving and any one reduced to beggary—"the world were better dead than that one among us should starve" In his prose works as in his aphorisms for the young, Bharati advised men to work willingly and strive to 'earn wealth', so that the world's prosperity might be tangible. This along with his insistence on the proper share of education, responsibility and respect for women, evidence a fine spirit of a new humanism, informing both his verse and prose.

S.V. Vijayaraghavachari and was an eminent novelist and humorous writer who in his various writings advocated the right treatment of men and women in the world, outlining rightness in terms of humanism. Similarly, V. Kalyana Sundaranar, one of the first trade union leaders of Madras and a respected Tamil writer, advocated humanism in no uncertain manner. His writings promoted a humanism which was identified with him and with the tenets of the 'kurul'. It was followed by M. Varadarajan who had considerable influence among the younger generation of writers and academics.

Many of the practitioners of the art of letters turned to communist and socialist ideology in the first instance owing to a sense of identification with humanistic ideals. P. Jeevanandam was a leader of the communists in Tamil nadu and a significant writer, and his humanism was large and active.

The humanistic ideals have been held before the eyes of the Tamil public and writers by a continuous series of humanist writers beginning with the Sangam poets of two thousand years ago. The strain holds out still and it continues to inspire writers of the new generation.

K.N.S.

HUMANISM (Telugu) has followed mainly two trends, secular and socialist. Vemana who was supposed to have lived in the latter part of the 17th century or the early part of the 18th century might be regarded as the first humanist. Though he renounced the pleasures of the world and turned a yogi, he toured the country widely and propagated his views in four-lined short poems which combined in an inimitable and remarkable style clarity, poignancy, sincerity, humour, satire and wordly wisdom. He condemned the caste system, corruption among the priests, hypocrisy and dishonesty among all classes of people. Vemana's humanism has a deep grain of rationalism. His shatakas which were translated into English by Brown are the most oft-quoted poems.

Chaudappa's shatakas were also highly critical of soical customs and manners. 'Chatuvulu' (extempore poetic compositions) were also humorous with a humanist content.

Humanism, in the modern sense, did not find full expression till the 19th and the 20th centuries. Kandukuri

Viresalingam (1848-1919) and Gurazadda Appa Rao (1862-1915) came on the literary scene and created a new epoch. Kandukuri, the founder of Brahmo Samaj in Andhra, wielded literature as a weapon to fight against social evils like nautch parties, prostitution, child marriages and corruption among officials. In his novels, plays and farces he took to task the dishonest and corrupt people. He was a thorough humanist.

Gurazada Appa Rao's humanism was broad-based and profound. His *Kanyasulkam* (1897) which exposed and ridiculed the absurd social customs, is a classic play, rich with realism and sparkling humour and has a gallery of unforgettable characters. In *Mutyalasaralu* he set a new literary trend and brought about a revolution in technique, prosody and theme. *Puttadi bomma doornamma* is the tragic tale of a young girl who was married to an old man for money. Kandukuri and Gurazada were social reformers and literary pioneers whose writings were suffused with profound humanism. They lived and wrote with missionary zeal and their writings were intended to make the society better.

Unnava Lakshminarayana's *Malapalli* (1922-23) is a broad-based study in progressive culture in which caste-system was belittled and the removal of untouchability was strongly advocated. The political and soical consciousness created by the National Movement found powerful expression in it. It showed how a political and economic system based on equality and justice could be rebuilt in free India. Stress was laid on the Gandhian constructive programme, the cardinal principles of which were service and sacrifice. Vishwanadha and Unnava present deep perspectives in contrast.

Adavi Bapiraju in his novel *Narayana Rao* dealt with domestic drama in the light of newly rising social forces. Women's freedom was much in focus. The spirit of secularism with soical and moral awareness generated by Gandhi was much in evidence. Like *Malapalli*, *Narayana Rao* is a wide-ranging study of the Hindu society emerging into the new order. Bapiraju's humanism is tempered by artistic sensibility and moral awareness.

In Panuganti Lakshminarasimha Rao's (1865-1940) *Sakshi*, essays intended to reform and refine men and manners, there was an admixture of pungent humour, incisive satire and purposive humanism.

Gurram Joshua (1893-1971) was a pre-eminent poet of humanism who did not advocate any policitcal doctrine but came under the influence of the teachings of the Buddha, Christ and Gandhi. He raised his strong voice against caste, poverty, corruption, exploitation and war in general and against untouchability in particular in almost all his works. More than any other poet he employed pathos as an effective instrument to cleanse the human heart of age-old caste prejudices. Like Vemana he made a straight and direct appeal to the people and his humanism is simple, yet profound.

Rayaprolu Subba Rao has catholicity of outlook and sincerity of feeling. Devulapalli Krishna Shastri's appeal is sensitive and devotional. 'Bhava kavis' (romantic poets) worshipped beauty for its own sake and cared for artistic perfection. Living in a world of imagination they idealized and idolized woman. Balagangadhara Tilak is also known for his poetic sensibility and pathos and serves as a bridge between bhava kavis and progressive poets. His concern is as much for depiction of beauty as the sordid reality of poverty and misery.

Sri Sri's *Mahaprasthanam* is a poetic document and political manifesto. He is the forerunner of progressive poetry and has influenced a generation of young poets. An out-and-out communist, he believes that poetry should be used as powerful instrument to point out contradictions in society and inspire the down-trodden to rebel against and overthrow the present capitalist political and economic system. His revolutonary humanism is firmly rooted in Marxism. His poetry is remarkable for socialist realism and humanism. He has a vision of the future where class-distinctions and exploitation are rooted out. Arudra, Somasekhar, Malla Reddi and Anisetti followed the progressive revolutionary humanist path.

M.N. Roy's radical humanism inspired writers like Tripuraneni Gopichand and G.V. Krishna Rao. Though they advocated the necessity for cultural renaissance beginning with the individual first and then extending to society, Gopichand's *Asamardhuni jivita yatra* and G.V. Krishna Rao's *Kilubbommalu* (1953) present idealists losing their ground in their fight against selfish, corrupt and cunning people. Bucchi Babu combined Freudian thought and social realism with humanism in his novels and short stories.

In Telangana, Kataji Narayana Rao, Dasaradhi Krishnamacharyulu and C. Narayana Reddi have the interests of the common man at heart and their works have a broad humanist appeal. Kolaji's pungent satire is tempered by sensitive humanism. V. Alvaru Swami's novel *Prajalamanishi* (1952) is a social document of the struggle of the people of Telangana against the feudal regime of the Nizam.

While Atreya in his play *N.G.O.* brought the suffering of a clerk in an office into focus, in Veluri Sivarama Shastri's *Sultani*, a moving play, the scene was laid in the rural regions of Telangana. Narla Venkateswara Rao and Nedunuri Gangadharam have tackled social problems in their plays.

Nanduri Subba Rao in his *Yenkipatalu* which brought about a revolution in style and tone presents domestic humanism confined to two lovers, Yenki and Nayudubava. Gudipati Venkatachalam preached through his novels and short stories, woman's sexual freedom which according to him was suppressed by tradition. A host of women writers like Tenneti Hemalatha, Muppala Ranganayakamma, Yeddenapudi Sulochana took up the clue

and have depicted a completely free woman breaking all the shackles of conventions and customs. Their novels and short stories are humanistic to the extent of making woman free from the old traditions of family and caste.

Tripuraneni Venkateswara Rao who wrote many books on popular science wrote also novels, poems and one-act plays to disseminate rationalistic outlook based on scientific humanism.

Most of the present writings in Telugu are broadly humanistic in the sense that the writers are deeply concerned with the problems facing society and are in search of solutions which are based on a harmonious development of the individual free from the prejudices of caste and religion and the restructuring and transforming of the present society into a classless one based on rational and scientific outlook.

G.S.R.

HUMENYO (Konkani) by C.C. Pai, is a monumental work and an important landmark in the field of Konkani studies, almost as important as Monsignor Dalgade's collection of Konkani, proverbs. Fr. Pai makes a successful attempt at throwing significant light on the customs and manners of Konkan through its riddle. Riddles are an important aspect of the folk literature. In his monumental work, Fr. Pai presents more than one thousand riddles. Most of these are from those which are familiar to Mangalore Christians, some are from Goa and some from Kerala. The riddles are printed in both Kannada and Devnagari scripts. Fr. Pai makes a systematic survey of these riddles from the anthropological point of view. M.V. Kamath, former editor of *The Ilustrated Weekly of India* comments on this book: "Fr. Pai's collection of riddles from Mangalore Chiristians is fascinating as a reflection of the social mores of the people. One can well imagine how much work has gone into the collection and organization of these riddles." In his acknowledgement Fr. Pai remarks: "For the collection of these riddles, I must first of all thank my boyhood friends. But by far the largest contribution to this collection came from my own relatives living in rural parts of south Kanara district, and with whom I spent repeatedly very brief periods of my boyhood vacations." Though the riddles are collected from Mangalore Christians, a large part of them are common to the Christians as well as Hindus of Goa. Here are a few samples culled from the book: "Bharti ailear jiv yeta, sukti ailear marta" (If it is full tide, it comes to life; if it is low tide, it dies—wick in an oil lamp); "Adayen katar lear chakri, digayen katarlear shank" (If you cut it across, it is like a wheel, if you slash it lengthwise, it is conchlike—onion.); "Anek dolle pun roddunk radana" (many eyes but never cries—potato); "Ghunvta to chalana kon?" (What turns but never moves—road); "Dant asat chabunk, chabana kon?" (What has teeth but never bites—comb); "Tambdea dongrar dhavea ghodeamchyo don phanti" (Two rows of white horses on a red hill—teeth); "Amger aile teg soire, dog bhair ravle, ek bhitor sorlo" (Three guests came to our house, two stayed out, one entered—a person with a pair of chappals).

M.S.

HUMOUR AND WIT (Assamese). Elements of humour are occasionally found in the oral songs (nams), folk-tales, proverbs and riddles in Assamese. For example, teasing marriage songs, the picaresque folk-tales, mirthful nursery rhymes and witty proverbs or riddles give real delight. Although much of this literature has been reduced to writing, the laughter inherent in them is best enjoyed in the oral form. The forms of written literature have to follow rules of writing. Humour and wit there appear either as elements of style or as a genre.

The earliest written work in which elements of laughter, both low and high, are found is Madhav Kandali's *Ramayana* (14th century). The hunchbacked woman, Manthara, who aspires to be Bharata's paramour and imagines herself to be a beautiful lady is a source of hilarious laughter. So is Shurpanakha who comes to grief by making improper advances to Lakshmana. Sex here is always funny and is the perennial source of laughter. Rishyashrianga's sexual innocence provides an occasion for delightful mirth. Hanuman too appears incongruous when he confuses the sleeping queen Mandodari in the inner chamber of Ravana's palace and measures her hair to assure himself that she is not Sita. Gluttony and greed of the Brahmin who came to attend the ceremony held in Ayodhya by the crown-prince Rama comes in for ridicule. The kings who attended Sita's 'svayamvara' as her suitors, and their boasting in the face of Rama's herculean feat of breaking 'Haradhanu' (bow of Shiva), appears ludicrous. In an essentially karunakavya, Kandali introduced occasional humour and wit for comic relief. His description of Kumbhakarna is extremely funny, while in the long narrative we come across occasional witty phrases or similes.

Bhima is the most popular comic-figure in the various Assamese adaptations of the *Mahabharata*. Among the badha-kavyas of Ram Sarasvati (16th century), *Bhima-charit* presents the epic hero, along with Lord Shiva, Parvati, the sage Vishvamitra and god Kubera in a comic setting, reversing their familiar roles. In the poem, Bhima is a gluttonous and evasive cowboy employed in the household of the indolent farmer Shiva; He kills the gluttonous demon Bakasura as if in a sport, ridicules his master for his indolence, subjects the miserly moneylender, Kubera to physical humiliation and accuses Vishvamitra so vehemently, though falsely, of killing Shiva's bull that the sage takes fright and flees. Bhima's gluttony embarrasses the charitable hostess Parvati. The farce has

an undercurrent of social satire in it. In *Janghasura-badha*, we find Bhima a prisoner in the Asura kingdom, where his human physique evokes amorous feelings in the heart of an Asura woman who says, "I have never seen one-headed man in my life. He is so good to look at that our husbands (compared to him) seem to be mere burdens" This amusing episode is enjoyable. In the Adi Parva of Aniruddha Dvija's *Mahabharata*, juvenile Bhima's physical feats and his amusing behaviour with his Kaurava kins send the readers into peals of laughter.

Narada in the Manasa poems by Mankar, Durgarvar and Sukavi Narayan (c. 16th to 17th century) also figures as a gluttonous and evasive fool. Here he is nephew to the inelegant and oddly dressed bridegroom Shiva. In the poems of Shankardeva (1449-1568) both of them appear as humorous but sophisticated figures though they maintain their divine attributes. In *Haramohan* of Kirtana we find Shiva, enchanted by Mohini (disguised Vishnu) behaving momentarily as ludicrous, lust-ridden yogi. Narada figures in *Parijat-haran* (play) as a mischief-making sage, creating jealousy in the heart of Krishna's spouse Satyabhama and upsetting his domestic peace. Krishna's comic miseries and Narada's witty teasings are most enjoyable in the drama. Narada is an amiable humorist there. The prevarication of the juvenile Krishna, who evades confessing his guilt of stealing butter from the gopis' kitchen, in the dramas *Chordhara* and *Pimpara gucowa* by Madhavdev (1489-1596) creates geniune laughter. Krishna reappears as a frolicksome child in Sridhar Kandali's unique nursery rhyme *Kan-khowa* (The ear-eater). The *Katha-guru-charit*. (18th century prose biography of Assamese Vaishnava saints) contains several pieces of episodical humour as elements of comic relief. It contains instances of pun also. In Ananta Kandali's *Kumarharan*, the hunchbacked woman reappears as king Bana's would-be paramour, playing similar role as her counterpart in Kandali's *Ramayana*.

The western impact was felt in Assamese literature first through the pages of the missionary journal *Arunodoi* (1846-83). The first Christian convert Nidhiram Farwell voiced in his poems some satiric sentiments against religious corruption of the temple priesthood. Hemchandra Barua's (1835-97) satiric fiction *Bahire rongsong bhitare koavbhaturi* is monumental in style and rational in contents. He exposes the hypocritical behaviour of the ignorant monastic head of the Korkhaniya sattra, who seduces the wife of a devotee under religious pretext and resorts to judicial corruption after getting involved in a theft case. The biting satire is reflected in the mocking style: "The guru, being pleased with the devotion of his (female) disciple began all those divine lilas that she has merely heard of by recreating a Vrindavan at home. The complete demonstration included series of lilas from Vastraharan to Man-Bhanjna." It is a merciless satire.

Balinarayan Bora and his contemporary L.N.Bezbaruah (1868-1938) were the first to introduce the genre of comic poems. Bora's target was the newly created official class and Bezbaruah introduced parody.

Chandradhar Barua's *Ranjan* (1927) and Dandinath Kalita's *Rahaghara* and *Bahurupi* (1950) were books of comic narrative in structure and reminiscent of Barua's poems in form. Satire in them was directed against the vanity and corruption of the emergent middle-class. Political corruption was their special target. "We are extremists today, moderate tomorrow, and retrograde the day after" declares one of the characters in Barua's *Hathat patriot*. Kalita was bitter towards the legislators who grabbed people's money by various means for personal comfort. Kumar Madhusudan (Mahesh Deva Goswami), who edited a satiric journal and published a book of comic essays entitled *Kimachariyam*, continued the trend of parody writing. Among the serious poets, Devakanta Barua's satiric political poem 'Lachit Phookan' deserves mention here. Among the modern poets of the forties and fifties, Amulya Barua and Hem Barua used satire or irony in some of their poems. The light poems that are often found in the pages of old and contemporary journals are mostly ephemeral.

Satiric prose gave way to milder comic form in *Kathin shabdar rahasyabyakhya*, a lexicography of the word-humour, by Gunabhiram Barua (1837-94), in *Kendra sabha*, a book of light essays by Satyanath Bara (1860-1925) and in *Sadanandar kala-ghumati* (Light sleep of Sadanada) by Lambodar Bara (1860-92). The comic form of essay was fully developed in *Kripabar Baruar kakatar topola* (1904), *Kripabar Baruar obhotani*, (1909), *Kripabar Barbaruar bhavar burburani* (1951), *Kripabar Baruar bulani* (1964) and other essays of Lakshminarayan Bezbaruah, the master-humorist. He has also to his credit a number of comic short stories, mainly caricatures. Several writers like Mohichandra Bora, who writes humorous stories after him, did not achieve his distinction. Bezbaruah's short stories (e.g. Bhokendra Baruah, Milaram, Jagara Mandal and Nanglu Chandra Das etc.) are notable no doubt, but his comic genius is best evident in the creation of the national clown, who surveys the whole field of contemporary life in Assam and delves into the caprices of human nature from the comic angle, imposing on the vast material of his essays of diverse forms a harmony through his quixotic personality. The name of the character is Kripabar Barua or Barbarua. Besides the personality of the comic character, what gives unity to his works is genial comic spirit which is most evident in his unique style. Amongst the defects and contradictions of Assamese life, his special targets are feudal values, vanity, false social manners, dilettantism in journalism, poetry, patriotism, antiquarian research, social reform and life in general. He is ingenuously witty and uses devices of pun, mixed word, caricature, malapropism, cartoon, irony and farce to create comic effect. Satire is embedded in his

comic style, and it becomes perceptible only when the first laughter dies out. He uses satire as a weapon of social reform. He can be funny, biting and amiable simultaneously and is capable of inducing the loudest laughter as well as the smile of understanding. A genuine product of the 19th century renaissance, his writings express a sincere concern for humanity, transcending the limits of narrow nationalism. Character of Kripabar is a miscellany of images drawn from many men.

Kripabar set the trend for emergence of other comic figures like Bholai (R. K. Bardoloi), Kerpai and Atmananda (D. Kalita), Chitrasen Jakhariya (H. Deka), Kumar Madhusudan (M. D. Goswami), Memera Medhi (J. Barkakati), Shulapani and Apaganda, etc. But comic essays never again attained the standard of Bezbaruah's writings. Later writers of light essays, who kept alive the trend are Pitambar Rajmedhi (*Tengadoi*), Hemchandra Barua, (*Mor gharkhan* and *Chapaniya*, 1953), Bhadra Bara (*Ardhang tyajati*, 1957), Hemchandra Sarma (*Batar dubariban*, 1957), Tilak Hazarika (*Adda*, 1958), Kiran Sarma (*Kimidang byahritang maya*, 1958), Premnarayan Datta (*Rasamadhuri*, 1959), Lila Gagoi (*Kapling chiga rel*, 1961), Lalit Bara (*Rang berang*, 1969) and Kirti Hazarika (*Nardara diary*, 1970). Some personal essays of poets like Nabakanta Barua and Biren Barkotaki are also noted for comic qualities.

In 1889 Assemese adaptation of *The Comedy of Errors* (*Bhramaranga*) was staged successfully and this seemed to have encouraged writing of comic dramas in Assamese. The first to write in the new form was L.N. Bezbaruah, who wrote four plays—*Litikai*, (1890), *Nomal* (1913), *Pachani* (1913) and *Chikarpati Nikarpati* (1913). P. N. Gohain Barua's *Gaobura*, O.P.Madzumdar Barua's *Mahari* (1893), Benudhar Rajkhowa's *Kuri satikar sabhyata* (1908), Chandradhar Barua's *Bhagya pariksha* (1915), Padmadhar Chaliha's *Nimantran* (1918) and Mityradev Mahanta's *Biya biparjay* (1924) are some of the other works of this genre. Of this, *Nimantran* displays some characteristics of higher comedy. The juxtaposition of four learned fools, who have a pedantic approach to life, creates an interesting comic situation. Bezbaruah and Mahanta excel others in the use of humorous language. While Benudhar's *Kuri satikar sabhyata* takes up a larger theme of civilised man's hypocrisy, Gohain Barua's *Gaobura* presents an authentic picture of comic misery in a realistic setting. Among other writers of comic dramas Suren Saikia, Kumud Barua and Dargeswar Barthakur deserve mention.

Humorous characters often are introduced in serious dramas to provide comic relief. Gajpuriya in Bezbaruah's *Chakradhvaj Singha* and the familiar hunch-backed woman in J.Agarwalla's *Sonit-kunwari* (1925) are some of such characters. Humour in the serious drama is, however, rare.

Comic relief is also provided by journals through cartoons and humour columns, and the radio through its facetious features. However, they lack distinct form; they are meant for entertainment, and their literary value is yet to be established.

The output of comic literature has declined in the last few decades: the reason for this can be partly found in the general apathy for such genres amongst writers and partly in the modern ferment which generally decries laughter as our predecessors knew it.

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Bi.B.

HUMOUR AND WIT (Bengali). Humour and wit are two species of laughter which often come to be associated with one another but which are distinguishable by the nature of laughter they arouse and the kind of effect they produce upon the minds of the readers or the audience. The laughter in humour is soft and mellow and is tinged with sympathy and pathos. But the laughter that is aroused by wit is like the flash of a sharp rapier dazzling in the sun. Humour has been defined as thinking in fun, while feeling in earnest; it is the product of a deep attachment to life and a broad and sympathetic view of the world. Wit is often biting and cynical and is produced by a person who prides in his intellect and reason.

Humour and wit spring from real life and then belong to it. The national characteristics and the social habits and customs are reflected in the comic literature of a country. The Bengali particularly in the pre-modern period were prone to devotional and pathetic sentiments and lived in a society strictly regulated by the joint-family system and tied up by social customs, rituals and traditions. Hence the source of laughter in such a society was very much limited and the development of its various forms restricted. Some relationships in the family as those between the grand-sons or grand-daughters or between a son-in-law and other in-laws always provided ample scope for unlimited verbal and practical jokes. Marriage and other social festivals were also coveted occasions when near relatives displayed an uninhibited tendency to indulge in riotous merry-making and grotesque smutty jokes. Greed, miserliness, quarrelsomeness, hypocrisy, profligacy, etc. were the objects of ridicule among the people. Specimens of this kind of laughter can be found in the Mangalkavyas, Bengali versions of the *Ramayana* and the *Mahabharata*, folk-tales, proverbs, riddles and folk-drama. These literary pieces were mainly for the common unlettered people and so the specimens of laughter produced in them belonged to the class of pure, unbridled fun which was mainly situational and at times centred round some typical characters. There were specimens of satire also and the audience was delighted when some social vices were

ruthlessly satired. Kavikankan Mukundaram's Bhandu Datta and Murari Sil and Bharatchandra's Hiramalini are portrayals of satirical art in medieval Bengali literature. Wit in its crude form was also liked by the people as they took delight in the jugglery of words and in the exercise of their intelligence in conjecturing the real meaning of a dubious statement. The cryptic proverbs and riddles were popular among the common people. The verbal duel between Krishna and Radha's companions in the Bengali 'jatras' was very much relished by the folk audience. Wit was the main weapon in the fight between two kaviwalas. The court wit or jester was immensely liked for his witty remarks. Some of the sayings of Gopal Bhand, the court wit of Krishnachandra Roy are still used to enliven our conversation. Bharatchandra's poetry is full of sparkling wit and he has made skillful use of pun, epigram, antihesis, oxymoron and other figures of speech to give sharpness and scintillation to his style which has not been matched by any other poet of medieval literature.

Refined humour and wit are found only in modern Bengali literature. The Bengali renaissance in the nineteenth century under the western influence expanded the span of our experience, broadened our outlook and inculcated in us a wider taste for various aspects of literature, and sharpened our sensiblities for appreciation of deeper nuances of art and aesthetics. The refined artistic forms of humour and wit were noticeable only from the master-writers of the nineteenth century. *Alaler gharer dulal* by Pyarichand Mitra and *Hutom Penchar naksa* by Kaliprasanna Sinha contain incisive wit and satire and but we had to wait till Dinabandhu Mitra for genuine humour par excellence. Dinabandhu was a past-master in generating an incessant flow of laughter which was farcical in many places and satirical in some places, but he was at his best in humorous laughter. He was deeply attached to the people whose faults and frailties he exposed. He wept for the fallen wreck Nimchand. He had sympathy even for the villain Gopinath, the evil go-between Padi Mayrani, the low and miserly Rajiblochan and others. His tearful laughter reminds us of the remark of Hazlitt: "We cannot supress the smile of the lip, but the tear should also stand ready to start from the eye". A humorist to the core, Dinabandhu also excelled in arousing witty laughter as is seen in the incisive sparkling dialogue of Nimchand. This co-existence of wit and humour is noticed in *Kamalakanter daptar*, the masterly creation of Bankimchandra Chatterjee. Bankimchandra's *Lokrahasya* is satirical, there is a mixture of fun and veiled satire in *Muchiram gurerjibancharit,* but he has reigned supreme in the domain of humour in *Kamalakanta.* In this humorous piece the author identified himself with his character, laughing both at him and with him. Bankimchandra identifying himself with Kamalakanta, laughed at the follies and foibles of human beings and with him he loved them and wept for them. Kamalakanta is an opium addict and like his counterpart in English literature, De Quincey, he has taken a detached but broadly sympathetic view of life. Kamalakanta is sometimes witty in his remarks, at times he tends to be sarcastic, but his laughter is a prelude to tears, tears for the erring and fallen humanity. Trailokyanath Mukhopadhyay and Indranath Bandyopadhyay are two noted comic writers of that period; the former evoked laughter from fantastic exaggerated situations, the latter relished hitting the contemporary society with his sharp shafts of satire. Amritalal Basu was a true successor of Dinabandhu in writing excellent comic plays, but while Dinabandhu was a humorist, Amritlal was a satirist lashing out mercilessly at the fake movement for social progress and equality. Amritlal excelled in witty dialogue which has a razor-sharp edge that suddenly cuts deep into our minds.

Refined laughter as bright as sunshine and having all-pervading fragrance of a scented flower is found in Rabindranath's literature. His *Hasyakautuk* and *Rangakautuk* and the comedies can be termed as purely comic works. In other works his sense of humour, refined, intellectual and coloured with feeling, can be traced everywhere but cannot be located in any particular place. He has a flair for rare wit, intellectual, scientillating and penetrating which is noticable in his wonderful power of using words with unthoughtof meanings and suggestions. Humorous laughter mixed with sympathy and pathos has been evoked in the delineation of characters like Baikuntha and Chandrababu. Saratchandra Chatterjee, the great novelist, is equally adept in the art of pathos and laughter. His outlook on life is full of pity and sympathy. Excepting some characters where his satire is pronounced, e.g. Rasbehari, Golok Chatujye and Gobinda Ganguli, he is all sympathy for the characters whose oddities and incongruities he has exposed. What J.B. Priestley has said about Dickens may be equally applied to Saratchandra: 'How it has brightened the world with its pity and innocent laughter.' Pramatha Chowdhuri was the master artist of wit. He has shown his artistry in the juxtaposition of words and expressions with apparently similar ideas while his real intention is to suggest just the opposite or vice versa. His chiselled word and remarks bearing his incisive intellect and a deep knowledge of things are used to lash out at the foolishness and inertia of his fellow people. Parasuram like his predecessor Trailokyanath Mukhopadhyay has revelled in fantasy and riotous imagination, but his ingeniously witty remarks and expressions arouse unforgettable laughter in the minds of the pleasantly shocked readers. Pramathanath Bisi, a versatile and prolific writer, is a past-master in bright wit mixed with caustic satire.

Modern Bengali literature has flashes of wit but is devoid of true humour. Humour demands unbounded pity and sympathy on the part of the writer and these qualities are unfortunately missing in the modern writers. They are

angry, rebellious or light-hearted and frivolous, but they do not generally have the genuine feeling and involvement needed to be truly humorous.

Aj. G.

HUMOUR AND WIT (Dogri). The Jammu and Kashmir Academy of Art, Culture and Languages brought out a book in 1974 entitled *Chubbhan te hasse* (Barbs and laughter), edited by Keharsi Singh 'Madhukar' and Shivram Deep. It attempts to give a picture of humour and wit and satire in Dogri by examples of writings from prose-essays, short stories, poems, plays, folk-tales and folk-songs and jokes. The anthology shows that there is plenty of humour and wit in Dogri literature in spite of its general tenor and tone of seriousness, sense of mission and didacticism.

There are numerous folk-tales and folk-songs full of humour and wit, like the folk-tales entitled *Satt Murakh, Khote di chori, Jahta masan, Dassen Ane di phim, Marjad dumka lara, Alasi tabbar, Ranikhan da sala* and folk-songs sung on the occasion of marriage and on other events of family life. In the story of *Alasi tabber* (The lazy family), a passer-by sees a boy lying motionless under a fruit tree. When he approaches him, the boy moves his eyes pointing to the fruit lying on his body and gesturing to the passer-by to place it in his mouth. Thinking that the boy is sick, he places the fruit in the boy's mouth only to be told, "You fool, you have placed the fruit on the left side of my mouth instead of the right side." The passer-by goes to the boy's father lying under another tree to complain against the boy's behaviour. The old man says, "You see, the members of my family are very lazy. Last night, I called them a dozen times to come and drive away the calf that was eating my beard, but nobody came."

There are not many jokes published in Dogri. Dogri skits which were so numerous and popular and were used to intersperse scenes of serious plays and Ramlila in Hindustani on Dogri stage for nearly a hundred years, have not been committed to paper and have not been collected. Some Dogri one-act plays have elements of humour and wit. There are a number of poems by Hardutt Shastri, Raghunath Singhal Samyal, Parmanand 'Almast', Dinu Bhai Pant, K.S. Madhukar, Peeyush Guleri, Gautam Vyathit, Basantram Basant, Tara Samailpuri, Jagannath Kalra, Tirathram Sharma and Balkrishan Sharma which are full of humour and irony and social satire. As a matter of fact, Dogri poetry burst into a new awakening, inspired by Dinubhai Pant's *Guttulum* (Titillation) and *Shahar pehlo pehal ge* and *Duni chandai da byah*. Here is Dogri humour at its finest.

Some Dogri short stories have also a good bit of humour and wit in them like B.P. Sathe's *Dal-bhatt*, Mohanlal Sapolia's *Sharabi kutai passe da*, Narendra Khajuria's *Bakhariyan bakhariya jeebhan*, N.D. Jamwal's *Shanti* and Om Goswami's *Rasoli*. But it is Dogri essay which provides concentrated pieces of humour and wit. And the best known Dogri essayists of humour and wit are Lakshmi Narayan, Vishwanath Khajuria, Sansar Chandra and Atmaram. Lakshmi Narayan has authored two books containing essays of humour and wit, *Kandyari de phull* (1963) and *Nikkiyan nikkiyan gallan* (1973). His sketches of Hotelwallah, Shahji, Jakkotakka and Tarunananta are memorable. Vishwanath Khajuria is a writer of charming essays of personal reminiscences but some of his essays have an element of humour and their tone is light-hearted and subtly humorous. His essays are collected in *Duggar da jivan darshan* (1967) and *Saptak* (1968). Sansar Chandra's essays have been published in *Burai de laddu* (1974) and *Teelen de ghat* (1978) and Atma Ram's collection of 17 essays of wit and humour is *Chunga te tholu* (1979). Some other Dogri writers have also written some essays full of humour and wit like Ramlal Sharma in *Sach puchho tan aun ajja sahagan hoyian*, Madan Mohan Sharma in *Janani aye ghulam ai* and Chhatrapal in *Kavita ik masibat*. Considering the meagre total output of Dogri literature, the element of humour and wit in it is satisfactory. There could be more of it.

Sh.

HUMOUR AND WIT (Gujarati). Though in mediaeval Gujarati we find wit and humour in no single work, we find this genre having independent existence. In the couplets of Akho (17th century) there is biting sarcasm and in some works of Premananda (18th century) wit and humour occupy an important place; yet it does not occupy an important place in his works. It was only in the 19th century, when the literature was influenced by the West, that wit and humour established their identity in literature. Dalapatram (1820-1898) has written several humorous poems. His humour is natural. His play *Mithyabhiman* (False pride) is an effective farce based on the doings of Jivram, who is night-blind, does not want anybody to know that he is blind and so he creates situations in which he is trapped and becomes an object of laughter. Navalram (1836-1888) has in some of his songs like 'Janavarni jan' (The marriage procession of beasts) chosen child marriage as the object to make us laugh. He adapted *Mock Doctor* of French writer Moliere very ably and the humour of the original play is retained.

Ramanbhai Nilkanth (1868-1928) can be said to be the pioneer who placed humour and wit on a sound footing. He wrote a book on humour called *Hasya mandir*, the first book in Gujarati literature which discusses humour in a comprehensive way. In order to stress his point, he gives copious illustrations. He wrote a humorous novel *Bhadram bhadra* (1900) in which there is a satire on anti-reformists. If the burden of humour is carried by a single character, the humour is not sustained.

Yet it being the first humour-fiction, it has acquired historical importance.

Ramanbhai edited a monthly, *Gnansudha*, in which Dhansukhlal Mehta's (1890-1970) humorous stories appeared. He had profusely read master humorists of the West and was successful in presenting the humour in an Indian environment. In the first decade of the 20th century several literary periodicals were started and every periodical tried to compete with each other in publishing humorous short stories and articles. The writers who contributed to such writings were Masta Fakir, Natvarlal Buch, Olta Joshi, Chhotalal Jagirdar and others. But their humour is mostly crude, incident-based and far-fetched.

Jyotindra Dave (1901-1982) is the greatest humorist of Gujarat. He wrote humorous articles and poems. He also wrote *Ame badhan* (We all), a humorous novel in the form of autobiography in collaboration with Dhansukhlal Mehta. He is a master of wit, humour and satire. His humour is based on human characters and situations. It is intellectual, logical and subtle. His *Mari nodhpothi* (My diary) and *Alpatmanun atmapuran* (Story of a small man) are works representing Jyotindra at his highest and best. His essays are models of sharp intelligence, they show an uncanny insight into the inconsistencies of human nature, refined taste and cleverness. Fun, irony, mock-serious conceits and logical substantiation of an absurd proportion are some of the arms of Jyotendra's weaponry. His humorous poems are unparalleled.

In the second half of the 20th century, two humorists, who have earned a distinguished place for themselves, are Bakul Tripathi and Vinod Bhatt. Their humour is subtle and they have the gift to bring out humour from the erratic behaviour of human beings. The other name worth mentioning is that of Chinubhai Patwa who has also achieved a high distinction as a humorist. His humour is based on common human weaknesses and it does not aim at ridiculing any person.

C.M.

HUMOUR AND WIT (Hindi). Humour is natural and spontaneous expression of joy. According to Vishwanatha, "Distortion of form, voice, appearance and gestures generate humour. Its abiding emotion consists of amusement, its presiding deity is Pramatha (Lord Shiva's attendants) and its hue is white" (*Sahityadarpana*).

"Humour may be defined as the kindly contemplation of the incongruities of life and the artistic expression thereof," according to Stephen Leacock. One's inner delight gets reflected on the face in the form of smile. To define humour, however, is as difficult as it is easy to laugh. Though Indian and western poeticians and psychologists have tried to define it in many ways, yet a universally accepted definition of humour has always proved elusive. All of them, however, agree that the root of humour is distortion.

In the early stages of Hindi literature, we do not find much of humour. Of the many elements that Hindi inherited from Sanskrit literature, the sentiment of humour is but rare. The 'riti' poet has either ridiculed the miserly patrons or composed some verses as examples of humour. In medieval stalwarts like Sur and Tulsi however, we do find examples of pure humour:

> Vindhya ke vasi udasi tapovratdhari maha binu nari dukhare,
> Gautam tiya tari Tulsi so katha suni bhe munivrinda sukhare;
> Hwai hain sila sab chandramukhi parase pad manjul kanj tihare,
> Kinhin kripa Raghunayak joo karuna kari kanan kaun pagu dhare.

(The people of Vindhya were all ascetic, devoted to self-mortification and melancholy without womenfolk. Says Tulsi, that the ascetics, one and all, were inmensely happy to hear of the tale of redemption of Gautam's wife (from her stony existence). The time has come when all the stone-boulders scattered around would turn into pretty-looking women by the very touch of the soft lotus-like feet of Raghunayak (Rama). You have been kind, O Raghunayak! to grace the forest with the imprint of your feet!)

Besides this, in *Ramacharitmanas* of Tulsi, there are many instances of humour in 'dushtavandana' (The praise of the wicked), in Shiv-vivah and in the diologues between Parashuram and Lakshman.

The above mentioned 'savaiya' is an example of pure and refined humour. Pure humour is a rare commodity in Hindi literature. Whatever is termed as pure humour is actually a satire which is always purposeful and the intention of it is to castigate some evil. In the 'Bhramargit' of Surdas, Uddhava is laughed at and ridiculed by the gopis, but it has more innuendoes than humour. In the Krishna's childhood chapter of Sur, however, there are many examples of pure humour.

The natural portrayal of the object (under consideration) is humour, but when it is ridiculed in comparison with something else it is termed as 'wit' i.e. 'vag-vaidagdhya' which depends upon subtle play of words. Wit does not appeal only to one's intellect, it also leaves the listener/reader amused and astounded. Wit is supposed to be an expression which enthrals by its astounding pithiness. As a matter of fact, 'vag-vaidagdhya' or wit is the most advanced and artisitic form of humour.

Wit can be divided into two categories: 1. Ordinary wit, and 2. Rasa-oriented wit. In the first category an exepected and skilled use of a word or an expression of thought does the trick. If such skilled use of an unexpected expression or thought or word entails a life situation which has the potential to generate feeling or Rasa, then the utterance may fall in to the second category i.e. Rasa-oriented category. Hence to designate wit only as an intellectual expression would be a hasty consclusion.

In respect of humour-oriented literature, the year

1870 (Bharatendu era) was perhaps the most productive and fruitful. Besides humorous poems, many farces and lighter essays were written during that year. The salient themes of this humour-oriented literature by Bharatendu Harishchandra (1850-1885) and his contemporaries were the British Rule, child-marriage, old-age marriage, the priests and clergymen, crude imitation of the western manners, the publisher and the various species of sycophants of the British Raj. Balkrishna Bhatt, Pratapnarayan Mishra, Balmukund Gupta, Radhacharan Goswami and others contributed many good compositions in both prose and poetry to enrich humour-oriented Hindi literature during this period.

In the pre-Independence era Suryakant Tripathi 'Nirala', G.P. Shrivastava and Bechan Sharma 'Ugra' enriched humour-oriented literature in Hindi by their poetic and prose writings. During the post-Independence period, political leaders, officers and politicians have become the ready subjects of this form of literature. Between 1947 and 1984, besides humour-oriented poetry, short stories and novels under that genre have also been written in significant numbers.

Ba.C.

HUMOUR AND WIT (Kannada). Humour appears rather late in elitist literature. In the edicts and the examples cited in *Kavirajamarga* there are flashes of humour. Old Kannada literature was all religious, and there was little scope for humour. But there are amusing incidents in Pampa's *Vikramarjunavijaya* such as Bhima shaking the tree on which the Kaurava boys have settled and bringing them down. Situations evoke laughter. Ranna's 'Saha-sabhimavijaya' is a sombre poem narrating heart-rending incidents, but humour flashes here in the words of the vidhushaka to Draupadi.

Wit of a kind characterizes the verses which are believed to present the contests between Nagachandra (C 1108) and the poetess Kanti. They represent verbal jugglery, but are very interesting.

Religious rivalry occasioned verbal attacks, but these are invectives rather than humour. Sometimes they appear, to the modern mind, in poor taste. Rudrabhatta's *Jagannathavijaya* (C 1180) offers some instances of genuine humour; thus, Yashoda tells the boy Krishna the story of Rama and of the kidnapping of Sita. As the story reaches the point of the kidnapping of Sita, Krishna (who, we must suppose, was Rama in the earlier incarnation) forgets himself and gnashes his teeth and roars in rage.

Middle Kannada, which covers a span of seven centuries, is rich in humour, irony, wit, satire and sarcasm. The twelfth century gave Kannada literature the vachana sahitya, compositions of Virashaiva saint-reformers. To them life was a challenge and an opportunity, and they were intensely serious. But yet humour and wit are not banished from their compositions. In what are known as 'bedagina vachanas' a spiritual truth is presented in baffling language; at first sight it does not seem to make sense; usually it presents a series of pictures. These vachanas are teasing but are also concretizations of spiritual experiences.

The narrative poetry which followed is rich in humour and also in wit of a particular kind—expression with unexpected twists and turns pointing to new directions of perception. There is an exquisite instance in Harihara's *Nambiyannana ragale*. God Shiva comes in the form of a very old, decripit man, in order to ensure that his devotee marries the right woman; he indulges in annoying pranks and is led outside the wedding house, but he persists and creates a scene. We, the readers, know that this is a manifestation of the Lord's compassion, and so the scene is rich in humour. There is tender humour in the scene in 'Koluru kodagusu' in which a little girl, imagining that the Lord's idol would really drink the milk offered to it by her father, begs and beseeches and blames the idol for totally ignoring her when she carries milk. But the master of humour is Kumaravyasa. His epic is a treasure house of humour, satire and wit. Wit as repartee is repeatedly seen in the dialogues between Draupadi and Krishna. Thus, for example, the Pandavas pray to him when Durvasa has all but trapped them and will destroy them with his curse. Durvasa and his hundreds of disciples are to be fed, but the inexhaustible vessel which yields food is useless because Draupadi has had her meal and the vessel has been washed. Krishna appears. Draupadi affectionately expostulates with him. He says, "I am hungry; how fair is it to blame me thus?" Draupadi smilingly replies, 'Lord, only single-minded devotion can satisfy your hunger, but we are fickle." Humour of situation is found in plenty—as when Arjuna, in the guise of a brahmin, rises to master the bow and marry Draupadi; the taunts and invectives which fill the air coupled with the laughter of the lovely princess's companions, are masterly. A complex situation charged with complex humour is that in which Arjuna chooses Krishna and Duryodhana chooses his army; Krishna tells Arjuna that he has been foolish—in words which are splendidly humorous but at the same time throw the mind back on the true nature of Krishna Arjuna and Duryodhana: "You imagine that I am God. I have not an iota of divinity. Once upon a time maybe I killed a few rakshasas; but now I am an old man and just a gourmet." Kumaravyasa's Uttara is a great comic creation. He is a pantaloon—but an unashamed one. It is impossible to treat him with contempt. Wit and humour also characterize the dialogues in 'Prabhulinga leele' of Chamarasa, a contemporary of Kumaravyasa. The humour of Lakshmisha, the immensely popular poet, embraces the world of the mighty like Bhima and Krishna, and of ordinary mortals with foibles. He has created more comic characters than any of his predecessors.

A poet whose narration often steeped in humour is Ratnakaravarani, the author of *Bharathesha vaibhava*. He narrates the story of a monarch who was seemingly enjoying wordly pleasures and was yet a liberated soul; and his story affords him ample opportunities to write with humour without sourness. One instance is the episode of Bharata overhearing some warriors arguing that he owed all his pomp and glory to them—and teaching them a lesson.

Haridasa sahitya—the creation of 'the servants of Hari' (mostly brahmin ascetic poets and singers)—is a veritable storehouse of humour. Because they are also social reformers they often employ sarcasm and satire. But there is also genuine humour. They describe the boyhood of Krishna—sometimes looking at him through the eyes of Yashoda, and sometimes looking at him as devotees; the contrast between the tiny and innocent appearance of the child and the reality of the Lord of the Universe, and also between the mother's picture of her child and the truth, are the source of such humour. Sarvajna, the people's poet, often gives his didacticism the illumination of humour.

Modern Kannada literature is rich in humour. Kannada drama is virtually the child of the modern spirit, and so a new realm of humour was added. Muddana, who heralds the advent of the modern age, provides simple, homely humour in the dialogue between the poet who narrates the story of the repudiation of Sita, and his wife, who listens. She is a lively woman with sound sense, and her comments enable us to look at the action from a new angle. The humour which reflects the happy married life of the couple also over-arches the tragic story of the great couple, Rama and Sita.

Simplifying the story of humour in modern Kannada literature one may say that kindly humour pervades 'navodaya' (renaissance) literature, satire pervades 'pragatishila' literature, dark humour pervades 'navya' literature, and that, strangely enough, friendly laughter has returned with a Dalita writer like Devanur Mahadeva. It is interesting and significant that one of the most formidable scholars and researchers of modern times, R. Narasimhacharya, should have been the author of the delightful 'Nagegadalu', a collection of episodes in which some simpletons are the butt of ridicule; but it is good-natured laughter. Masti Venkatesha Iyengar uses humour to distance the action and present it with sympathy; sometimes, as in the character of Mallige in 'Channabasavenayaka' he uses it both to relieve the sombre action and to comment indirectly on the ways and values of the great ones, the important ones. Kailasam uses satire with great effect, but his humour is sometimes a tender exposure of genuine worth (as in 'Poli kitti') and sometimes a means of holding in check the anger and the sorrow with which the action is charged (as in 'Home rule'). His perfect farce, 'Vaidyana vyadhi', is drenched in good-humoured laughter. Sriranga is satirical rather than humorous; but in a play like 'Kattale-belaku' humour gently plays around the characters, exposing their limitations. All the three major poets of the age, D.R. Bendre, K.V. Puttappa and P.T. Narasimhachar were endowed with a fine sense of humour. Scintillating humour illuminates an entire poem like Narasimhachar's 'Ganesha darshan' so that the God Himself receives a new dimension. Puttappa's Rama, Sita and Lakshmana (in 'Sri Ramayana darshanam') are larger than life, but humour serves to bring them closer to us. Wit serves a variety of purposes in Sriranga's plays; In his dialogues wit provokes movement to different planes of perception. Sheer humour enlivens the plays of Parvathavani. The summits of humour were perhaps touched in the essays of A.N. Moorthy Rao and the autobiographical 'Kelavu nenapugalu' of Navaratna Rama Rao. The essay was one of the forms which Kannada took over from English and it flourished in the navodaya age. A number of delightful essayists appeared—the best of them being Moorthy Rao. In him humour brings just a chuckle to the reader—but holds vanity most effectively in check and provides a perspective. Rama Rao has a kindly and sympathetic vision of man and his life, and humour paves the way to maturity here.

The birth of the monthly devoted to humorous writing, *Koravanji* (1942) provided an impetus to this kind of writing. A group of writers which included the editor, R. Shivaram, N. Kasturi, A.R. Sethuram, G.P. Rajaratnam and several others emerged.

Gorur Ramaswamy Iyengar deserves to be mentioned separately, as the smiling chronicler of rustic life. Both in his sketches and in his stories he provides objectivity and assessment by his humour. Humour colours the narration even in a story like 'Bhoothayyana maga ayyu', which is, in reality, a vision of the dark forces in man.

The pragatishilas were, by and large, crusaders, and crusading and laughter do not go together. Some of them outgrew the pragatishila upsurge, but yet they took life seriously, and by and large eschewed humour; satire was their weapon often.

Satire was the weapon, too, of the navyas. But humour is not wanting. Quite often, it is dark humour, particularly in the absurd plays. In Chandrashekhra Patil's *Kunta kunta kuruvatti* or Chandrashekhara Kambar's *Chalesha*, even as we laugh at the characters we are aware of the tragic implications of their predicament, and laughter and tears are not far apart. In the poetry of Gopalakrishna Adiga, who inaugurated the navya age, satire gives way to humour in the later poems, as in his famous 'Vardhamana', where two generations are juxtaposed. Humour derives from the father's sympathetic perception of the adolescent son's antics and ravings.

Like the pragatishils, the Bandaya and Dalita writers,

too, are crusaders. In the earlier writings of the writers of these schools naturally there is not much room for humour. But gradually they have found that pain and criticism can assume the form of liveliness. Devanuru Mahadeva's 'Odalala' is a superb example of the depiction of exploitation in the light of humour. A poor honest woman is deceived and exploited, but the picture of the woman evokes laughter, too. And the very liveliness of tone is able to distance the scene from the narrator and the reader and to make it all the more telling. Alanahalli Srikrishna's 'Bhujangayyana dashavatharagalu' is another example of a protest writer using humour effectively.

Several writers belonging to no school have employed humour effectively. Bhyrappa has created an admirable comic character in Kantiraya; in his 'Nele' humour quietly presents a situation from a new angle—as when a surrogate father, learning that his friend's son had blamed his father for begetting him, takes him to a top floor of a hotel and asks him to jump down. Ra. Shi., Beechi, T. Sunandamma, B.G.L. Swamy and a host of others have delighted the Kannada reader with their humour.

L.S.S.R.

HUMOUR AND WIT (Kashmiri). Kashmiri is a rich language, with its history spread over eight hundred years or so. It is the richest as far as its treasure of poetry is concerned, and it is poetry in the first instance which provides us with a fund of humour and wit in all its shades and forms.

Folk poetry is the very first source in this regard. Marriage songs and 'Laddi Shah' attract our attention at the very out set. Both the form reveal and reflect the sense of humour and wit of common folk. Laddi Shah (A sort of ballad) is a peculiar verse form which makes the listener and the reader laugh at the end of every stanza of the poem. The subject matter of this popular form is derived from day to day life and its target is follies, imbalance, abnormality, close—fistedness, conceit and false—hood of people irrespective of their rank, social status, wealth, caste and creed. Laddi Shah is in fact mock poetry with a bit of sarcasm and pun on words. 'Marriage songs' are the songs of womenfolk. Whenever something uneven or unexpected happens during the course of a marriage ceremony, women join together to compose a short song and bring the culprit to book. The culprit has no alternative but to keep mum. Unfortunately if he or she reacts, the battle of songs takes an ugly turn spot. In such situations spectators enjoy to the full. On such occasions women sometimes come down even to the level of the obscene.

Kashmiri wit finds its fullest expression in the form of sayings, proverbs and idioms. Until and unless one delves deep in the repository, one cannot understand and explain the wit and genius of those folk artists.

It may be that the prolonged domination by other has to some extent, deprive Kashmiris of their faculty to laugh with an open heart. It is because of this inherent lacuna that there is more of satire than other forms of humour or wit in Kashmiri literature. Pun and sarcasm are the two peculiarities of common man's speech and is evident in creative literature also.

Slang too is a source of entertainment of the people but is always transmitted orally from one generation to another. Some creative writers too have tried hand in this field but dreading the scorn of the society there is none to own its authorship. The entire treasure of slang is more or less in versified form and there are slang verses which are attributed to poets like Rahim Sahib (1755-1870), Mehmood Gami (1765-1855), Rasul Mir (d. 1891), Mahada Shah (d. 1898) though there is nothing recorded or printed on paper.

Lal Ded, (1320-1380) though first on this line, is very effective in her satiric 'vakhs' against the rotten traditions and false religious practices.

Nund Rishi (1377-1438) the patron saint of Kashmir too has protested against muslim clergy, social injustice, cruelty and violence towards living beings through his 'shrukhs' using the device of satire and sarcasm with full strength. He, along with Lal Ded, has a wide appeal even to this day.

In the works of Maqbool Shah (d. 1877) we come across some flashes of humour and wit, particularly in the masnavis *Grisi nama* (Narrative of peasants) and *Pir nama* (Narrative of clergy men) but his way of attack on both classes is so merciless that one cannot resist the feeling that both the masnavis are the outpouring of personal bias of the poet against the peasants and the clergy. The ruthless criticism of these two classes has injured the quality of his compositions. Had he been a bit softer, a poet of his calibre could have worked wonders in this field also as he has done in his famous masnavi *Gulrez*, the most famous masnavi in the whole of the Kashmiri literature.

Maqbool's contemporary A.A. Nazim (d. 1865) has some humour poems to his credit. He has maintained the balance. Hence his poetry is more pleasing and amusing. A junior contemporary of Maqbool Mirza Mir (1811-1900) has followed the footsteps of his predecessor Maqbool. His *Muqdam nama* (Narrative of the Nabardars) suffers from the same defects that have killed the essence of Maqbool's narratives.

The poetry of Hakim Habibullah (1847-1905) is a combination of the immature and pure comic. His Rekhta (mixed dialect) is pleasing and the word play of the poet has added grace to his compositions of his genre. Hassan Ganai (d. 1910) has composed some very good comic poems, having a lasting value. His long narrative *Bunil nama* (Narrative of earthquake) is an outstanding contribution to humour literature.

Lalla Laximan (1892-1961) was a renowned humorous poet. His collected works *Kulyai Lalla Laximan* is a garland of humour and wit. 'Gada degul' (fishpot) one of his many poems is a great poem of its kind. He is the only Kashmiri poet who never took to overwhelming dose of lampoon and burlesque. He enjoyed great popularity during his life time and is still remembered by a large number of people.

There are other poets who have added to the treasure of humour and wit, but have not confined themselves to this aspect alone. Those who have contributed to humour and wit are Mehjoor (1885-1952), A.A. Azad (1903-1948), G.R. Nazki (b. 1910), G.A. Fazil (b. 1916), D.N. Nadim (b. 1916), P.N. Premi (b. 1923), Amin Kamil (b. 1924), Rahi (b. 1925), Azim (b. 1934) and M.A. Ahsan (b. 1937).

In the modern generation of Kashmiri poets there are people who have adopted the humour and wit as their way of expression and have added something to this particular aspect of literature. We have collections and anthologies of humorous and witty writing with us now. In the past decade some valuable books of humour and wit were added which include *Afo Parverdeghara* by Sherif-ud-Din Parwaz (b. 1930), *Zafranzar* by Manzoor Hashmi (b. 1935), *Task* by Ayub Sabir (b. 1938), *Asan Khangala* by G.A. Fazil and *Duff Shabash* by S. Razi (b. 1943).

Some young poets like Omkar Nath Shabnam, G.A. Aama and Shibijikrandi-Gami are making good strides in this field and they are the humourist of future.

The tradition of prose in Kashmiri is not very old. The first drama written in Kashmiri *Satach kahvat* by Nand Lal Kaul (1877-1940) has a lot of humour and wit. Tarachand Bismil's (1904-1948) dramas like *Satach vatn, Akanandun* and *Bharat milap* have a lot of humour. Mohi-ud-Din Hajni's *Gris-e-Sund Gara* has too something to offer in this field but some times his humour seems too cheap. In Kashmirii prose humour and wit made its appearance through the medium of drama, which is a common feature of Kashmiri folk play 'Bhand Pather', though the way of folk actors is often rustic and some times even obscene. After 1947 Kashmiri prose touched new horizons. Some new writers made their appearance and enriched it. Some of the good specimens of humorous prose are *Danda Wazun* by Akhtar Mohi-ud-Din (b. 1928); *Hom Rehman* by Amin Kamil *Chai* by Autar Krishna Rehbar (b. 1933); *Bahji* by S.N. Sadhu (1935-1983); *Zevi Hindi afsana* and *Hawai Hadesa* by Bashir Akhtar (b. 1944); and *Poeteria* by G.A. Majboor (b. 1956). Pushkar Bhan (b. 1925) devoted his whole life to writing humorous and satirical plays. His book, *Machama* a collection of his humrous and satirical plays, brought him the coveted Sahitya Akademi Award in 1976. Hari Krishen Kaul (b. 1933) has enriched Kashmiri literature in many ways. His play *Daster* is a treasure of humour enjoyed by one and all. His short stories are also very rich in this respect.

Others who deserve to be mentioned are Khazir Magribi (b. 1921), Makhanlal Mahav (b. 1926), Imam-ud-Din Makmoor (b. 1931), Satar Ahmed Shahid (b. 1934), Naji Munawar (b. 1934), Qazi Ghulam Mohammad (b. 1937), Zarief Ahmed Zareif (b. 1943), etc.

The collection of humorous essays entitled *Essay* brought the Sahitya Akademi Award to Mohammad Zaman Aazurda (b. 1943) in 1984.

In the field of humour and satire Kashmiri is quite rich but still it has to go a long way in this direction.

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Mo.S.

HOMOUR AND WIT (Konkani). Konkani idioms, proverbs, folk-songs and folk-tales are replete with humour and wit. For instance, 'Lamkdam asat khun mar mhun sangta' (You ask me to die because there is a lot of firewood) says a Konkani proverb humorously. One finds in folk song mischievous lines like 'Avai-bapui kale chedva tuji gori kasi kati? manv jalelem dadulya chand-neache ratim' (Your parents are dark-skinned, how come you are so fair, my young lady? Man, I was born on a moonlit night). In folk plays like 'jagar' and 'kalo' witty repartees are abundant. Krishna Bhatt Bandkar has to his credit poems full of satire like his parody of the *Ramayana*. Sanay Gomybad in his rendering of 'Le Medecin marlgre lui' and 'L' Avare' gives an eminently Konkani touch to Moliere's humour. Ramchandra Sankar Naik in his original play *Chavthicho Chandra* displays a brilliant sense of humour based both on language and situations. Pundalik dande in his successful comedy *Tachi karamat* (His trick) creates characters and situations that evoke laughter. Kisan Kamat in his *Bappa khanvsata* (Bappa on death-bed) and Raghuvir Nevrekar in *Popeba-bali Mumbai* and *Kodu nimb* show great skill. Vinay Surlakar in his plays for children in *Sat majli hanso* (Laughter seven-storeyed high) is popular with youngsters. Nikanth Dhume displays a subtle sense of humour in his sketches of Goan life. Lucio Rodrigues retains the flavour of old folk-tales in his *Denvchar ani sasumai* (The evil and the mother-in-law) and other tales retold. Dattaram Sukhthankar in his *Manni punav* satirizes in a brilliantly witty manner the pride and folly of Goans before and after the liberation of Goa and makes fun of certain Goan characters like the barber, the washerman, the slanderer, etc. For A. Mhambro, essays, dialogues, stories and plays are useful media for his effective social and political satire directed mainly against the high and the mighty as is evident in his writings like *Taretarechim*

savangam amchya Goyant (Our Goa is full of strange characters), *Bhau Bandodkaralem yadastik* (The memorial to Bhau Bandodkar etc. His innocent humour can be seen in his *Gomychi asmitay* (Goan identity) and *Ghumche katar ghum* (songs for children) in which vegetables and fishes talk and act like human beings. Dinkar Desai draws vivid sketches of comic characters in his poems, e.g. *Devannalem savlem*. Manohar Rai Sardesai displays light-hearted humour in his children songs and story poems *Babuchem lagn* (The little boy's marriage), *Bebyanchem kazar* (Frog's wedding), etc. He can also wield political satire with equal ease as in *Hee loksay* (This is democracy), *Hundran chi sabha* (Conference of rats). Younger writers like Arun Singbal and Arun Sukhthankar can also be delightfully humorous especially in their comments on Konkani writers.

M.S.

HUMOUR AND WIT (Maithili). Maithili literature has a very old tradition of humour and wit. Jyotirishwara's (14th century) *Dhurtasamagamanaka* is the earliest farce or prahasana in Maithili literature and the characters are a knave Sanyasin and a Shrotriya Brahmana and the lower class is represented by a barber and a prostitute. The very names of the characters arouse laughter. Humour has its full play in describing the family history of Shiva in Lalkavi's *Gauriswayamvaranataka*. 'Vipata' or 'Vidushaka" formed the stock character of *Kirtaniya* drama whose fun entertained the audience. In so far as wit is concerned, *Gonu-vinoda* (Stories of Gonu Jha) is important. He is believed to have been a court jester and, like Birbal, possessed a ready wit. In some of the stories we have allusive idioms later added to the language.

It was with the beginning of fiction as a literary form that humour, wit and satire formed a part of the Maithili literature. Right from the beginning of the 20th century, the Maithili writers were conscious of the possibilities of wit, humour and satire. *Gappasappa ka kharihana* by Baidyanath Misra and the stories of Kalikumar Das contain elements of humour in the beginning and some of the first creations of humour are found in the writings of Sitaram Jha, Harimohan Jha and Kumar Ganganand Singh. Ganganand Singh's humour is cultured and good natured. Sitaram Jha's distinction of varieties of fools is marked by penetrating insight. Jantranath Jha follows Charles Lamb's gentle humour which is on the brink of tears. Ishanath reproduces the tradition of vidushaka or vipata of the early medieval Maithili dramas. Character sketches of humorous kind are successfully done by Ishanath Jha and Lakshmipati Singh.

In the field of poetry humour came to be introduced after 1978. The *Lokalaksana* of Sitaram Jha is an example of humorous poetry. Harimohan Jha's 'Tea Poetry', Dhala Jha and Patnastotra, Yatri's 'Budha Bara', Amara's *Gudgudi* (1945), 'Yugachakra', (1949) and 'Untapal', Tantranath Jha's 'Musari Jha' are humorous poems. Yatri's humour and sarcasm are pointed and pinching. Tantranath Jha's Musari Jha is humorous. Damodarlal das distinguished himself as a humorous poet through his *Premapatravali* of which only the part *Ghogha-Virudavali* has been published. His humorous verse also found in his *Hamara Vikata*. All these poets have made humour their forte. They succeeded in ridiculing by a careful selection of details, wit, pun, and subtle exaggeration. Harimohan Babu's poems are equally pungent. They are quite successful in the genre. The Panchamrita in Radha Chaudhary's *Sharantidha* is an example of pungent and humorous blank verse. Gopal Ji Jha (Gopesha) has also written some humorous poems collected in his *Gumma bhela thar chi* (1966).

Harimohan Jha presented humour and satire through delightful situations. His stories lead to broad humour with unique command over the language. He used his talent for humour in his *Khattarakaka ka taranga*. He excels all others when he creates living characters with certain indescribable individuality and makes us laugh innocuously. Humorous essays, light sketches, and skits form a memorable part of Maithili literature. His *Chaudhariji ka chitthi, Bholababa ka gappa* and various other writings are the finest examples of this genre and their scope is wide. He also revealed himself to be a master of parody, humorous yet controlled exaggeration and he has succeeded in moulding the language in this genre. He is a master of comedy. His novels *Kanyadana* (1930-33) and *Dviragamana* (1943) are equally important in this genre. Humour and satire are the two armours and the social evils are his target of attack. He brings to the scene typical social problems, in a most readable and humorous style and is equally adept in touching the notable sentiments of both male and female. He is critical of Maithila's orthodoxy. His pungent criticism of all social evils earned a name for him. He is widely read on account of his wit and humour. Mayanand Misra's *Bhanga ka lota* (1951) has funny and humorous skits. There are also humorous and satirical essays.

The greatest achievement in Maithili fiction has been the cultivation of genuine humour and the unity of varied experiences of life. It proved itself to be worthy of being called a highly promising genre of which the greatest representative today is Harimohan Jha. Amara's witty mind and careful selection of details have made him one of the most leading humorous poets.

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K.S.N.P.

HUMOUR AND WIT (Malayalam). As Malayalam be-

came an independent written language by the 13th century all the humour that might have been there prior to it is to be found in the folk literature associated with certain classes of people and their entertainments. The songs sung by a clownish character in the 'yatrakali' performance of Namboothiris, those sung by Kuravas during their dance and the dialogues in folk plays like 'kakkarissi natakam' are rich in humorous elements. The unwritten songs and dialogues in the unwritten dramatic literature were further developed in 'kutiyattam', the peculiar form in which the 'Chakkiyar' community of Kerala enacted Sanskrit plays. It was combined with the role of the traditional 'vidushaka'. This pivotal character of kutiyattam performs the 'purusharthakkuthu', a discourse on the motivations of human life, recites humorous slokas in imitation of those rendered by the hero of the play and explains the meaning of the orginal in an extremely entertaining manner. His elaborate explanation, with anecdotes and humorous remarks on human behaviour, is punctuated with pointed references to some members of the audience also. Sometimes it develops into pungent social criticism sharpened with irony and sarcasm. Only a few written models of the purusharthakkuthu, the explanatory talk of the vidushaka and the humorous slokas believed to have been composed by the Namboothiri known as Tolan have been preserved.

Some of the earliest expressions of humour in the written literature are found in *Krishnagatha*, a poetical work of Cherusseri Namboothiri. The descriptive passages of this poem are marked by the warmth of subtle humour. The same may be said about the champu kavyas belonging to the manipravala school of poetry, particularly about the *Ramayana champu* of Punam Namboothiri and *Bhashanaishadham champu* of Mazhamangalam Namboothiri (both of the 15th century). They abound in humorous portrayals of contemporary social life and caricatures of human types.

Kunchan Nambiar in his 'tullal' poems (18th cent.) synthesized the humorous elements of folk literature, champu kavyas and theatrical arts and developed the tradition to its highest level. His poems were meant for the performing arts called tullal, usually staged before the common people who assembled on the premises of temples. Quite naturally, they were based on stories borrowed from well-known epics and purnanas and made enjoyable to the common man by their interfusion of humorous pictures of contemporary social life. The language used was close to the colloquial speech. He evolved different shades of humour, irony and satire by exploiting the potentiality of the language, and created archetypal images of human behaviour through the fusion of epic characters and legendary episodes with those of everyday life.

Following the lead of Kunchan Nambiar, several other poets wrote tullal poems and contributed to humorous literature. Nambiar also inspired poets like Venmani Mahan and Sivolli Namboothiri (1868-1905), who belonged to the 'pacha Malayala prasthanam' (pure Malayalam school), to depict the life around them in a simple and humorous style. Their portrayal of life was superficial and did not result in the evolution of humorous literature of a high order.

The next phase of the evolution of humorous writing is connected with the direct and indirect influence of western literature and the advent of journalism in Kerala. The new climate favoured the growth of various forms of prose literature like the essay, novel and short story. Along with it humourous literature acquired new dimensions. Vengayil Kunhiraman Nayanar laid the foundation of the new literary form of light essay while Chandu Menon created the unforgettable model of a novel. Both employed subtle humour in revealing different aspects of social life and human nature. K. Sukumaran (1876-1956), one of the pioneers in the field of Malayalam short story also enriched the literature with his rich sense of humour that marked his stories even though he resorted to extraordi nary characters and turn of events to generate humour.

Burlesque, the comical treatment of a serious subject, was another form of humour writing which was born in this period of transition. The most noteworthy work of this kind was *Chakkichankaram* written by Munshi Rama Kurup (1848-1897) with the intention of discouraging the proliferation of stereotyped plays in blind imitation of the so-called 'bhashanatakam' of poets like K.C. Kesava Pillai. This also reveals a growing aversion to the forms of literature borrowed from Sanskrit. Soon afterwards dramatic literature underwent a thorough change with the appearance of the farces of C.V. Raman Pillai. This form of humorous writing based on western models gained popularity almost instantaneously and was further developed by E.V. Krishna Pillai, the most successful humorist after Kunchan Nambiar. He wrote stories and essays also and almost all his writings are products of the frailties of all men including himself. His collection of humorous essays and features entitled *Chiriyum chintayum* are the best of their types in Malayalam. M.R. Nair (pen-name: Sanjayan) was an equally gifted writer. He has written humorous essays, features, satires and parodies. His parodies of the so-called mystic poems of those days and certain works of poet Changampuzha Krishna Pillai are famous. His satires have a sobering effect and a permanent value.

The humorous literature produced in Malayalam in recent times include plays, poems, stories, features and essays. The plays of N.P. Chellappan Nair (1903-1972), P. Kesava Dev (1904-1983), Tikkodiyan (b. 1916), T.N. Gopinathan Nair (b.1918), Anandakuttan (b.1920) and Jagati N.K. Achari (1924), the parodies written by P. Sridharan Pillai and the poetical satires of Chemmanam Chakko (b.1926) and G. Sankaran Nair (b.1929) have

added variety to these branches of literature even though their works cannot be compared to those of Nambiar, E.V. Krishna Pillai and Sanjayan in depth and universal values. Many authors including Puttezhathu Rama Menon (1889-1973), Murkottu Kunnappa (b.1905), E.M. Kovur, P. Sridharan Pillai, P.K. Rajarajavarma (b.1907), M.N. Govindan Nair (b.1910), Vikraman (b.1913), Anandakuttan, K.S. Krishna Pillai (b.1914), D.C. Kizhakkemuri (b.1914), K.S. Krishnan (b.1916), Velur Krishnankutti (b.1933) have written humorous varieties of story, feature and essay. The light essay in the original sense of the term is rare in modern Malayalam. A.P. Udayabhanu (b.1915) is one of the few writers who have specialised in this literary genre. Fiction writers like Vaikkam Mohammed Bashir, Karur Nilakantha Pillai (1898-1975) and P.C. Kuttikrishnan (1915-1979) make effective use of humour as a means of expression. One also comes across many other stories and features which reflect a genuine sense of humour. There are periodicals exclusively devoted to humorous writing and many books containing such writings are brought cut every year. Humour finds a prominent place even in the serious varieties of dramatic literature. But the vast majority of the new works of humorous literature are superficial. The pressure of modern living has reduced the scope of a deep sense of humour in Malayalam literature.

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K.S.N.P.

HUMOUR AND WIT (Marathi). The humorous writings did not get much scope to develop in the old Marathi literature which was dominated by religio-mythical poetry. Humour was not much encouraged. Sant Ramadas even went to the extent of saying that only vagabonds like humour (Tavala awade vinoda).

In the beginning of the 20th century, it was Shripad Krishna Kolhatkar who gave the place of distinction to humour through his dramas and essays. He laid the foundation of the modern humorous writing by ridiculing the prevalent social customs in his book *Sudamayache pohe*. He used weapons like casuistry, double pun, sarcasm, irony and wit to fight the social evils. He exposed the ridiculous elements in social traditions through his characters like Sudama, Pandutatya and Bandunana. His humour is dignified, intelligent, mature because of his deep social thinking, profound scholarship and minute observation of contemporary life.

R.G. Gadkari was a devoted disciple of Kolhatkar. His book *Sampurna Balakram* (A collection of essays) has been very popular. He sends three characters, Balakram, Timbunana, Aba Bhatji on the campaign of settling the marriage of Thaki and exposes the cheap, shabby nature of the institution of middle class marriage by adopting exaggeration as the way of expression. 'Kavincha karkhana', a long and verbose essay, is nothing but a witty criticism of several parasitical poetic beliefs and conventions. He displayed an art of simulating the prose by applying the proverbs and idioms related to eatables in his article, 'Swayampakgharatil goshti'. The fiasco of the homework of the boys in school has been depicted in a realistic way in 'Sakalcha abhyas'. The humour of Gadkari has become more appreciable than that of Kolhatkar because of his imaginative expression and quick and alert witticism.

P.K. Atre alias 'Keshavkumar' was a disciple of Gadkari. In the *Brandichi batli ani itar goshti* he imitates the writing of Kolhatkar and Gadkari. His humour became free from their influences afterwards. His stories 'Kavi sammelan', 'Bajarat turi', 'Guttyat Narad', a part of his autobiographical narration in *Mi kasa jhalo*, similarly lectures collected in *Hasha ani talya* are significant evidence of his quick, wilful and free humour. His *Jhenduchi phule,* a collection of poems, which mocks and mimicks the contemporary literary conventions in poetry, is simply unparalleled. He wrote many humorous plays also.

The nature of the writings of C.V. Joshi is altogether different from the Kolhatkar School. His pair of funny characters, Chimanrao-Gundyabhau, is created for the sake of humour. A stress on wit is more in his first humour book *Erandache gurhal.* He does not bear the burden of social reformation. He keeps an eye on the inconsistencies of human behaviour. Because of these characteristics, his humour acquires the quality of a fiction and it does not become an essay. While depicting the middle-class world of Chimanrao, he places more stress on realistic rather than imaginative witticism. His main object was to visualise the big and small inconsistencies in human nature.

P.L. Deshpande adds significantly to humour in Marathi. He is a gifted humorist. He has depicted the life of the Marathi middle class in his books *Batatyachi chawl, Asa mi, asa mi,* with an eye on humour. The characters like Narayan, Antu Barwa, Haritatya, Raosaheb in *Vyakti ani walli* (a collection of character-sketches which won the Sahitya Akademi Award in 1965) have been portrayed in a captivating manner. He uses shades of pathos and humour in a subtle way. The intelligent humour pervading his travelogues like *Apurwai* and *Purvaranga* is fascinating.

Gangadhar Gadgil saw ingredients of humour in plain and simple life of a clerk. He created a character 'Bandu' and sketched various funny incidents in the speedy but mechanical life of Bombay city in a lighter vein. He creates the amusing world of three characters: the clumsy

Bandu, his wife Snehalata and Nanu. His *Firkya* is also very delightful. An influence of Chimanrao, C.V. Joshi's famous pen-character, can be found in the recent stories by humorist Bal Gadgil. A special reference must be made to his *Akher padada padla* which in a humorous way shows the overemotional tone of Marathi drama.

The humorous stories of Capt. Limaye, Shyamrao Oak, V.M.D. Patwardhan, A.W. Warty create a good impact because of their quantity and quality. The pen of Dattu Bandekar is multi-coloured and multi-styled. His humorous depiction of the depressed classes in city-life is suffused with compassion which makes us think.

Now-a-days short story which paints the humorous side of rural life is becoming popular. From the writings of D.M. Mirasdar, Shankar Patil and R.R. Borade we can experience how the story becomes still more delightful if the absurdity in village-life is narrated in a rural dialect. We find the political satire in the writings of Liladhar Hegde and at times in those of Ramesh Mantri. Mangesh Padgaonkar's *Watratika*, based on the 'limerick' form in English poetry, is quite popular. V.A. Buwa, the prolific humourist is very popular among his readers. A sensible mind appreciates the freshness of 'Thanthanpal's humour' (Jayawant Dalvi) which was a monthly feature and continued for years because of its amusing but pungent comments on the hypocrisies of the literary world.

The humour in post-Independence time has become quite free if we compare it with that of pre-Independence times. The pressure of the spirit of social enlightenment is no more there on the mind of the writer. The humour is found in all the forms of literature. Now, travelogues have also acquired the humorous touch. Previously the humour created by ridiculing one's own self as in the *Smritichitre*, was considered as charming and beautiful. In Ram Nagarkar's *Ramnagari* we find that laughing at oneself goes hand in hand with the humorous portrayal of social life.

Though the humour in Marathi literature has fully blossomed, still many a time it revolves round women and politicians and stock subjects such as these.

S.G.M.

HUMOUR AND WIT (Nepali). Bharata's theory of humour issuing from eroticism (shringarad bhaved hasya) was alomost dutifully followed by the Nepali poets of the 'Rasik Mandali' of Banaras who started the poetical monthly *Sundari* in 1906. Motiram Bhatta, Lakshmidatta Panta, Krishnaprasad Regmi, Kedarnath Khatiwada and a host of young poets vied with one another to produce Nepali erotica with humour as a strand in it.

Humour was soon freed from this bondage. Every play that was put up on the stage by the Gorkha National Theatrical Party founded in 1908 and the reputed Children's Amusement Association founded a year later, both of Darjeeling, was accompanied by a 'farce' that was humorous and comical and obviously absolutley different from erotical humour. *Atal Bahadur*, the first play which the Gorkha National Theatrical Party staged was suffused with humour which was at the same time satirical of high places.

Kanjusko dhan (The miser's wealth), which was an adaptation of *Kripaner dhan* by Amritlal Basu, the Bengali Moliere, was an unprecedented stage success with Timothy Benzamin cast in the main role of the miser and the unforgettable Nepali comedian Kaloo Lama cast in the role of the private tutor and lover of Sabitri, the niece of the miser. Lukoo Lama and, still later, Chabilal Sharma (b.1924) were the worthy successors of the great Kaloo Lama.

We come across the first pieces of literary humour in the monthly *Sharada*, the publication of which was commenced in 1934. Pandit Silwal wrote his 'Vedanta vivad ko misil' (a paper parodying vedantic disputation) which was in the nature of a parody, soon followed by Premraj Sharma writing 'Panditjiko chitthi' (Letter of Panditji) which was a piece of unalloyed humour as he had chosen to laugh at himself. The weekly *Gorkha sansar* published from Dehradun carried in one of its issues in 1935 the essay 'Jatiya rogko achuk ausadhi' (A sure remedy for the national disease) by Vednidhi Sharma which was the first to put humour in the service of social reformation.

An independent humour column was introduced in *Khoji* a monthly journal published since 1942 by the Gorkha Dukha Niwarak Sammelan, Darjeeling and the column was run by Arghelo Karki, a pseudonym for Kharga Bahadur Singh (b.1910). Other columnists made their appearance in other magazines, but only Bhatabhunge Thapa and Bina Janaiko Bahun could come somewhat near Karki in popularity.

The outstanding among Indian Nepali humorists have been Hira Kumar Singh, Achcha Rai, Rishi, Prem Thapa, Trilok Rai and Man Bahadur Gurung.

Hira Kumar Singh (b.1920) has to his credit about twenty superbly humorous articles in the form of short stories and essays. Unfortunately these have not been collected in a book form. More harsh has been the fate of his six comedies, *Char diwana*, *Mr. Kartos*, *Modern Shakuntala*, *Chanchal Bairagi*, *Manmouj* and *Laila Majanu*, now all lost and irretrievable. The staging of these six plays with farcically comical themes had made Singh by far the most popular of Nepali wits and humorists in the forties. In recognition of his contributions to the development of the Indian Nepali theatre, the Nepali Academy of the Government of West Bengal honoured him with the prestigious Bhanubhakta Award in 1985.

Achcha Rai (1928-52) was extremely witty and satirical. Even his simple statements sparkled with wit carried satirical barbs in them. He relished demolishing

some of the high pretensions of the literary stalwarts of his time. *Saptakoshi* is a collection of some of his humorous writings.

Rishi (pen name of Masih Subba) is distinguished for his grave humour born of the situations in his stories and his undestanding of human character. He is the most gentlemanly of Nepali humorists and steers clear of every thing which could create an impression of undesirable notions or feelings on the readers' minds. *Saptarshi* is his collection of stories.

Prem Thapa (b.1931) succeeds in causing riotous laughter by incidents and characters in his stories and essays, which, though possible, do not appear probable. *Prem-smarak* contains his writings.

Trilok Rai's humour lies in bringing to mind the seemingly insignificant experiences shared by men in common. The recollections are charming, humorous and nostalgic.

Man Bahadur Gurung is invariably satirical.

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B.R

HUMOUR AND WIT (Oriya). Probably the earliest examples of humour in Oriya literature may be traced to the 15th century, to a particular poetical composition called *Kalasa chautisa*. The writer was supposed to be one Bachha Das, whose biographical details are not known. The poem is in 136 lines, and the story relates the familiar mythological account of goddess Parvati's marriage with Lord Shiva. Parvati, as the daughter of Himalaya, went through a lot of ordeals to win Shiva as her husband. When finally the marriage was fixed up, Shiva came in the guise of an ugly, old man to marry her. This non-plussed the bride's side, particularly her friends and mother, who spoke harshly of the old age of the bride groom and the inconsiderate decision of the father to fix up the marriage of such a youthful lady with such an old man. This constitutes the main subject-matter of the poem, and the humour arises from the paradoxical situation where a really strong youthful person (of the immense powers of Lord Shiva) is shown as a dilapidated old man, and is railed against. The poem begins with Parvati's friends talking to Parvati, disapproving her father's choice of a decrepit, old man sitting as the bridegroom on the 'golden altar'. The old man's physical inability is graphically described:

His legs and hands are swollen,
His eyes are steaming with water.
He has no senses,
He appears as if dead.
He can't recognize people,
He can't see.
He can't hear
His eyes have gone into their sockets.
And his stomach is like a newly-dug mine.
His limbs appear decomposed,
His clothes are torn, dirty,
His body is smeared with ashes
And ugly snakes cover his head like a garland.
He falls down when he sits,
His toothless gums move when he speaks,
His ear lobes flutter like dry leaves
He is a dirty, ugly, repulsive beggar.

Naturally Parvati as a young bride feels hurt and lost, and cries. Even her mother feels enraged and abuses her husband. But Himalaya consoles them all, points out what the facts are, and requests them to go through the marriage. At the end the disguise is removed, every one becomes happy, and Parvati's friends laugh at Shiva's practical jokes. *Kalasa chautisa* was a popular poem and was often sung in marriages. Its humour was widely appreciated, though it was at the expense of Lord Shiva and goddess Parvati. From another point of view it made a subtle exposure of contemporary realities where often young brides were given in marriage to old men for mean, selfish reasons. The poem had many imitators at subsequent periods of time, to the extent that even poets reversed the situation and created humour by getting a young man married to an old woman.

Apparently it was harmless to create humour at the expense of gods and goddesses. Even Saraladas, the great epic poet of 15th century, did so in an episode in his *Mahabharata*, where goddess Lakshmi and goddess Parvati quarrelled between themselves like two common women, and abused not only each other but also their husbands, Lord Vishnu and Lord Shiva respectively. Sarala's junior contemporary, Balaram Das, who wrote Oriya *Ramayana*, also adopted a similar technique to create humour, that is, he too humanized the divine beings and treated them as common men and women. His well-known poem in this respect was *Lakshmi purana* (The story of Lakshmi), where Lord Jagannath quarrels with his consort goddess Lakshmi and banishes her from his temple at Puri. He abused her because she had gone out of the temple without informing Him and had visited the houses of her devotees belonging to a low caste. She got angry and demanded a 'divorce' to which He replied that it would not be possible as the system of divorce was not in vogue in his caste. She in turn also abused Lord Jagannath, returned all the ornaments He had given her and left his temple with one piece of cloth. The whole account is full of hilarious situations till at the end the Lord's pride is humbled and he begs to be execused by Lakshmi. At one level the poem is a plea for caste liberalization and free mixing of people. But as a whole the reader forgets that it is about divine beings and takes it

at his own level, where the quarrel between husband and wife is not so infrequent. Balaram had a fine sense of humour and this can also be noted in many episodes in his great epic, *Jagamohan Ramayana*.

Two examples may be cited. One relates to the seduction of sage Rishyashringa by the courtesans from Angadesha. The account is in about 700 lines. The absolute innocence and purity of Rishyashringa have been exploited by the wily women from the town, and the whole account is full of exceedingly humorous details. The second example is in a different form. It is about Hanuman's exploration and burning of Lanka. The details are engaging and entertaining. Initially it is Hanuman's depressions at seeing so much richness around him and then it is panic, hurry and anger when Lanka is burnt. The humour grows out of situation and human behaviour.

Subsequently, the poets of the 17th and 18th centuries who wrote major kavyas in the Bhakti tradition, dealing with love dalliances of Radha and Krishna, also tried to put in the elements of humour, though in a minor way. A good example is *Nabakeli* (The boat game) by Dinakrishna Das. It is a long poem of about 300 lines, where Krishna disguised as an old man is rowing a half-broken boat across the Yamuna river in spate. The youthful cowherdesses from Vraja, including Radha, come with their pots of milk and are eager to be ferried across to Mathura. Their encounter with the old, mischievous boatman is extremely interesting and entertaining. They abuse the old, decrepit and wily boatman and yet placate him to take them across. The boatman vehemently refuses and yet agrees to take them across, but only one after another. The first person to be taken was Radha, and in the midstream she suddently finds that the boat is sinking and the boatman feeling extremely helpless about it. The narration is graphic, the dialogues are witty and the whole account exudes a spirit of playfulness. Thus the boatman's physical appearance is as follows:

The eyes are watery and squinty
The right leg is swollen with filariasis,
The beard is gray and hangs over his chest,
The body is black and fat
And the gums are completely toothless.

Again when he is abused, it is with the choicest language

Let a snake eat your ears,
Let a ghost sit on your chest,
May you drown in the midstream,
Let a crocodile eat you.

One is reminded of the tradition of *Kalasa* and the earthy sense of humour of the village folk

But humour as an art, as a conscious component of literature, was first used by three court poets of the 18th-19th centuries. They were Brajanath Badajena (1730-1795), the poet, painter, sculptor and linguist, Jadumani Mahapatra (1781-1866), the poet and famous wit, and Kabisurya Baladev Rath (1789-1845), the poet, musician and administrator. Badajana belonged to Dhenkanal in the Dhenkanal district, Jadumani to Itamati in the Puri district, and Kaisurya to Athagarh in the Ganjam district and apart from kavyas which they wrote, each had poetical compositions explicitly motivated by humour. Thus Badajena wrote *Chatur binod* (Four entertainments) a book in prose and in four sections, out of which the first section entitled 'Hasya binod' was devoted to humour. The account relates to the attempts of a king to find out a bridegroom for his ageing daughter, which he did and gave away his daughter in marriage. In the process a few stories have been told and a few songs have been sung. But the whole account is so full of inconsistencies and incongruities highligting characters, manners and action that the whole motivation is to provoke humour. Thus the king lives on alone surrounded by his subjects from other lands; the queen has a swollen stomach which looks as if she perpetually carries a ten-month-old child in her womb; the daughter is Bilapamukhi, that is, one who always cries; the bridegroom is searched in all holes of the land and is called Marjaramukha, the cat-faced; the love union between the bride and the bridegroom is as tasteful as the rotten corpses in the burial ground; and when they were sent away the dowry was carried on the shoulders of frogs, crabs, stoats, moles, etc. The humour was rarely subtle and intellectual. In fact a large part of it lies in verbal ingenuity and in the creation of incongruous situations. Yet on the whole the book succeeds in projecting an atmosphere of humour which was not so deliberately done in Oriya literature before.

The second important book, also a prose work, was by Kabisurya and was entitled *Hasya kallol* (The waves of laughter). It was written in the style of tales told by Kathasagar, or wandering minstrel who used to move from village to village telling tales to village folks. Hence the story moves at a slow pace, with many turns and elaborations, and in an alliterative and rhyming language with a view to provoking the reader's attention. An interesting aspect of the book lies in its choice of vocabulary, which is an intelligent and deft mixture of contemporary, current Oriya words with a large number of Persian words taken from the court, as well as the royal slang, that is, the specific category of words used in connection with the king and the members of the royal family. The subject matter has two parts. First, it is an account of a king called Vallatkarna (that is, whose ears are small) and his kingdom called Rahasyaghosha (that is a cowherds' habitation) as well as various people of the kingdom, including men and women who have permissive habits, soldiers who have highsounding titles but who

always run away from battlefields, the aristocrats who talk in a street language and are addicted to drugs and prostitutes who are physically repulsive. Secondly, there is a court-scene where the king sits in court and listens to incongruous and motivated submissions made by mischievous courtiers and finally retires to his room. As in the earlier work *Hasya binod*, so also here, the humour is largely created by verbal ingenuity, and yet, unlike the former, it goes deeper and assumes the form of social satire, where the evils of kingship and the sinful habits of people have been adversely exposed. The writer, who was a major Oriya poet and otherwise excelled in lyric poetry, also wrote a few other poetical pieces explicitly motivated by humour and satire. Two such pieces were 'Sarase kuhajauthae sina' (It is said in pleasure. But however heated, can iron be gold? etc.) and 'Jagate kebala' (Whatever you do, people will only laugh, that is the result, etc.) wherein the poet's subtle mixture of humour and wit in a frame of social satire can be profitably seen. *Hasya kallol* is an important work. It entertains and sets readers to thinking of the incompetence and dull-headedness of the kings and the kings' people. It would be interesting to note a distant similarity between the king's court in *Hasya kallol* with the famous court of Dullness in Alexander Pope's *The Dunciad*. In both the dullness and unintelligence have been satirized.

Jadumani did not have any complete work on humour to his credit. He was more famous as an extremely witty poet who could immediately, on all occasions, produce short, witty poetical compositions with devastating effects. Such of his compositions numbered about 100. But all these grew fom immediate context and assumed significance mostly in the context. As witty, humorous pieces they circulated from mouth to mouth and elicited financial support for the poet from the kings. Initially some of these were collected as *Jadumani rahasya* (The humours of Jadumani), and later, as a part of Jadumani's collected works *(Jadumani granthabali*, 1965).

With the beginning of modern age in Oriya literature, that is from around later 19th century onwards, the new writers came to accept humour and wit as essential, integral parts of total creative structure. This was first seen in the writings of Fakirmohan Senapati (1843-1916), the famous novelist and story-teller. Thus in many details in his writings with references to oddities in characters, incongruities in situations, illogicalities in actions, inconsistencies in statements as well as in make-shift social manners and behaviours, humour and its accompanying wit can be seen as important elements. In fact Fakirmohan's style had an almost continuous humorous twist. All along the reader becomes aware of a fun-loving creative mind which, at one level, aims at relaxing the reader's tension, but at a different and more serious level, provides the writer with an objective strength not only to mercilessly expose many social lacunas, but at the same time to understand and assess how or to what extent evil as an important factor operates in man's life and controls his destiny. Fakirmohan's novels, to be mentioned in this connection, are *Mamu* (The uncle) and *Chhamana athaguntha* (Six one third acres), and stories such as 'Patent medicine', 'Garudi mantra', etc. as well as his autobiography *Mo atmajiban charita* (My autobiography). For example, the story 'Patent Medicine' points out how an erring husband can be brought to book, and reversely the story 'Garudi mantra' tells us how an erring wife may also be brought to book. In his novels there are a number of women characters, particularly of slightly lower strata of the society such as Champa *(Chhamana athaguntha)*, Chitrakala and Nak Phodia Ma *(Mamu)*, who have been conceived in a mixture of humour and wit and afford great pleasure to the readers. Even his autobiography is replete with humorous incidents, generally at the expense of arrogant, illiterate kings of the feudal states, and at times also at the writer's own expense. Though Fakirmohan is never accepted as a humorous writer as such, humour provides an important ingredient in his otherwise strong indictment and criticism of the contemporary society and its many facets.

Fakirmohan's mantle of humour descended on his junior contemporary, Gopalchandra Praharaj (1874-1945), the famous lexicographer and belles-lettrist. Of his many writings two prose works may be particularly noted. They are *Bai Mahanti panji* (The diary of Bai Mahanti) and *Bhagabata Tungire sandhya* (The evening at the Bhagabat Club). The former deals with contemporary social problems, such as female education, widow remarriage, the impact of new education, the conflict between the old and the new as well as many day to day issues beginning from daily market rate to a case in the law court. Similarly the latter book contains discussions for ten evenings in the village club house called 'Bhagabat Tungi', by people who are educated, semi-educated as well as uneducated, on varieties of topics, but mostly related to rural problems. Thus, at one level these discussions have serious purposes and they not only convey the point of view of the writer but also aim at social reforms. But the discussions have been presented with a mixture of humour and wit with a view to highlighting the inconsistencies and incongruities in speech, character and action, etc. Thus beginning from village apothecary and village teacher, to money lenders, businessmen, and officials in the court, all have come under scrutiny with a relaxed humour and underlying mild satire, as a result of which the pieces entertain as well as provoke people to think.

In poetry too, particularly in Lakhmikanta Mahapatra (1889-1953) and Godabarish Mahapatra (1898-1965), humour could be seen as a powerful poetic element. Many of Lakhmikanta's writings, including prose pieces, short plays, and long and short poems, were motivated by the

contemporary political situations of the twenties and thirties at which he often laughed exposing their basic incongruities and illogicalities. Thus he composed a satirical-humorous fictional autobiography of a non-cooperationist, and wrote equally short satirical-humorous plays with contemporary political relevance entitled, *Naba Ramayana* (The new Ramayana), *Bhabisya Bharat* (The future Mahabharata), *Dimbakresi Sabha* (Democracy Conference), *Hanumanta bastraharan* (Stripping of Hanuman), which were related to mythology, as well as other pieces such as *Bheta* (Meeting a meeting among the Viceroy and Gandhi and Jinnah), *Bhota bhikari* (Beggars for vote), *Bhota gita* (Vote song), *Mantri barani* (Welcoming the ministers), *Amar swadhinata* (Our Independence), *Gandhi gola* (The Gandhi chaos), etc. all of which were fine poetical pieces with a lot of humour and mild satire against political personalities and their actions. But Lakhmikanta's best humorous works are the group of parodies he wrote of well-known, and popular ancient Oriya poems and songs, including the famous champu poems of Kabisurya Baladev Rath. Lakhmikanta's purpose which he stated in his preface to the poems, was to bring in humour with a view to providing an 'entertaining picture of modernity' through a 'skillful use of language'. Thus songs related to intense and varying feelings of love between Radha and Krishna in a Vaishnavite frame and in an emotional love-language, have been reset at a lower level of crude, routine life in a harsh, conversational language, the sole purpose being not so much to ridicule as to entertain the readers through a changed perspective. In these Lakhmikanta's contributions have remained unique in Oriya literature. Besides, he founded *Dagara* (1937), the first Oriya literary magazine to highlight humour in literature, which continued for many years as a pioneer journal in the area.

Godabarish Mahapatra's main concern was with contemporary politics about which he wrote, mostly in poetry, in great detail and at times with pungent, bitter satire. Yet all the time he exhibited a sharp, fun-loving mind and his satire was always tempered with humour. He too founded and edited a journal, called *Niankhunta* (The fire-fling) which ran for about 27 years (1938-1964) and quickly got itself established as the most important Oriya journal on humour and politics. Most of the writings in the journal were by Godabarish himself and in course of years they piled up to provide a sizeable body of satirically humorous writing in Oriya literature. Some of his poetical volumes that may be mentioned in this context are *Hey mora kalam* (O, my pen, 1951), *Handishalare biplab* (Revolution in the kitchen, 1952), *Kanta o phula* (Thorn and flower, 1958) and *Banka o sidha* (The straight and the crooked), all together containing hundreds of short poems. A few quotations may be apt at this point. Thus in a poem entitled 'Garibar Durgotsab' (A poorman worships goddess Durga) the poet writes:

Oh, mother, you came on a visit and soon returned,
I only want to know what was your 'programme';
Drums sounded in the towns,
The streets were crowded with rich men,
I thought have you become like our ministers?
Did you really come riding on a new motor car?

Godabarish's poetry had a pleasant sweetness. Along with that he combined an immense capacity to infuse a new meaning into the familiar, day to day objects of life, wherein pungent irony could be mixed with laughter to develop ultimately a serious view of life.

In fact humour has been like a convenient tool in the hands of many living Oriya writers. In Gopinath Mahanty's novels and stories it provides an implicit strength to both the point of view and style. But in writers like 'Phaturananda', Mahapatra Nilamani Sahu and Hemankanta Mishra, it is more eloquent and explicit. 'Phaturananda' (Ramachandra Mishra, b. 1915) was originally associated with *Dagaro* and frequently wrote in its pages. He has written a large number of stories, mostly related to contemporary social and cultural situations, sketches, and most recently a parody the *Mahabharata* entitled *Sahi Mahabharata*. Mahapatra Nilamani Sahu (b. 1926) a, Sahitya Akademi Award winner, has written stories, novels, essays, and innumerable sketches on issues of topical interest. Whereas in Phaturananda the humour is largely verbal and associated with social satire, in Sahu it often goes beyond, to become a part of the attitude towards life. His stories, which are basically serious interpretation of life, have often, at a different level, a comic understanding, from which the whole experience can be viewed and assessed. Three story collections, *Andha ratira surya* (The Sun of blind night, 1971), *Anya rupa rupantara* (Metamorphosis, 1973) and the Sahitya Akademi Award winning book *Abhishapta gandharva* (The cursed gandharva, 1983) may be mentioned in this connection. The stories have humorous details, both verbal and situational, and at the same time they provoke emotion and enlighten experience.

Dagara's contribution to the growth of humorous literature in Oriya was significant. It particularly kept its pages open for such writing and generally created an awareness for such writing among the readers. After Lakhmikanta who was its founder-editor, its editorship was taken up by his able son, Nityananda Mahapatra, a well-known novelist, story-teller and poet who too, wrote a number of humorous stories. *Dagara* is being presently edited by Phaturananda, but its telling influence was particularly felt in the forties and fifties. Some other writers associated with *Dagara* are Pulinbehari Roy and Sunil Mishra both of whom wrote a number of humorous stories, as well as Deba Mahapatra who also edited and published a short-lived Oriya journal called *Kumkum* from Bombay devoted to humorous literature. Among the recent exponents one may mention Udayanarayan Padhi

who writes parodies, and Kulamoni Mahapatra.

Ja.M.

HUMOUR AND WIT (Punjabi). Humour is that frame of mind which enjoys seeing things comic, ridiculous and amusing. In wit intelligence is more deeply involved than in humour. For the development of the finer aspect of human character, it has tremendous significance. Its importance in life is as essential as salt in food.

Punjabi life and literature is full of humour and wit as Punjabis are basically romantic and jolly people always willing to enjoy life. The Punjabi folklore reflects this aspect of life through folk-tales, anecdotes, titbits, jokes and folksongs. Jogi poets (Gorakhnath and Charpatnath), our earliest (tenth century) poets, did not ignore this important aspect of human behaviour by expressing ironical humour.

Guru Nanak, the founder of Sikhism, was very conscious of the value of humour in life. His several encounters, as detailed in *Puratan janamsakhi* and *Bale wali janamsakhi* amply speak of his jolly and witty nature. The compiler of the *Adi granth* (Guru Arjan Dev) in order to show the same sort of respect for it, included such writings of the Gurus and Bhagats, as express this lighter but essential side of life. Kabir and Dhanna extensively used this colour, though in different tones. Bhai Gurdas mentions humorous and hilarious anecdotes in his poetry. The element of humour is also visible in our 'qissas' (narrative poetry) and heroic poetry, expressed through the poetic devices of ironical humour and dramatic situations.

In the 18th century humorous compositions of Suthra and Jalhan were popular. Wajid is another prominent poet of this age who expresses humour through strange but realistic situations by ironically questioning the mystic working of the Almighty Lord.

During the first quarter of the 20th century, Charan Singh Shahid wrote humorous poetry as well as humorous short stories *(Bad-shahian, Arshi-kingre, Ishaq-mushaq, Hasede hanjhu*). In his weekly the *Manjir*, he created three fictitious humorous characters by the names of Baba Waryama, Mata Gango and Lambardar Sukha Singh. The first of these three characters, Baba Waryama, became so popular that in Punjabi literature he has earned the status of an immortal character like Addison's Sir Roger de Coverly.

Ishar Singh Bhaiya (1892-1966) is another notable Punjabi poet, who excelled as a humorous poet by creating another unforgettable character Bhaiya in his collections of poems entitled *Bhaiya rangila bhaiya, Dharmi bhaiya, Deshbhagat bhaiya.*

Harnarain Singh 'Dardi' is at present, writing humorous poetry mostly in 'Lehnda' dialect. Suba Singh has introduced into humorous Punjabi prose a natural flow and gusto. Gurnam Singh 'Tir' through his satirical style, has created another hilarious character by name Chacha Chandigarhia.

S.S.U.

HUMOUR AND WIT (Sanskrit). Humour is a generic term that appeals to the genially comic in man's disposition. In Bharata's *Natyashastra*, there is an elaborate discussion on the subject of humour. The nearest equivalent of humour in Sanskrit is 'hasya rasa'. According to *Natyashastra*, the word 'rasa' suggests 'delight'. Hasya is one among the eight rasas discussed by Bharata. Hasya produces the aesthetic response of joy or mirth in the reader (if he is reading a book) or the spectator (if he is watching a play). It primarily operates through laughter (hasa).

Bhasa defines 'hasa' as causing amusement through one's own or another's strange appearance, words, attire or action. One is moved to laughter on seeing weaknesses such as greed, impudence, tendency to quarrel, physical defects, etc. Laughter is also produced by imitating the actions of others, indulging in absurd talk and baselessly accusing others. Bharata's definition of hasa is a reaction to human weakness and incongruity, where a feeling of superiority is implicit. Humour or hasya is a development of hasa.

Bharata analyses the phenomenon of laughter by its context and manifestation. According to the situation involved, hasya is classified into two types—'atmastha' and 'parastha'. If a person laughs by himself, it is atmastha, and if he makes others laugh, it is parastha. According to its histrionic manifestation, hasa is divided into six varieties, ranging from 'smita', the gentle smile, to 'atihastita' or uproarious laughter.

Sanskrit literature has employed humour in its multifaceted manifestations. It ranges from subtle, delicate humour to biting sarcasm and severe invective. Apart from verbal humour like repartee, satire, turns of speech, jest, etc., humour is also derived from situations where often devices like comic irony, disguise, comic relief, low comedy, etc. are employed.

The dramatic category of 'prahasana' has the sole purpose of evoking humour. Prahasana is of popular origin and vogue, and unlike other dramatic forms, in the case of prahasana, there is considerable freedom for the writer to evoke humour for its own sake.

Among the prahasanas in Sanskrit, Bodhayana's *Bhagavadajjukiya* and Mahendravikramavarman's *Mattavilasa* are the most popular. The title of the play 'Bhagavadajjukiyam' itself is suggestive of humour, because of the curious juxtaposition of characters with seemingly different attributes: 'bhagavan' meaning a saint, and 'ajjuka', a courtesan. The chief device employed by the dramatist for evoking humour is the

interchange of souls between a saint and a courtesan, thereby making an extremely hilarious situation, when the saint adopts the manner and language of the courtesan, and vice versa. In *Mattavilasa* the scene is laid in Kanchi, and it severely ridicules the degenerate practices of the time, including those of Buddhism. The Shaivite Kapalin and his wife hold the stage from beginning to end and their absurd, drunken revelry constitutes the entire action of the play. The language of the play is also suited to its theme. The liquor shops are compared to a sacrificial ground, and even minute details of the comparison are vividly brought out.

In Sanskrit, another constant source of humour arises from the conception of the character of the 'vidushaka' or the comic character in drama, who appears in the major plays as a stock character with stock traits. Normally, the vidushaka appears as the professional court-jester and constant companion of the king—he is referred to as 'narmasachiva' (minister in sport). Minute details regarding his speech, dress, manners and action are recorded in texts like *Natyashastra*, *Sahitya-darpana*, etc., The vidushaka appears in the plays of Ashvaghosha, Bhasa, Shudraka, Kalidasa, Harsha, Kulashekhara, etc. The vidushaka subjects himself and the world around him to severe ridicule. Thus self-derision and satire are the two methods by which he evokes fun. The dual role of being a wit and a butt makes him a popular figure. Maitreya, who appears as a friend of Charudatta in Bhasa's *Charudatta* and Shudraka's *Mrichchhakatika* is a brilliant combination of both these roles.

In Sanskrit, language is sometimes used to highlight the comic potential of a situation. There is subtle humour in Kalidasa's *Abhijnanashkuntalam* where Priyamvada similingly asks Anasuya whether she knows the reason why Shakuntala is gazing intently at the creeper called Vanajyotsna. She says: "As the Vanajyotsna is united with a suitable tree, thus, may I too, hope for a bridegroom to my mind." The same bantering tone is repeated in *Raghuvamsha* when Indumati, the princess, during her 'sayamvara,' after having rejected several suitors in succesion, is attracted to Aja, and stands fixed to the spot, her friend mildly mocks her and asks her to move forward to the next person.

There are plenty of instances in Sanskrit when the device of irony is employed to enhance the humour of a situation. In the sarga V of *Kumarasambhava*, the poet seems to have deliberately contrived a humorous situation in the retorts and rejoinders between Parvati and Shiva, when the latter comes to her, disguised as a religious student. Bhasa's plays are rich in situations that create his comic artistry. This justifies Jayadeva's description of Bhasa as "the laughter of poetry" Bhaso hasah. In *Madhyamavyayoga*, Bhasa has manipulated a radically comic situation in the clash between Bhima, the father and Ghatotkacha, the son. The comic irony arises from the fact that though the father comes to know about the identity of the son during the course of the play, the son fails to do so, and engages his father in a duel.

The language in comic situations is full of witticism, repartee, jests, etc. In scenes of low comedy, there are a few stock devices to make the language lively and humorous. There are characters who indulge in repetition, verbal error, misquotations, etc. For example, in *Charudatta*, Shakara boasts to Vasantasena: "like Vishnu am I, the lord of the corpse bazaar, or Janamejaya, Kunti's son. I shall catch thee by thy hair and carry thee off as Dusshasana did to Sita." In the same manner, his language is full of attempts at scholarship, but his allusions and comparisons are full of errors. His very name is suggestive of humour—it is derived out of the faulty pronunciation of the voiceless palatal fricative sound 's' for the voiceless alveolar fricative 's'.

There are a few instances in Sanskrit where drunkenness, a close ally of unrestrained liberty and release, is introduced for the creation of humour and mirth. In Bhasa's *Pratijnayaugandharayana*, the Gatrasevaka who appears as Vasavadatta's elephant-keeper offers a panegyric on drinking and drunkenness, and it can be regarded as one of the few drinking songs in Sanskrit.

> Blessed are they that are drunken with wine;
> Blessed are they that are anointed with wine;
> Blessed are they that have bathed in wine;
> Blessed are they that are scuppered in wine.

Sanskrit literature, it may thus appear, is not only rich in humour and wit in its various forms, but also artistically conscious of the value and importance of humour in the experience and relish of life.

Su.G.

HUMOUR AND WIT (Sindhi). The rich Sindhi folk literature contains many anecdotes and folk-tales full of wit and humour, which have survived through oral tradition. Some of them were recorded during the later half of the last century as well as the present century. *Dahiryuni jun akhanyun* (Tales of the nincompoops), humorous anecdotes of Akbar and Birbal, and jokes for children and elderly persons are significant contributions to Sindhi humour writing. Vatayo Faqir, Vagand Faqir, Pirano Bhambhiro, Lal Bujhakar are some of the folk characters well-known for their humour, wit, satire and wisdom. There were (and still are in Sindh) many folk poets and professional narrators of humorous anecdotes, who, through their action and style of narration and recitation, entertained village gatherings in Sindh. It is a rare art mastered by selected folk artists of Sindh.

As regards humour and wit in written Sindhi literature, the earliest examples of some humorous traces are

noticed in Shah Abdul Latif's poetry (1689-1752). Stack's *Sindhi Grammar* published in 1849 seems to be the first work in Sindhi prose, which contains a folk-tale of Lal Bujhakar and other fools. Some of the humorous and witty writings in Sindhi published during the later half of the last century are: One-act plays written by Mirza Qalich Beg (1853-1929), which were generally staged after the drop of the curtain on the main full length plays. These one-act plays, just for a laugh, are *Lobhi ain thogi* (Greedy and a cheat, 1894), *Enquiry Officer* (an adaptation of a Russian play Government Inspector, 1896), *Neem tabib khatra-e-jan, neem mulla khatra-e-iman* (1897), *Sheikh Chillee ain Ananu maskharo* (1900). Humorous anecdotes for children in *Jote* (1896), fortnightly Sindhi periodical, *Saraswati*, Sindhi monthly magazine (started in 1890) and in some other journals were a regular feature.

Shamsuddin 'Bulbul' (1857-1919) seems to be the only Sindhi poet and prose writer of the last century, who was reputed for his humorous, witty and satirical writings. He kept writing humorously up to the second decade of the present century. Some of his writings are (Prose works): *Terahan jara, makaran ja mara* (Thirteen nets, blows of cheats, 1896); *Bahar-e-ishq* (Spring of love, 1899); *Chat sawal, pat jawab* (Ask a question and get a reply, dialogues, 1903), *Aina-e-tijarat, maya-e-garafat* (Mirror for trade, treasure of wit, 1904), *Lataif-o-zaraif* (Humorous and witty jokes, 1908), *Gulzar-e-lataif* (Garden of wit, 1910), *Melo Makhdum Qalandar Lal Shahbaz gharibnavaz* (A fair of Lal Shahbaz, 1915); *Jam-e-Jum* (Jamshed's cup, 1918). (Poetry): *Rahima (1896); Pleague karima* (1905); *Natural karima* (1905). *Diwan-e-Bulbul* (1891).

It should be noticed here that Bulbul's writings mostly deal with socio-political conditions of Sindh during his period.

Some other noteworthy books full of humour and wit, published during the first half of the present century, are: *Tahika-i-tahika* (Guffaws, 1906) by Kauromal Chandanmal Khilnani (1844-1916); *Dil-Bahar* (Pleasing to heart, in four parts published from 1908 to 1912). This is a compilation of witty anecdotes written by Parmanand Mewaram in columns of *Jote*, a fortnightly magazine edited by him; *Mauji akhanyun* (Interesting tales, 1928) by Virumal Malani, *Khila khushi* (Laughter and happiness, 1932) by Nanikram Dharamdas Mirchandani, *Charchan ji chahira* (A tasty dish of jokes, 1933), by Mellaram Vaswani; *Pangati inqalab* (Social revolution, a collection of satirical essays of Wadhumal Gangaram, published in 1939); *Gothani chahira* (Interesting stories of villages, written by Naraindas Ratanmal Malkani). Most of these narrative essays are full of humour and wit.

Hasanand 'Jadugar', a magician by profession, freedom fighter and social reformer, had wonderful command over his mother tongue. He tried to remove social evils through his interesting and moral magic shows generally accompanied with his humorous and witty lectures. He brought out many booklets also which pointed out various evil customs in the society and suggested methods for their removal. The writing in these booklets has tremendous amount of wit and humour.

After Independence, a few Sindhi writers in India appeared in newspapers and periodicals with witty articles on contemporary social and political problems. These writers had pen-names like 'Shri' (Vishnu Sharma), 'Sunjho', 'Khurkkabito', 'Mauji', etc. Baldev Gajra, editor of *Bharatvasi*, created an imaginary character 'Teunmal' in the columns of his weekly paper. He criticized satirically various socio-political evils through 'Teunmal'. These essays have been compiled and brought out in a book form by Gajra in 1984. They contain sharp wit and deep satire and have a unique place in Sindhi journalism.

Some of the other main Sindhi writers of this period in India, who are well-known for their humour and wit in their writings, are Govardhan Mahbubani 'Bharati' (poet and play-wright), Anand Golani (fiction writer), Jethanand Nagrani (playwright), Girdharilal L. Dodeja (essayist and fiction writer). Shri Dodeja has evolved a peculiar linguistic style for creating humour in which he generally uses dialect of Shikarpur (Sindh), and vocabulary of colloquial Sindhi of north Sindh. Manohardas Kauromal Khilnani, a vetran Sindhi prose writer, compiled selected humorous anecdotes from Sindhi journals and books in one volume entitled *Khushia ji khoraka* (Food for happiness).

Sindhi writer has generally involved himself in serious writings, but at the same time, he is not devoid of humour and wit in his writings.

M.K.J.

HUMOUR AND WIT (Tamil). While for instances of high passion, exalted imagination, vivid characterisation and picturesque descriptions one has most often to go back several centuries to classical Tamil, one seeks examples of the best humour and wit in the prose literature of this century. The reason lies perhaps in the kind of prevailing temper of earlier epochs where reverence for established institutions was the key-note and irreverence is the basic mood from which humour takes its birth.

Perhaps, the one instance of a genuine humorous work in Tamil in former times is the *Tales of Paramurtha Guru* by Father Beschi, who assumed the name Veeramamunivar when he wrote in Tamil. The modern reader will consider the tales naive to a degree. For the guru was a simpleton who, along with his even less gifted disciples, goes through a series of amusing adventures which depend for their appeal on their total lack of a rudimentary common sense.

This is practically all we have by way of an instance of

humour, in the centuries before the present, though even the hoary Tolkappiyar includes humour among the eight mental states which produce a physical reaction and cites folly, immaturity and ignorance among the factors that stimulate this sentiment. The development of humour had to await the dawning of the 20th century and the development of a prose literature and the advent of periodical journalism; perhaps all the three were factors in the generation of an atmosphere where humour could be produced and enjoyed.

It was R. Krishnamurthy, better known as Kalki, the editor of *Ananda vikatan*, who first popularised the humorous essay in Tamil. It was again Kalki who showed that humour leavens a serious discussion on politics, economics, social reform and even music and dance. Kalki through the pages of the *Ananda vikatan* demonstrated the power of satire and parody; the rapier thrusts of his editorials envenomed with biting satire were an important factor which awakened people to national consciousness.

The success of the weekly *Ananda vikatan* stimulated many periodicals to be launched with the express purpose of providing humour, though none of the rivals reached the level of the pioneer. Writers with a humorous vein increased in numbers, chief among them are S.V.Vijayaraghavachari. who had already made a name as an English writer, R. Mahadevan (Devan), N. Ramaswamy (Tumilan), Venkataraman (Nadodi) and S.G. Srinivasachariar (Konashtai). The art of cartoons flourished in this atmosphere with leaders like Mahalingam (Mali) Thanu and Gopalakrishnan (Gopulu) not achieving though, quite a high standard of achievement.

Now it can safely be said that there is no popular magazine in Tamil which does not cater to a taste for humour. The subject matter comprises the weakness of man, the follies of the rulers and the peculiar practices and superstitions of society. The standard reached is quite high.

A.V.S.

HUMOUR AND WIT (Telugu). Broadly speaking, there is more humour than wit in Telugu literature. Humour in Telugu literature started in the form of satirical abuse, known as 'tittu kavitvam'. The poet in the early days depended on kingly patronage, and, since the British came, on the help of minor potentates. Whenever such patronage fell short of the poet's expectations, he reacted to it by composing a satirical poem against the patron.

One of the first instances of humour which has an element of wit, was provided by poet Shrinatha (15th century) in his book *Kridabhiramamu* (Play of delight). He also introduced humour in his *Veethi natakam*, a kind of poetic play meant for exhibition in the streets. As an example of his wit may be cited his sarcastic address to Lord Shiva, the presiding deity of a village, who could not offer a drop of water to the thirsty poet, passing by: "He who is endowed with wealth (a play on the word 'siri', because 'shri' in Sanskrit stands for the goddess Lakshmi, too) may be entitled to have sixteen thousand wives (in Vishnu's incarnation as Krishna), but why should an ill-adorned deity like you have two wives? Enough if you have Parvati, give up Ganga." Immediately, it is said, Lord Shiva granted him water (symbolised by Ganga).

Chandrarekha vilapamu (Chandrarekha's lament) by Kuchimanchi Jagga Kavi (18th century) is generally accepted as a humorous work, but its humour is too crude to deserve illustration here.

The real humour and wit in Telugu literature yet again can be credited to Kandukuri Viresalingam, who is well-versed in almost all branches of modern Telugu culture. His first attempt in this direction, *Abhagyopakhyanamu* (The story of an unfortunate man), though described by himself as 'hasya rasa pradhana' (predominantly humorous), lacked subtle wit which, however, appears in his next work in this genre, *Satyaraja poorva digvijaya yatra* (Satyaraja's journey of the conquest of the east), patterned after Swift's *Gulliver's Travels*. Here the poet-reformer exercises his wit, humour and satirical power to castigate the prevailing superstitions and social malpractices allegorically. In the same vein in his social satire, *Tiryak vidwat maha sabha*, wherein, as the title suggests, the pseudo scholars were allegorised as walking quadrupeds.

But the greatest humorist and wit that appeared in Andhra Pradesh is undeniably Panuganti Lakshmi Narasimha Rao (1865-1940). His *Sakshi* essays owe their inspiration to the *Spectator* only in name. They have a wide range. They cover every aspect of human life, down from philosophy to politics. His intellectual honesty never deserted him even in his most humorous writing. Though he did not like taking part in active politics, he sided with Gandhiji in his politically inspired essays. His play *Kanthabharanam* (Necklace), reputedly modelled after Sheridan's *Rivals*, laughs at the malapropisms of his contemporaries.

The next most important modern Telugu writer Chilakamarti Lakshmi Narasimham (1867-1946) wrote nearly eighty comedies (prahasanamulu) among which the one titled *Ganapati* resembles Don *Quixote*.

Vedam Venkataraya Sastri (1853-1929), in his semi-historical play, *Prataparudreeyamu*, indirectly satirizes two of his contemporary rivals through the roles of two minor humorous characters.

Humour with purpose is also the main aim of Gurazada Appa Rao (1865-1915), in his play *Kanya shulkam*. The anti-hero, Girisam, with such observations as "pro-nautch out of town and antinautch in home town" has become a byword in Telugu prose. *Barrister Parvatisam* by Mokkapati, the Moliere-inspired plays by Bhamidipati, and the domestic 'kantam' stories by Munimanikyam and Bhanumati's *Atta gari kathalu* (Mother-in-law's

tales) by Bhanumati abound in gentle wit and humour.

R.M.C.

HUMOUR AND WIT (Urdu). Keeping in mind Amir Khusrau's Hindavi verses it can be said that the tradition of humour and wit in Urdu is as old as the history of its literature. In the first decade of the 18th century, after the arrival of Wali Daccani in Delhi, the writers of north India turned their attention to Urdu more seriously and started writing ghazal, marsia, qasida, dastan, masnavi, etc. Literary pieces comprising humour and satire also came into existence. *Jangnama* written by Jafar Zatalli on wars among the sons of Aurangzeb after his death, has an important place in the history of humour and satire. If Zatalli's writings were not somewhat vulgar, the literary importance of *Jangnama* would have been greater. The situation in Muhammad Rafi Sauda's case is different. However, the poems that he wrote to abuse Fidvi, Mir, etc., despite their literary flavour, lack the depth of thought and convey at best only the poet's displeasure bordering almost on indecency. In many other Hajvia qasidas, Sauda displayed his well known scholarship with wit and humour. The literary merits of these art pieces is undisputed. Sauda's poems like *'Shahr-Aashob'* and *'Qasi-dadar tazhiq-e-rozgar'* are outstanding examples of wit and humour.

Mir Taqi 'Mir' (1722-1810), a contemporary of Sauda, is generally known as the poet of sorrow, melancholy and dejection. But from some of his masnavis it is evident that he was gifted with a sense of humour and could use the modes of satire and pleasantry in his poems with equal ease. Masnavis of Mir as *Dar hajve khanae khud* and *Dar mazammate mausame barshagal* are highly witty and humorous in nature. Some of Mir's ghazals are full of pure satire in which using the satirical mode the poet expresses the severity and vehemence of his emotions and thus makes his impresssions pointed and razer-sharp. In this art, Mir is not the only person who used it. Other great masters of all periods have also made use of the weapon of pure satire where and whenever required.

Nazir Akbarabadi (1735-1830) is known as the 'Father of Nazm'. Interesting examples of wit and humour are present in all his nazms in which he describes the ups and downs of the society and its defects and imperfections. His *Aadminama* and *Banjaranama* are specially mentioned as good examples of humorous and satirical poetry. Poets of every age have resorted to humour and satire to embellish their art. Important poets like Mushafi, Insha, Zauq, Momin and Ghalib made use of irony, frolic punch, wit and pleasantry in their ghazals. Characters of Umru Ayyar in *Dastan-e-Amir Hamza*, is an example of wit and humour in Urdu prose. Ghalib in his informal and witty letters written to friends in simple but literary prose emerges as a humorist and satirist par excellence. His debunking of himself, and making some of his failings the target of his satire is indeed most fascinating. By this time the western literature had also begun to influence Urdu as a result of the British rule. Adoption of this trend owes its origin to Sir Syed's movement and Hali's creative attempts. *Avadh Panch* published from Lucknow by Munshi Sajjad Husain gave encouragement to wit, humour and satire.

The best known symbols of wit and humour of this period are the characters of 'Mirza Zahirdar Beg' by Deputy Nazir Ahmad, and 'Khoji' by Ratannath Sarshar. *Avadh panch* produced a galaxy of humorists and satirists including such luminaries as Sajjad Hussain, Ahmad Ali Shauq, Syed Muhammad Azad and Akbar Allahabadi (1846-1921).

Akbar, by far the greatest of this literary crop, used humour and satire in his poetry as an effective weapon to face the flood of westernisation. He made humour and wit so popular in Urdu literature that even persons like Khwaja Hasan Nizami (a Sufi writer) and Iqbal (the philosopher poet) were also greatly influenced and made free use of wit and humour in their writings.

An interesting couplet of Akbar is reproduced in its English translation: "I found some housewives without a 'burqua'. (ladies mask) I asked where it had disappeared. They replied, 'It has enveloped the wits of the males'.

With humour establishing itself as a necessary element in satire, the tradition of pure satire weakened gradually.

Besides literary magazines, wit and humour columns were also started in many of the weekly and daily papers. Writers in whose work the element of satire predominates are, however, only a few. Urdu humorists and satirists include Mahfuz Ali Badayuni, Farahat ul lah Beg, Sultan Haider Josh, Rashid Ahmad Siddiqui, Zafar Ali Khan, Mulla Ramuzi, Kanhiyyalal Kapur, Sajjad Ansari and Abid Hussain. Those who traded in pure humour and wit for personal pleasure and entertainment of their readers are: Azim Beg Chughtai, Shaukat Thanvi, Imtiaz Ali Taj, Shafiqur Rehman, 'Patras', etc. In this period the only great prose writer who preferred pure satire, was Maulana Abul Kalam Azad, in whose writings we find wit and biting sarcasm aimed at the foibles of his times. In the field of poetry the only significant poet who adopted pure satire is Shad Arifi.

Uptil 1947 those who had won fame in satirical humorous poetry were Anjum Manpuri, Zarif Lucknavi, Ahmaq Phaphundvi, Syed Muhammad Jafri, Majid Lahori, Zarif Jabalpuri, Raja Mehdi Ali Khan, Furqat Kakorvi, and Zamir Jafri. In independent India, amongst the poets who achieved literary prominence in the field of satire and humour, the more important are: Raza Naqvi Wahi and Dilavar Figar. The later generation includes Suliman Khatib, Hilal Rampuri, Nazir Khyyami, Hilal

Seoharvi, Muzaffar Hanfi, Nazim Ansari etc. After 1947 among the prose writers of humour, wit and satire, first of all come the names of Fikr Taunsvi and Ibrahim Jalis. In their writings the element of satire dominates and is rather fundamental. Amongst the prose writers of the later genration like Ahmad Jamal Pasha, Yusaf Nazim, Salik Lucknavi and Takhallus Bhopali, satire has basic importance and wit and humour have corroborative place. In contrast, Mujtaba Husain, Col. Muhammad Khan, Mushtaq Ahmad Yusufi, Narinder Luther, Khwaja Abdul Ghafur etc. are humorists pure and simple. In contemporary literature the development and growth of humour and satire is comparatively better in prose than in poetry. However, the importance of pure satire in poetry especially in the new ghazal is increasing steadily day by day.

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M.H.

HUNA JE ATAMA JO MAUT (Sindhi), by Lal Bhagwandas Rijhwani (pseud. Pushp, b. 1935) is a novel depicting anti-hero. The book was picked up for the Sahitya Akademi Award for the year 1974.

Lal Pushp is known to have brought to Sindhi fiction the trend of 'stream of consciousness', and one finds the psychoanalysis of characters deep-rooted in the bulk of fiction (short stories and novels) published by him. This particular work is bereft of all the traditional elements of a novel inasmuch as it has no story line, no plot or the events strung in time sequence, or even characters. The only so-called character answering to the name of 'Kafur' (literal meaning 'camphor', symbolising a vapouring entity), does not show the traditional qualities which one finds in a traditional novel. There is no scene, no structure; the entire work is nothing but psycho-analysis of a single character.

The major portion of the novel is written in the form of indirect interior monologue. Kafur the anti-hero, is deliberately allowed to remain immersed in his 'self', thinking about the things as they dawn on him with sudden flashes. The novel starts with a very minor and insignificant incident. Kafur is by the way informed by a friend, Sharma, of a habit of winking while talking and advised to find out the cause of this habit so that he was able to get rid of it once for all. This starts the chain-reaction. The suggestion drowns Kafur fathoms deep in his 'self' and the probing of the dark recesses of the mind starts. His very thoughts are surrounded by a sort of agitation and commotion. His mind is flurried with sudden outbursts of episodes rushing one after another in irrelevant sequence. While floating in the 'stream of consciouness', he tries to remember people who have been in contact with him, the situations he has passed through in his life, but nothing works, for Kafur in vain tries to cling to the events in appropriate sequence of time. The entire exercise ends in futility.

The deep digging of his sub-conscious mind kicks dirt and dust, and this dust suffocates his 'self' and finally leaves it dead. When his conscious mind surfaces after remaining sub-merged for full 125 pages, and he comes out of the 'coma' brought about by the 'thought-immersion', he finds the two hands of the clock at the same place where he had seen them before plunging deep into his 'self'. Palpably, the author has interwoven the philosophical aspect of inner time in his work.

This novel about the death of one's self, as the title indicates, published in 1973, is a new experiment in Sindhi literature and the work won the author critical acclaim when it first hit the news-stands in 1973.

P.A.

HUNDRAJ LILARAM 'DUKHAYAL' (Sindhi; b. 1910) is a popular poet and a freedom fighter. After migrating to India, he devoted himself to Sarvodaya movement. Dukhayal did not receive much of a formal education. During his childhood, elderly persons would assemble at his father's house daily and would read scriptures and sing bhajans. Occasionally, popular musicians also visited the place to give their performances. Thus, he was inspired to compose and sing his own songs. At the age of 13, he published a booklet entitled *Krishna-bhajanavali* which attracted notice of 'Bevas' who, being impressed by his talents, took the young poet under his care and guidance. Dukhayal is known as an ardent poet of patriotism. During the freedom movements, he travelled a lot, visited village after village, sang and swayed the masses with his patriotic songs. He wrote songs and composed tunes and performed before his large audiences. The symbolic narrative of *'Van ain kuhadho'* (Tree and the axe) still echoes in the hearts of those who heard him sing the composition years ago. His collective poetical works spread over forty years have been published under the title *Sangitanjali* (1963). It is divided into seven parts. Part I consists of long narrative poems. Part II contains patriotic poems. It is a documentation of the freedom movement in Sindh. Part III consists of lyrics of the innocent love and longings of the simple peasants and village folk. The poet creates here an atmosphere where the reader finds himself in the presence of the throbbing images of the fields and the villages. The poems are well marked for pathos and intensity of feeling. 'Paban khari' (Standing on my toes)

and 'Pahutam niyapa dher' (Many a message have I received) are a few of them. The remaining parts contain lyrics specifically written for His Master's Voice recordings and the poems written in religious vein, the poems based on the well known folk-tales as also for children. His poems easily lend themselves to singing. Their genuineness of feeling and the musical and metrical variety will always appeal to the reader. Besides *Sangitanjali,* he has two collections of short stories and some collections of Hindi songs to his credit.

N.G.N.

HUTOM PENCHAR NAKSA (Bengali) is a collection of satirical sketches by Kaliprasanna Sinha (1840-76) under the pseudonym 'Hutom Pencha'. A figment of *Hutom Penchar naksa* (Sketches by a barn owl) was published in 1861; next year the entire first part was brought out. Soon after a supplementary Part II was published. The two parts were published in one volume in 1864. There are altogether twenty-eight sketches in *Hutom Penchar naksa.* In Part I, Charak, Baroyari, Hatat abatar and Snanyatra, are fairly long. *Hutom Penchar naksa* is not a unified narrative; it is a collection of unconnected sketches, some of which have the semblance of a story. Hatat abatar and Snanyatra have a beginning, middle and end. In others, the author is a spectator to the mad rush of life, and describes it to readers, using comic and satirical verses sometimes. *Hutom Penchar naksa* gives us a vivid description of the 19th century Calcutta. The establishment of East India Company and the advent of English education had resulted in many changes in the life style of Bengalis of the 19th century. There was a mixture of different cultures and life styles. The society was divided into different classes; there grew the new aristocrats, a creation of the recently introduced zamindari system and the 'subarnabaniks' (gold merchants), the new rich whom commerce brought into being. Besides these, there rose the middle class comprising the English-educated government officials and urban middle class of small traders, clerks and teachers. There was always a conflict between the traditional way of life and the westernised mode of living. Babus lived life in old ways, with their vulgar display of wealth, drunkenness and whoremongering. The English educated youth, known as Young Bengal, regarded everything Indian as vile and vicious and rejected them altogether. There were in the society, advocates of different religions, Christian padres, Brahmos, Vaishnavas and other local sectarians. The traditional Hindu festivals, like Charak, Rathayatra and Durgapuja were celebrated along with Christmas. This comical mixture of the eastern and the western mode of life is the object of ridicule in *Hutom Penchar naksa.* Hutom Pencha or barn owl is supposed to have shrewd eyes and a sharp beak. Nobody escapes his shrewd eyes and he criticises harshly all the social evils. The book is full of character sketches; some of them were types like the station master, booking clerk, drunkards, the fawning attendants, the newly rich zamindar, or the wayside whore, but still more in number are caricatures of persons, who were prominent in the contemporary society. The descriptions of these characters are so vivid and picturesque that one critic describes *Hutom Penchar naksa* as a picture gallery. But the most important aspect of this book is its language. Pyarichand Mitra had earlier tried to introduce a colloquial idiom into literary work in his *Alaler gharer dulal* (1858), but he was not wholly successful. His language is a mixture of literary and colloquial diction which creates an impression of confused medley. *Hutom Penchar naksa* is free from this defect. The entire book is written in Calcutta colloquialism, full of slangs and mixed with Arabic, Persian, and English words which were current in Bengali speech of the period. The sentences are short and sometimes elliptic like the sentences of spoken language; the images are taken from the contemporary daily life of Calcutta.

All these together have made the language of *Hutom Penchar naksa* racy. It created a furore in the contemporary society, but the critics could not deny its merits. Even today it remains a significant attempt of satire of the contemporary society and an excellent experiment to use spoken idiom in literature.

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HYDER QURRATULAIN: (Urdu; b.1927) born of illustrious parents: Sajjad Hyder Yaldram and Nazr Sajjad Hyder Yaldram of District Bijnor, Uttar Pradesh. She is an eminent Urdu novelist and short story writer. She passed her M.A. examination in English literature from Lucknow University in 1947 and studied art at Govt. School of Arts, Lucknow and later in London. She migrated to Pakistan for a few years after partition but finally returned to India and settled here. She has held various important positions under Govt. of India and Govt. of Pakistan and had been on the editorial staff of a number of well known magazines. She published her first story as a child in 1939 and as an aspiring young girl in 1944. She has so far published six full length novels *Mayray bhi sanam khanay* (The idols worshipped) 1949; *Safina-ay-ghamaydil* (The aching heart floats along 1952; *Aag ka darya* (A river of flames) 1959; *Aakhiray shab kay hamsafar* (They set out late in the night) 1979; *Karay jahan draz hai* (The task of life is long) Vol.I-1977, Vol.II-1979; *Gardishay rangay chaman* (The circle of life is in a constant whirl) 1987, five novelettes *Dilruba* (The heart throb), *Sita haran* (The abduction of Sita), *Chay ke bagh* (The tea garden), *Agle Janam Mohe Bitiya Na Kijo* (I shall not be a daughter during my next birth) four published in a volume in 1981, fifth,-*The housing society*

included in the collection of short stories-*Patjhar ki aawaz* (The whisper of falling leaves, 1967) was also published separately in 1977 in Pakistan, and four collections of short stories *Sitaron say aagay* (Beyond the stars) 1947, *Shishay kay ghar* (The glass houses)-1952, *Patjhar ki* aawaz (The whisper of falling leaves) 1967, *Roshni ki raftar* (The speed of light) 1982. She has also published several travelogues and translations from other languages. Translations of her stories have appeared in English and other Indian and foreign languages. She received the Sahitya Akademi Award in 1967 and Soviet land Nehru award in 1969. Her early stories (*Sitaron say aagay* 1947) and her first novel (*Maray bhi sanam khanay*-1949) and to an extent her first novel (*Safina-Ghamaydil*-1952) tend to be experimental in a way, statedly, under the so called western influences, Virginia Woolf, 'stream of consciousness' and all that. Qurratulain Hyder is a romantic—at once incisive, vibrant and full of creative verve. History, archeology, legend and for that matter past, all past hold special fascination for her. She was gradually able to shed her adolescent mannerism and grow into a novelist and short story writer of great distinction. Most of her stories and novels originate round about the period of partition of India. *Aag ka darya*-1959, her chief-d' oeuvre, too, begins with partition but in its sweep transcends all barriers of time. The characters of the novel, both men and women, pass through vicissitudes of history and recurring catastrophic upheavals. During the course of this odyssey all time eventually turns into a timeless happening. All time becomes contemporary. Gautam Neelamber, the protagonist of the novel himself grows into a symbol of timelessness. *Karay jahan draz hai* (1977-1979) mixes autobiography and history; it is a family saga, a story of human beings and historical events, all flowing in a stream. *Aakiray shab kay hamsafar* 1979 has as its backdrop the terrorist and revolutionary upsurge of 1942, the demand for creation of Pakistan, the partition of India, establishment of Bangladesh and its aftermath. As we move with the story we tend to become pensive and overwhelmed by a sense of waste. Qurratulain Hyder, like Tolstoy, accepts the supremacy of history. Individuals try to stand against the tide, but they either give in or try to swim with the tide or perish. Her latest novel: *Gardishay rangay chaman*-1987 continues with the exploration of the contingency of human predicament in Qurratulain Hyder's best tradition.

Most of her characters are generally of feudal or semi feudal origin. In her later works she widens her range even to the extent of carrying a heavy metaphorical strain as is evident in some of the stories included in her collection *Roshni ki raftar*-1982. The elders, from among her characters are generally balanced and controlled. The toddlers are full of pranks and innocent mischief. The girls are dreamy, vivacious. Young men tinker with radical ideas. But as they grow, boys and girls both soon get disillusioned. Caught in the throes of crumbling order they are uprooted and are sometimes torn asunder in raging winds. Some of them like their counterparts in Henry James cross borders, fly across continents and pass through phases of anguished ambivalence in alien lands. A few of them are able to strike roots while others quietly wither away. All of them are vulnerable but women come out more so, bruised and scarred. The tale of Qurratulain Hyder's men and women is a tale of suffering. The values they cherished most are in the process of annihilation. The cycle of life, however, continues. Deepali is again born in Nasira. Rakhshanda, Champa, Deepali Nasira, Qamran, Qurratulain Hyder's women are all glorious.

Qurratulain Hyder is full of understanding and compassion. She is anguished, perhaps melancholic at times but always benevolent, warm hearted and overwhelmingly affectionate. That is her distinctive merit.

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B. K

HYMNS AND ANTHEMS (Bengali). A hymn is a prayer to a god or goddess or some unseen power or spirit either in fear or in wonder and devotion or for seeking a boon, whereas an anthem is a song of praise and glory, may be for one's own country or community, nation or religion, group or caste. In a primitive society a sense of reverence mixed with awe for the natural phenomena like storm or flood or a thunder-bolt, etc. is often crystallized into a long poem or ballad or prayer for their prevention or redress addressed to the powers that are supposed to be causing them. Of course, hymns are sometimes the articulate expression of the devotion which meditative men attach to it and often a philosophy of life is woven round them as between a bhakta (devotee) and Bhagwan (God). We take them as conveying the idea that they are mere supplications to the power, be that good or evil, as propitiatory measures.

As Bengali is closely related to Sanskrit and allied with it in spirit and temper, both classical and nonclassical, there was hardly any need for composing such hymns or anthems as Sanskrit parallels were being profusely used. Even today in our pujas and religious practices we recite them instead of those in pure Bengali. So far as early Bengali hymns are concerned there has been a transition into a mixture of vernacularized 'loukika' which in turn gave rise to regional versions (deshi). Pali on which early Bengali rests so much is based on a midland dialect and the dialogue hymns of *Rigveda* are followed sometimes in hymns as in *Suttanipata*, specimens of which may by seen in *Dhaniyasutta* 1-2 or *Siddhahem-shabdanushasana* (Adhyaya VIII).

Even if we leave behind Apabhramsha lyric poetry with the character of a hymn or an anthem with a moral

attached to it, we may say that in the evolution of this type of Bengali literature, Jaideva is the fore-runner, though he wrote in Sanskrit.

In *Charyagiti-padavali*, one can find many hymns where instead of Supreme Deity, the Supreme Knowledge is in view. A hymn of the mystic yogi Kanha may be cited as an example:

Bhanga-tarnga ke sosai saavea
Mudha acchaute loa na pekhai
Dudhe majheu lara echautain na dekhai
Bhava jai na avai esukoi
Aisa bhave bilasai kahmita joi.

(Breakers are there, but they cannot engulf the sea. Unless you have acquired knowledge/you cannot have the true perspective. Fat exists in milk, but it has to be churned. This is the way of Kanha, the yogi).

The hymns and anthems of this period (pre-Chaitanya-period) are full of riddles also:

Kahani guru parmarther bata
Karma kuranga samadhi kapata

(The preceptor shows you the way to the Supreme Knowledge. But close the trap-door on your activity).

In *Goraksha vijaya* of Faizullah we find references, indirect though they are, to hymns and anthems, e.g. Dombi praying to Kama-Chandi.

Some hymns in the modern sense occur in Chaitanya-literature (*Chaitanaya Bhagavata*):

Sri Chaitanya Narayana karuna sagara
Dukhiter bandhu prabhu more daya kara

(O Sri Chaitanya, you are the ocean of mercy, the friend of the poor; take pity on me, my Lord)

In mangal-kavyas there are hymns to the particular deities whose accounts are recorded there, e.g. of Chandi in *Chandi-mangal* or of Mansa in *Manasa-mangal*, even in *Ray-mangal*, i.e. the poems dedicated to Dakshin Ray, the Lord of the Royal Bengal tigers. The stories around Dakshin Ray's divinity and his compromise ultimately with Bada-khan Gazi show an integral Hindu-Muslim compromise. The following verse of *Ray-mangal* is an interesting example:

Ardhek mathay kala ekbhage chura tala
Vanamala chilimitti sathe
Dwaval ardhek kay ardha nilmegh pray
Koran Puran dui hathe

(One-half of the head wore a 'qula', the other half showed a turban with a peacock feather; a garland of flowers and a rosary of beads dangled from his neck. His skin was partly fair and partly dark as blue cloud. He held the *Quran* in one hand and *Puran* in the other).

Hymns in the shape of national anthems are the creation of the impact of western thought from which ideas and ideals took shape in the 19th century. To quote an instance from Rangalal Bandyopadhyaya: 'Swadhinta hinatay ke banchite chay re ke banchite chay' (Who wants to live without freedom?), Apart from Bankimchandra, with his 'Vande-mataram' in *Ananda math*, Rabindranath his brother Jyotirindranath, D.L. Roy and many others wrote anthems which have a standing in Bengali literature. The appeal of Tagore's 'Banglar mati Banglar jal', D.L. Roy's 'Banga amar janani amar, dhatri amar, amar desh' or 'Dhana dhayne pushpebhara, amader a vasundara' is never lost on a Bengali ear. Incidently, one of the first anthems of Rabindranath has been accepted as our national anthem.

S.B.

HYMNS AND ANTHEMS (Kannada). The songs in praise of gods are called prayers, hymns and anthems. As far as hymns are concerned, the Jains employed the Prakrit and Sanskrit texts, the Hindus Sanskrit texts and the Mohammadans, the Arabic. Basavanna the propounder of Virashaiva dharma has employed hymns from the *Rigveda* and the Upanishads.

Virashaiva poets composed in Kannada language 'Mantragopya', 'Pada mantragopya', 'Mantra chintamani', 'Mantra mahatvada-kanda', etc. of which Kondaguli Kesiraga's 'Mantra mahatvada-kanda' is the earliest. He lived in the first half of 12th century and was an elder contemporary of Basaveshvara. Mantragopyas of Basaveshvara, Chennabasaveshvara, Prabhudeva and Siddharama are very famous. After Basaveshvara, a host of 'vachanakaras' have composed mantragopyas of different kinds (both prose & poetry). Among the Vaidiks, particularly Haridasas, some have written mantras in Kannada; for instance the Kannada-mantra of the poetess Harapamahali Bhimavva is accountable.

In Kannada literature the area of anthems is a vast one. The tradition of offering prayer in the beginning of a work was a must in the past. Even the poets of the 20th century like D.V.G. Kuvempu wrote benedictions, i.e. invocatories at the beginning of their works ('Manku Timmane Kagga', etc.). About 3764 works that have come down to our hands contain invocations, which may be again (upto 1900) divided into mostly three categories—Jaina, Vaidika and Virashaiva. These invocatory verses (Prarthana padyagalu) are mainly of three kinds, viz. craving for the blessings of God, prostration to God and indication of the subject matter (anugraha yachane, vandane, vastunirdeshana). This has been the influence of the Sanskrit poetic work *Kavyadarsha* of Dandin which states in an apostolic way:

Sargabandho mahakavyamuchyate tasya lakshanam
Ashirnamaskriya vastunirdesho vapi tanmukham

These benedictory verses of some poets like Pampa in *Vikramarjuna vijaya* contain the appreciation of the patron of the poet too. Rhetorically they may be in shlesha, vyatireka, vyajastuti, etc.

The invocatory verses may be divided according to the religions: Jaina, Vaishnava, Shaiva and others. The Jains usually pray to the Ashanta, a Jina, among the twenty four tirthankaras from Adinatha to Mahavira. They may pray either to a tirthankara or to all the tirthankaras or the panchaparameshtis *(Shankhajinodbhava-kavya)*. Their main aim is to attain the four angas: samyag-darshana, samyag-jnana, samyag-charitra and samyak-tapa (Bhagavati-aradhana). The Vaishnava invocatory verses usually contain the prayers in respect of Vishnu and his 'viratasvarupa'. The whole of Haridasa literature, particularly the kirtana-sahitya, is nothing but the extolment of the god Vishnu and his aids. The Shaiva invocatory verses praise the greatness of Lord Shiva and his aids. And to the Virashaivas it is he alone, the superlative power, like the Viravaishnavas to whom Lord Vishnu is the supreme. It is very interesting to note that many collections are found among the Virashaivas. which were chanted or sung in the temples. They are anthologies of various types of hymns. Some of the important ones are: *Adayyagala-nandya, Kanda-nandya, Guru-stotra-nandya, Channabasava-nandya, Devi-nandya, Panchasikagamada-nandya, Prabhudevar-apuranada-nandya, Basavesvarapuranada-nandya, Muriges varigala-nandya, Lingapuranada-nandya*, etc.

In addition to this there are works like shataka, stotras, taravalis, and ashtakas or mangalashtakas which are meant to be used as prayer (prarthana). Some of these are: *Somesvarashataka, Pampashataka, Aparajitashataka, Pratnakara-shataka, Stutipadya, Stotragala-sangraha, Mangalashatakagalu* (Ashtaka in *Adipurana* of Pampa, Palkurki's Mangalashtaka, Vivahamangalashtaka, Virashaiva-mangalashtaka, Lagnashtaka, Sobhanaratna-malashtaka, Prabhudevarashtaka, Basavashtaka, Shivag-nashtaka, Pushpashtaka, Kasyashtaka, etc.).

It is the Haridasas and vachanakaras who have produced the major part of hymns and anthems in Kannada, though others have supplemented it from time to time.

Si.J.

HYMNS AND ANTHEMS (Maithili) are very popular in Mithila but are scarce in written literature. Their language is Sanskrit but a greater part of the language does not conform to the accepted principles of Sanskrit grammar. However, the language used in invoking the deities while the exorcist cures a person of snake-bite or frees someone allegedly possessed by an evil spirit is in Maithili. These being part of an esoteric cult, their written literature is, of course, obscure. These hymns and anthems lie hidden in the mind of 'Ojha', the master of the tribe. Some descriptions of their importance are available in Maithili novels too. It has its social importance. 'Sawar' anthem is specially well-known in Maithili.

Ch.M.A.

HYMNS AND ANTHEMS (Marathi). While tracing the history of hymn writing in Marathi literature one has to think of the development of Marathi language. During the rule of Yadav kings, the language was provided with religious and literary background by various devotional sects and cults through their contributions. In Maharashtra, from 13th century onwards, a number of devotional sects or cults gained prominence. The major cults among them were 'Natha', 'Mahanubhava', 'Varkari', 'Datta', and 'Samartha'. One thing common to all of them was that they were primarily inspired by the basic objective of creating awareness in the masses, leading them to spiritual and moral heights.

The first known poet composing hymns in Marathi, is Bhaskarbhatta Borikar belonging to the Mahanubhava cult. Marathi was the language accepted by the Mahanubhavas for religious writings. They wished to spread knowledge and devotional attitude among the common people and, therefore, wrote in Marathi. Though Natha cult is the precursor to other cults, we do not find any poetic creations in hymn form in their religious literature. Varkaris, on the other hand, have opted for different poetic styles in metres like 'abhanga' and 'ovi', though a few compositions in hymnal form were contributed by them. In Datta tradition, however, the poets like Mukteshwar, grandson of saint Eknath, Dasopant and others made valuable contribution to hymnal literature. The Samartha cult was born out of unique circumstances and was different from other contemporary cults. It was avowed to 'Maharashtra Dharma'. Some of the compositions of Samartha Ramadasa are the most valuable contribution to hymnal literature.

There were others like Niranjan Madhav, Vaman Pandit, Moropant, who did not belong to any of these cults but composed poems in the hymn style independently.

Marathi hymns began with Bhaskarbhatta Borikar and ended with Moropant. Today around 400 hymns are available out of which about 225 are the ode-type hymns in praise of different deities. It seems from the records that particular deities had gained prominence in particular periods. It proves that these hymn writers were very much a part and parcel of the existing society.

The tradition set during 13th century thus continued for another six or seven centuries. As in Sanskrit, hymns and sometimes anthems in Marathi were written with the objectives of diffusion of religious ideas, self-purification, attainment of final liberation and the like. The devout feelings thus expressed through hymns are traditional even though they may not necessarily be an inspired creation.

U.V

HYMNS AND ANTHEMS (Punjabi). A hymn is a metrical composition in praise of God, adapted to be sung in a

religious service, while an anthem is a song of praise or glory for a country or community, etc. sung antiphonally. A hymn is essentially a religious song, but an anthem is not necessarily so.

The Punjab, being the land of Gurus, Saints and Sufis abound in hymns. A representative collection of medieval hymns is the *Adi granth*, the scripture of the Sikhs. Most of the hymns composed after the compilation of the *Adi granth* in 17th and 18th centuries are composed in the same style. Each hymn is composed of 'padas' (parts) and each pada consist of one to six verses. The hymns of two, three, four, five, six, eight and sixteen padas are known as 'dupde', 'tipde', 'chaupade', 'panchpade', 'ashtapadis' and 'solhe' respectively. Connected with the first pada in a hymn is the pada of the pause, which carries the burden of the hymns, because the hymns are composed in 'ragas' (musical tunes) and are meant to be sung. The contents of the hymns are mostly in the praise of God or Guru or Gurmukh (a God-intoxicated person). The virtues to be adopted in life are described, and the vices, which trap the human soul in the cycle of transmigration, are condemned. The hymns guide the seeker towards self-realisation and God-realisation.

There are no special anthems in Punjabi. 'Jana gana mana.....' and 'Vande matram' being the national anthems of India, have been adopted in Punjab with equal fervour. The Sikh institutions, however, have also made "Deh Shiva bar mohe ehai....." a quatrain of Guru Gobind Singh, the tenth Guru of the Sikhs, as the additional anthem.

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S.S.K.

HYMNS AND ANTHEMS (Tamil). Tamil has a rich and varied hymnal literature; some of it reaches very high standards of poetry and of devotion and can bear comparison with the best in any other language. One of the reasons for the richness of this kind of literature may be the existence of a large number of sacred shrines in Tamilnadu to which minstrel-poets went to offer worship by composing hymns. Another reason, of course, is the hoary age of the Tamil language, and the third reason, in common with all classical languages, is the facility with which people could compose poetry. Perhaps, the most important immediate cause was the fact that Tamilnadu witnessed two mighty movements or two facets of the same movement—the Shaiva and the Vaishnava, sending waves of ecstatic devotion all over the Tamil land (and far beyond the borders into distant Bengal and Kashmir). There was a third movement too that can be called 'Kaumara', of the followers of Lord Kumara or Murugan, centuries later, which was perhaps a little less in intensity and which did not spread to other areas. These movements greatly stimulated the composition of hymns and anthems on Shiva, Vishnu and Kumara in the Tamil language.

Devaram composed by the three Shaiva saints Ġnanasambandhar, Appar and Sundarar, is of high poetic and devotional value. The verses are in different metres in what has come to be known as the 'pann' pattern and abound in descriptions of nature and many attractive poetic devices. Some have been composed in the 'madhura bhava' where the Lord is the lover and the minstrel-poet, the lady-love. *Tiruvachakam* is a highly emotional hymn and is very popular for its devotional value. There have been, in addition, a number of minstrels singing on Lord Shiva, the most notable being Tirumoolar whose *Tirumandiram* is a treasure-house of spiritual wisdom, and Karaikkal Ammaiyar who was one of the earliest saints of this school to write soul-stirring poetry.

The *Divya prabandham* consisting of 4000 stanzas composed by 12 Vaishnava minstrel-saints called 'Alwars', is again an anthology highly prized for its devotional value. Some compositions in this anthology, like those of Nammalwar, Tirumangai Alwar and Andal reached a high level of poetic excellence. While the madhura bhava is richly applied and some of the greatest pieces in the collection have been sung to evoke this, there are many tender passages, especially by Perialwar that delineate the Lord as a child.

Powered by these two great movements, a large number of minstrels have composed hymns in highly stylized verse forms like the 'pillai tamizh' (where the Lord is portrayed as a child in ten stages of play), the 'toodu' (where the minstrel assuming the stance of a love-lorn lady sends a message to the Lord through birds and bees and even the cloud), the 'ula' (painting the reaction of love-lorn maidens of a city when the Lord drives through its streets) and the 'kalambakam' and 'kovai'. Except three or four, the others did not reach a high level of poetic quality.

Arunagirinathar is regarded as the father of the Kaumara movement; he composed a very large number of songs on Lord Murugan as enshrined in various temples. The distinctive feature of these is their assonance and the preponderance of verbal effects. He also composed a number of other works in the classical metres, the most notable being the *Kandaralankaram* and *Kandaranubhuti* where he vividly describes the Lord as a warrior and a preceptor; these two poems are respositories of spiritual wisdom. Kumaraguruparar was the next Kaumara leader whose compositions are full of poetic beauty and spiritual wisdom. Porur Chidambara Swamigal and Pambam Swamigal were the other notable leaders who gave composed hymns on Lord Murugan.

Saint Ramalingar of this century was remarkable in

that he sang of the oneness of all creations: his great insistence on 'karunya' and empathy for suffering animals and plants distinguishes him from most others.

There have been a few poets singing about goddess Parvati. The most notable among them were Kumaraguruparar who sang of Meenakshi of Madurai and Abhiramibhattar who praised Abhirami of Tirukkadaiyur in Tanjore district in one of the astonishingly sweet hymns of high poetic and devotional value.

A.V.S.

HYMNS AND ANTHEMS (Telugu). There are no hymns composed in Telugu directly. Songs of praise addressed to gods, and songs recited during the religious ceremonies are mainly in Sanskrit. When the Brahmo-Samaj movement was active in Andhra, some of the hymns and chantings connected with the ceremony of marriage were rendered into Telugu prose. Tripuraneni Ramaswami Chowdari, the leader of the Rationalist Movement, translated the hymns and chantings connected with the marriage ceremony into Telugu under the title *Vivaha nidhi*. Hymns relating to obsequies were translated into Telugu by the leaders of the Arya Samaj in Andhra. They are simple and direct. These translations enabled people to understand the purport of the passage without mechanically repeating it as ordained by the priest. Such translations exerted a liberalising influence in the minds of people.

Anthems are songs of praise mostly secular in character. During India's struggle for freedom, Bankimchandra Chatterji's 'Vande mataram' and Rabindranath Tagore's 'Janaganamana' inspired poets to compose national anthems in a similar strain. Devulapalli Krishna Shastry wrote the beautiful song 'Jaya jaya jaya priya bharata janayatri divya dhatri' which is full of adoration for the motherland expressed in sweet and mellifluous diction. Rayaprolu Subba Rao celebrated the ancient glory of India and her varied achievements in his famous song 'Srilu pongina'. Gurajada Apparao's song on patriotism gives the call for action for curbing selfishness, for serving the people in a practical manner and for arriving at a synthesis of the old and the new.

After the advent of Gandhi, some poets wrote hymns and anthems glorifying him as a modern incarnation coming down to the earth to liberate India from the foreign yoke. Basavaraju Apparao records the impact of the 'Dandi March' in his famous song 'When Gandhi moves, the whole earth shook and trembled'. In another song which sounds like an anthem the poet extols the simplicity and the holiness of Gandhi. He says that Gandhi's heart is soft as butter and tender as that of a loving mother's bosom. The wisdom of the *Vedas* flows from his lips and his words are pearls of wisdom. His frail frame displays unbending iron will.

Among the anthems special mention may be made of 'Prithivi prasamsa' (In praise of the Mother Earth) by Abburi Ramakrishnarao. The earth is celebrated as the mother who showers bounteous gifts upon all creatures, who is a symbol of unlimited endurance and who suckles all creation with the inexhausitible milk of her sweet love.

Sri Sri's anthem addressed to Man entitled 'Manavuda o manavuda' is a deserving tribute to human endeavour which relentlessly pursues the goal of perfection. He praises the human spirit which is a tireless pilgrim and whose vision embraces the entire cosmos, transcending all barriers of time and space, religion and region. The mighty human family, of which the individual is a member, is described in all its variety and beauty. Sri Sri glorifies Man under the inspiration of the Marxist vision which regards the entire world as a unit where the struggle goes on between the haves and have-nots.

Anthems were written praising the past achievements of the Andhra race. The people of Andhra wanted to assert their identity without losing sight of the unity of the nation. Sankarambadi Sundaracharya 'Maa Telugu talliki mallepuu danda' (Let us offer a garland of jasmines to our mother) and Pydipaati Subbarama Shastry's 'Trilinga desham manadeneyi, Telugu lante manamoneyi' (Ours is the trilinga land and we are the Telugu people) are popular anthems celebrating the varied achievements of the Telugu people through the centuries. Though written in traditional verse form, Rayaprolu Subbarao's 'Andhravali' and Viswanatha Satyanarayana's 'Andhra prashasti' may be considered anthems unfolding the glory of the Andhra people from time immemorial.

C.Su.

I

IDEALISM (Hindi). The word 'idealism' has a number of equivalents in Hindi, 'pratyayvad' or 'bhavavad' or 'vigyanvad' in its philosophical connotations and 'adarshavad' in its literary context. In the literary context, we use the word 'idealism' or 'adsarshvad' to denote an approach to literature and the social and individual relationships portrayed therein as different from that denoted by the word 'realism' or 'yatharthavad'. The two represent two distinctly different, and perhaps irreconcilable, approaches to literary activity. There is no doubt that the basic philosophical awareness of India during the past has always distinctly been spiritualist. All the views of the Vedantic philosophy are spiritual. The Upanishads, *Brahmaustra*, the *Bhagvadgita*, *Srimad Bhagvata*, and *Yoga Vashistha* are all exponents of spirituality. Buddhism, which is generally understood to be sceptical, has its own 'vigyanvadi' school. This school too belongs to the idealist tradition.

So, this widely-known spiritual sense deeply influenced Indian literature to a large extent: the entire aesthetic tradition of India is expressive of the influence of the spiritualist tradition. Likewise the total classical literature of India is, by virtue of being spiritually inspired, 'idealistic'. The doctrines of 'rasa' and 'dhwani' are based on spiritual thought. The *Ramayana*, the *Mahabharata* and the entire corpus of poetry and drama originating therefrom are dominated by this tradition. The Indian poetry, in the context of depicting the dichotomy of truth and falsehood, upholds the triumph of truth. The Indian dramaturgy almost infallibly converges on auspicious ending. The protagonists of Indian epics are great and of elevating stature. All these trends are rooted in idealism.

A little further, if we examine the matter on the plane of world literature, we find that all the great writers like Valmiki, Kalidasa, Bhavabhuti, Tulsidasa, Dante, Shakespeare, Milton, Goethe, Tolstoy, and Tagore appear to be idealists. All of them stress the importance of the preservation and execution of eternal human values. The total basic sensibility of the devotional literature of medieval period—'nirgun' and 'sagun'—turns out to be spirtitual. Kabir, the strong critic of social disparities and evils accepts the existence of a supreme reality at the root of universal life. Writers of 'Ritikal' too conform, one way or the other, to the idealist tradition. They never accept the truth of the contemporary society.

The major voice of modern literature, also idealistic and spiritualist, on the social and ethical levels, reiterates the validity of all those values of life which constitute the esssential humanity of man. That is why the cultural awareness of the age of Bharatendu and the didactic trends of the Dwivedi period turned out to be the shaping ground of idealist literature. The total creative sphere of the Romantic generation too is fermented and furthered by the spirit of idealism. There is no gainsaying the fact that their desire to transport themselves from the environs of the mechanistic world all around them to some invisible universe abounding in excellence and joy in order to eliminate the suffering and travails of life, is idealistic. The social reality, communicated from the Bharatendu period of the Romantic age has never been presented as a synonym of the perfection of life. Mahadevi Verma, who is the strong and thought-provoking poetic voice of the Romantic period, regards realism as the animal force of man and idealism as the cardinal force of his essential humanity. She observes at one place: 'Animalism is our birth right in the process of the evolution of life, and humanity our precious possession earned with the help of our ceaseless endeavour through the ages; which is why we have been sacrificing our life for the fructification of our dreams, promotion of our moral harmony and exquisite thought. We turn back towards animalism with false pride, when we are helpless to pursue the age old ideal" It is obvious that the angle of vision Mahadevi suggests is expressive of value judgement and is ethical; it shows that the romantic creative sensibility has basically been idealist. The idealist philosophy of life as cherished and projected throughout appears to be the apparent inspiration behind Prasad's doctrine of delight, Nirala's monism, and Pant's humanism.

The central thread of progressive and new poetry is not idealistic or spiritualistic. Progressive thinkers and writers are generally committed to Marxism, they are almost always inclined to have faith in the precedence of matter over spirit. The matter, according to them, is not the expression of idea, but the idea itself depends, for its manifestation, upon the existing matter. Existentialism is therefore, frequently mentioned as the root force of new poetry, it has both the theistic and atheistic trends. Sartre has again and again been referred to in the context of new Hindi poetry. He holds matter as an independent entity, but the problem is that he also holds the human consciousness as a factor affording the things their significance. The basic impulse behind existentialism is not idealistic. The spirtiualist recognises the precedence or priority of spirit as the essence of things. This spirit antedates human existence as well, but according to the existentialist, existence precedes essence. A large number of Hindi poems, within the fold of new poetry, are not idealistic.

The chief critics and thinkers of Hindi literature, excepting the Marxists, are idealists. Ramachandra Shukla considers spirit to be of supreme importance, although he determines the boundary of literature within the framework of the visible world. The potential force of his thought is idealistic. Spiritual essence is the very basis of humanism voiced forth by Hazariprasad Dwivedi, Nandulare Bajpai and Nagendra who consider literature to be the direct expression of the self. The truth, therefore, seems that all the thinkers who have, right from the age of Bharatendu down to the modern period, exercised impact in the field of Hindi literature, have been spiritualist or idealist. Swami Dayanand, Vivekanand, Tagore, Aurobindo, Gandhi, and Vinoba have widely influenced the modern Hindi literature, all of them point to us the central idealist tradition of India.

The progressive currents produced and propagated by Marxism and the stream-of-consciousness caused by psychology, in the realm of modern Hindi literature, are opposed to spirituality. Except for these writers all other poets and story-writers, while portraying the harsh realities of life, continue the idealist tradition, making the human and moral values practicable. Premchand can be cited as a good example. He who does not have faith in God and salvation but still makes his moral stance strongly oriented towards idealism. Nirala is another example; he accepts the manifest reality, but keeps conforming to faith in Brahma. It can therefore be safely asserted that the

cardinal tone of Hindi literature remains and is idealist even today.

Ra.T.

IDEALIST VIEW OF LIFE, AN (English) by S. Radhakrishnan, an impressive work comprising his Hibbert Lectures, is his most creative contribution to contemporary philosophy. As a 'philosophical bilinguist', he was intimate with both western and oriental philosophy, and was well aware of the differences between school and school, and thinker and thinker. Indian philosophy itself was a house of many mansions, thought Radhakrishnan, but he also saw the foundational unity behind all the diversity. To go a step further, wasn't all philosophy—western and Indian—essentially one in its ultimately 'idealistic' approach to the problems of life and conduct? At a time when 'idealism' had apparently fallen on evil days and other schools were lifting their heads up with self-assurance, Radhakrishnan boldly took the 'idealistic' stance in his Hibbert Lectures, and carried the day too.

Radhakrishnan considers Naturalism, Agnosticism, Humanism, Pragmatism, Behaviourism, Authoritarianism and the other 'isms' in the philosophical market place and finds them all wanting, mainly because of the lack of the spiritual life-note in these modern substitutes for religion. None of them 'shows an adequate appreciation of the natural profundity of the human soul'. Radhakrishnan thinks that it is the role of philosophy to provide us with a spiritual rallying centre, a 'samanvaya', thereby ending 'the warfare of the creeds and sects'. Philosophy should find out whether or not the intuitions of the mystics and seers square with 'the tested laws and principles of the universe'. He is here anticipating the recent attempts at correlation between the intuitively seized truths of the mystics and the sophisticated findings of the modern Quantum and Atomic physicists (as, for example, in Fritj of Capra's *The Tao of Physics*). The intuitive process may be non-conceptual, but not non-rational. For Radhakrishnan, intuition is 'the *nous* of Aristotle' and 'the all-pervading Intelligence of Dante'.

In the chapter on 'The Spirit in Man', Radhakrishnan describes the mystic-singers of diverse traditions as 'the heralds of the Infinite'. In the chapter on 'Human Personality and its Destiny', he defines human progress as 'an increasing awareness of the universal working in man'. In the final chapter on 'Ultimate Reality', Radhakrishnan affirms that the world is indeed an ordered whole—not a building block, but a bootstrap, universe (as we call it now)—and whatever exists is relative to all else, and all we have is but a unitive web of connections, and evolution is just divine unfolding or 'an emergence under the guidance of God who is immanent in the process'.

While the philosophical message of the book is relevant to our time and inspiring as well, its literary charm is pervasive. It is philosophy without tears, and it is philosophy doubled with literature.

K.R.S.I.

IHAMRIGA (Sanskrit) is a form of rupaka. Drama comes under the category of drishya kavya (which can be seen) which is again divided into two main classes—the higher (rupaka) and the lower (uparupaka). There are ten and eighteen varieties respectively of rupaka and uparupaka.

Ihamriga is a species of rupaka which owes its name according to *Sahityadarpana* to the fact that in it a maiden, as hard to catch as a deer (mriga) is sought after (iha).

Ihamriga should consist of four Acts . Its subject-matter (vastu), according to one view, should be a hero of either divine or human origin, belonging to the 'dhirodhata' type. According to another view, the hero can only be a man of divine birth. The hero and his rival must both be of the noble and haughty type. The rival must be a wrong-doer. Out of five sandhis (junctures) only first two and the last one, i.e., mukha, pratimukha and nirvahama are allowed. The style should be rugged. The rasa (sentiment) should be shringara. The essence of the drama is that some one seeks to deprive the hero of a celestial maiden. The result is a conflict of will. Actual fighting should be presented by a dramatic artifice because it should not be shown on the stage.

According to Vishvanatha, the author of the *Sahityadarpana,* there may be one Act only and a hero, who is a god and six rivals for the divine maiden's hand.

Rukminiharana is an ihamriga of four Acts composed by the poet Vatsaraja of the 12th century, which deals with the success of Krishna in depriving Shishupala of Rukmini, his promised bride.

Jo.Sh.

IK CHHIT CHANAN DI (Punjabi) is a collection of short stories by Kartar Singh Duggal (1917). It was first published in 1963.

In *Ik chhit chanan di*, out of the 25 stories, at least 11 deal with Freudian concept of sex relations. He is at his best in such stories, namely 'Chanani raat di ik dukkhant' (A tragedy of moonlit night), 'Sat din swarag wich' (Seven days in heaven) and 'Khatta mitha swad' (Sour and sweet taste).

The perception of human psychology is a strong tool in the hands of Duggal. With its help, he penetrates into all his characters, situations and incidents. After starting his story, he gives its background and with small and sophisticated touches, he builds it up. With repetition of small sentences, sprinkling of 'pothohari' expression (a dialect of west Punjab) and poetic touches, he is able to weave a fascinating environment. His style has a tremendous onflow, which at times is poetic and at places

repetitive. But it succeeds in creating an aura of immense beauty.

In this collection, Freudian influence is clearly discernible in 'Chanani raat da ik dukhant' in which the daughter Minni has to pay for the love forays of his mother, Malan. One is unable to understand as to why an innocent girl is forced to end her life by jumping into a well while the sinner goes unpunished. Similarly in Kulsum, a victim of the partition, the girl is keen to marry the young man but is not prepared to submit herself without marriage. She is then 'broken' by the old man and presented to masterji (teacher).

Two of the stories deal with partition and Duggal has written some very beautiful stories on this subject. In 'Khander' (Ruins) his approach is satirical. Chaudhary Lehna Singh was a very rich man in his area prior to partition of the country and had almost become an institution. But when he arrives on this side, he is completely broken by penury and helplessness. He devotes all his time in litigation and to writing petitions before the courts over such an insignificant thing like an ordinary berry tree standing on the side of his field. In 'Maindha naan Raj-Karni' (My name is Raj-Karni), his approach is idealistic. Raj-Karni was a rich man's daughter who was abducted by a pathan Shezad Khan. He was so impressed by her beauty and background that even being keen to ravish her, he ran away from the scene.

Duggal is a master craftsman. He can write a short story on any given subject. His stories generally follow the accepted patterns. He is not an experimentalist and does not take liberty with technique. However, in 'Ikally' (Lonely) he departs from his normal groove and produces a beautiful story both in concept and skill.

This collection is a representative selection of Duggal's short stories and shows him in a captivating light. He is at his best in some of the stories both in conception and art. His psychological grasp of the characters has produced some of the finest stories. His brilliant style comes out very well in this anthology.

Duggal has influenced Punjabi short story considerably through this collection and later ones. This book has lent great prestige to the genre in Punjabi and it earned for its author the Sahitya Akademi Award of 1965.

Gur. S.

IK DUNIYA DE TERAN SUPNE (Punjabi), written by Gurbaksh Singh Preetlari, is a fine collection of thirteen New Year's Eve messages, which he had been publishing in his monthly magazine *Preetlari* during the span of thirteen years, 1934 to 1947. According to him, these thirteen New Year-messages are like thirteen milestones of his eventful sojourn in life. Government, religion and ignorance have been his three main enemies, and these powerful forces tried their best to uproot him completely, but he stood erect like a rock against these forces, with confidence and resolution.

He inspires us to understand properly the significance of this annual bubbling moment of our life. According to him, the midnight of thirty-first of December, when the new year, full of new hopes and aspirations, is about to dawn, is a dramatic and joyful event for people all over the world. They eagerly look forward to that great moment and keep awake to greet the New Year dawn with warm wishes of a Happy New Year to their dear ones. People celebrate this joyful occasion with zest and zeal.

In these thirteen messages he projects his view of the art of living for man in society. In his words, 'Life is a quest, quest for completion. Beauty and Truth and Love are the candles in whose light man can save himself from the dark and blind alleys of enmity, anger, ego, cruelty and selfishness'. According to him, in this new world a man's richness will be judged from the possession of these new six coins—Health, Joy of life, Pride in living, Happiness, Freedom, and Fearlessness. His message is mainly for the youth, the harbingers of the golden future.

Gurbaksh Singh is an optimist through and through. He is a prophet of love and in his words, 'Love is an understanding and not possession.' He elevates sex from the lower stratum of life to an inspiring and enjoyable human feeling of responsibility. His philosophy of life creates a soothing harmony in liberalism, humanism and rationalism.

This book is a representative work of his in many ways. The wide range of topics discussed here go into the making of this important work. Platonic influence is also visible in the visualization of a new and ideal world of his dreams. It gives Punjabi prose a fresh style and a potent diction. It instils a sense of idealism in the mind of the reader. But in spite of this idealism, he is not devoid of a sense of the reality of life around him. In his New Year's message for 1940, he expresses concern over the outbreak of the Second World War in 1939, and later, heaves a sigh of relief as it ends after a few years of destruction. Through this book, Gurbaksh Singh widens the horizons of Punjabi thinking.

S.S.U.

IK MIAN DO TALWARAN (Punjabi) is a novel written by the most popular novelist, Nanak Singh (1897-1971). It was first published in 1960 and a number of reprints have appeared in later years.

Ik mian do talwaran is a historical novel about the revolutionary movement of 1914-15. Some of its incidents and characters are historical in nature while others are the creation of the author's own imagination. It is a strange irony that whilst Nanak Singh believed in non-violence, he chose a violent revolutionary movement as his subject for this work. He has explained the reasons for opting for the

revolutionary movement in his preface. He had a grievance against his countrymen that they had virtually forgotten all those martyrs who gave their lives for the freedom of the country. Those revolutionaries had left their crores worth of property in lands thousands of miles away when the countrymen had not learnt to dream of independence. Hundreds of them gave their lives for the liberation of the country while hundreds and thousands were incarcerated in Andaman and Nicobar Islands, better known as Kale Pani (The black waters). Nanak Singh owed it to them to write about their valour and sacrifices and hence this novel.

Baba Sukhdev Singh Sodhi is a resident of village Haranpur in Distt. Jhelum now in West Pakistan. He lost his wife, but had two children, a son Sudarshan and a daughter Biri. Sudarshan comes into contact with a teacher Dalip Singh and gets acquainted with the revolutionary movement. Biri reads the literature brought home by his brother and also gets interested in the movement. Her hero is Kartar Singh Sarabha and she is fond of his poems. She is very keen to meet him. This happens to pass when he and his companions return to India via Kabul after the failure of their movement. Sarabha hands over a pistol to Biri. Thereafter he and his companions are apprehended and put on trial. They are sentenced to death. Biri gets an opportunity to meet Sarabha only one day before he was to be hanged. She had accepted Sarabha as her husband. At the meeting she impresses him so much that he marries her out of respect for her sentiments. Sarabha is hanged the next day. Biri avenges his death by shooting Rasaldar Ganda Singh who had helped in the arrest of Sarabha and his companions. Biri afterwards meets her death. Nanak Singh is not a revolutionary, but as an artist he could read the mind of a revolutionary as well as he could that of a non-violent fighter. If he could become Kartar Singh Sarabha, he could also turn into Biri and show the germination of seeds of revolution in her.

This novel succeeds in arousing the reader's sentiments of hatred and anger against all the anti-national elements. And this was also the last desire of Kartar Singh Sarabha that all the enemies of the country should be done to death. On the one side of the spectrum is the father of Biri who is heartless and has no feelings for the love of the motherland. On the other side is Biri who cannot murder her father, but is prepared to sacrifice her own life for her country. Thus, Nanak Singh has been able to accommodate two swords in one sheath, a job which cannot normally be accomplished.

The diction of this novel is racy and absorbing. *Ek mian do talwaran* is formless but the novelist's imprint is visible on every page. Nanak Singh's contribution to Punjabi historical novel will always remain like a shining star.

Like many other novels of Nanak Singh, *Ik mian do talwaran* has left a deep impression on Punjabi readers and writers alike. Even though its subject is so unlike Nanak Singh's nature, he has done more than justice to depict the revolutionary movement and its fervour, and thus made it a landmark in the development of the Punjabi novel. It received the annual Sahitya Akademi Award in 1961.

Gur. S.

ILAMPURANAR (Tamil) was one of the great grammarians in Tamil who, after the fashion of scholars in India, contented himself with writing a commentary and not an original work. His commentary, the first of six such was on the sutras of *Tolkappiyam*, the oldest grammar in Tamil and, indeed, the oldest extant work in the language. *Tolkappiyam* holds a unique place in Tamil, though it is the oldest grammar, it is not a primitive record but reflects a very high degree of linguistic evolution. All the other grammars that were written in Tamil depended heavily on *Tolkappiyam* holds a unique place in Tamil; though it is grammatical nuance and the fact that the Tamilians have held *Tolkappiyam* in such veneration for over two thousand years is proof of the level of its brilliance and the extent to which grammatical and linguistic evolution had developed in those very early times.

Ilampuranar's is the only commentary on the entire *Tolkappiyam*; the others relate only two parts of the great work. And in many respects, it must be agreed, it is the best of them all. He is very brief in his explanations and lucid at the same time; this must be regarded as an unusual quality in a society where practitioners of the excegetical art considered it necessary to append long notes, usually ending up with concepts not intended by the author of the original work. Ilampuranar's presentation of exceptions and special deviations to the general rules of grammar is unusual and most helpful; after explaining the general rule, whenever he comes across a sutra containing a deviation or an exception, he always remembers to bring in the general rule in juxtaposition and point out the significance of the departure by comparison with the general rule. He displays a refreshing sense of proportion in his exegesis, for where usage is dealt with, he always distinguishes between usages that are widely popular and those that are exceptional and confined to a small section of the people. The grateful reader comes to have a proper evaluation of the applicability of these examples, benefiting from the fine judgement of the commentator.

Ilampuranar's definitions and explanations in the third section of the grammar dealing with aesthetics are particularly valuable as Tolkappiyar has been extremely laconic here and little work of any significance has been done subsequently in this field. His definitions of 'akam' and 'puram' and of 'meippadu' (the latter concept explained with the help of sutras from works available to

the commentator then but lost to us today) are the product of authentic aesthetic experience and not the verbal sophistry of an arm-chair aesthetician.

There was, however, a serious disability from which all the commentators alike suffered, when dealing with the third section of *Tolkappiyam*. The rules and usages legislated in it were all part of a literary tradition that had quite been replaced by a new set of conventions largely borrowed from Sanskrit, centuries before these commentators were born. It is obvious to the intelligent student of *Tolkappiyam* that many passages in it were not understood and were therefore wrongly interpreted by the commentators; the akam part, the more important of the two from the viewpoint of the aesthetician, which was a unique feature of the older tradition, has unfortunately been dealt with in an unsatisfactory manner, as a consequence.

There are no personal references to his own life and career in Ilampuranar's work, as is the case with some of the Indian poets and scholars. According to a verse the authenticity of which is strongly disputed, he was a brahmin scholar from a village called Selloor on the eastern coast of Tamilnadu. There is even a tradition which claims that he wrote commentaries on the *Tirukkural of Tiruvalluvar* and the *Perunkathai* of Kongu Velir; these commentaries are not available and it seems unlikely that he wrote them. He seems to have been a Shaiva though, again, there is a counter-claim that he was a Jain. Scholars believe he flourished in the 12th cent.A.D., basing their view on the date of *Nannool* which clearly was a later work.

A.V.S.

ILANGO ADIGAL (Tamil), a Kerala prince of the 2nd or 3rd century after Christ, who became a Jain monk, is one of the greatest Tamil poets that ever lived. His monumental work, the *Silappadikaram* is justly celebrated as one of the higest achievements of creative poesy. It is widely read in the original and debated upon; and translations in other languages have carried the lasting appeal of this great poem far beyond the borders of Tamil country. A translation in the Czech language by the famous scholar, Kamil Zvelebil has popularised it in eastern Europe. Certain passages from the poem are set to music and sung; dance dramas have been successfully produced based on themes drawn from it. Its story forms the plot of a popular stage play which enjoyed a considerable vogue in Tamilnadu till recent times.

Despite its continuing popularity, little can be said with certainty about the time it was composed, nor do we know much about the poet, as is generally the case with Indian poets of the classical age. Fortunately the work itself has been preserved intact and handed down to us, enriched by a number of commentaries; this is fortunate, for the invaluable Sangam works were lost to the Tamils for centuries till the tireless labours of U.V. Swaminatha Iyer restored these treasures to us. One reason why the *Silappadikaram* had been preserved though the Sangam works were allowed to be lost, is perhaps the fact that the former has religious overtones while the latter is secular in character; another reason might be the marked preference of the society for long, narrative poems depicting the fortunes of a hero and a heroine, to short pieces where the characters remain unnamed—which was the characteristic feature of Sangam love poetry.

From the internal evidence and the references to the author and his work found in other Tamil works and the Mahavamsa of Sri Lanka it can be gleaned that Ilango was the second son of a Chera prince, who probably flourished in the second or the third century A.D. He renounced material life and was known and respected as Adigal. He composed this epic poem after his renunciation. The story of the poem was narrated to him by Sattanar who advised him to compose an epic on it; Ilango accepted the commission and completed the work, gleaning many details of the story from various sources spread over the three Tamil kingdoms. Sattanar himself took up the narration of the sequel and composed the *Manimekhalai* which ranks with the *Silappadikaram* as a great epic, one of a group of five. In literary quality, however, Ilango's work ranks far superior to that by Sattanar whose unrelenting preoccupation with Budhist dogma very much tones down its literary appeal.

Ilango's religion is a matter of controversy. The fact that he resided in a temple which is assumed to be devoted to Arhat, may indicate his Jain affiliation; this gains a certain strength from the large number of references to Jain doctrines we find in the work. But Ilango speaks of Shiva and Muruga with reverence and there is a belief held by some scholars that he was a Shaiva and that Shaivism was his family faith. The very fact that Ilango's religious affiliation is in doubt bespeaks the wise tolerance he displayed in a society, which at certain points of time, turned fanatical and inclined to persecute those of a different faith. His songs on Krishna read like those of the Alwars, alive with a vibrant faith. His references to Kali, and other Hindu gods are as sincere and reverent as those of a pious Hindu. His unforgettable portrait of the venerable Jain nun Kaundi Adigal again could not have come from the brush of one who was not a sincere admirer of the Jain faith.

Ilango's claim to literary immortality is solidly based on his unmatched ability in driving home a number of ethical messages with such consummate art that the reader does not realise that the poet is all the time sermonizing. His epic teaches that destiny is inexorable, that a chaste wife is to be revered and that the king who transgresses the moral law in the affairs of the state is crushed by the power of that law; but these lessons are passed on through

a narrative of exquisite charm, through characters that are vibrantly alive and through descriptions of nature and figures of speech and every poetic device that a creative poet could call forth. Kovalan strays from the path of virtue but the reader is in sympathy with him, in reality even admires him a little; Madhavi the courtesan rises to great heights of devotion and sacrifice; even minor characters like the Pandya king and his queen become vivid in the expert hands of Ilango. A high moral tone is kept up throughout the work but it is not the kill-joy type we often meet with in the works of lesser writers.

Ilango's many-splendoured genius entitles him to an honoured place in world literature. Evidence of his immortality lies in the fact that his work endures while the mighty stone edifice his royal brother raised in honour of Kannaki, the saintly heroine of Ilango's poem, has vanished, leaving no trace of it behind.

A.V.S.

ILLUSTRATED MANUSCRIPTS (Assamese). A good number of illustrated manuscripts discovered in Assam have opened a new vista for the researchers of medieval paintings of India. As Sunitikumar Chatterjee says, "The publication and study of Assamese miniature paintings will bring to light a glorious chapter of Indian art" (tr.). Some of the more important of these illustrated manuscripts are as follows.

1. *Chitra-bhagavata,* discovered at Balisatra and published in 1949, may be considered as one of the earliest specimens of illustrated manuscripts in India. It was printed from the illustrated manuscript of an Assamese rendering of *Bhagavata-purana* (tenth skandha) done by Shankardeva (1449-1568). In the original manuscript the year of composition is mentioned as 1539, but this date seems to be a later interpolation. Motichandra of Bombay Museum has placed it in late 17th or early 18th century. Occasional glimpses of local style notwithstanding, the finishing touches in these illustrations show strong influences of Mughal and Rajput style of painting. In these pictures, animals and birds have been drawn realistically and with understanding. Human faces, however, suffer from conventionality and stylisation.

2. *Hasti-vidyarnava* is a recently discovered manuscript designed as a study of elephants. Sukumar Barkath compiled it in 1734 at the behest of king Swargadeo Shiva Singha and his queen Ambika Devi, basing it on Sanskrit 'gaja-shastra' and also on local experience. It is now preserved in the Historical and archaeological Department of the Assam Government. Copied and illustrated by two artists named Dilbar and Doshai, *Hasti-vidyarnava* is the best example of secular painting. Every page of this manuscript is illustrated with pictures of different types of elephants as well as with pictures of the court of Ahom kings. All these pictures exhibit the highwater mark of Assamese painting. Moreover, how the Ahom court was laid out, how the eagle was let loose in the presence of the king, how the Ahom king climbed on an elephant during a royal procession—all these details have a historical value also. Primarily influenced by Mughal paintings, *Hasti–vidyarnava* especially excels in perspective and portraitive aspects.

3. *Gitagovinda*, was written by an anonymous poet at the behest of King Swargadeo Rudra Singha (1697-1714). It contains five miniature portraits of the king's court. It is available at the library of Kamrup Anusandhan Samiti.

4. *Lava-kushara yuddha* (2 vols) edited by Maheshwar Neog and published by Asom Sahitya Sabha in 1954. The original of this manuscript is in the library of Kamrup Anusandhan Samiti.

5. *Samudranarayan bangshabali* or *Darang bangshabali* was found along with the old papers of Darang royal family. In the version edited by Hemchandra Goswami (Calcutta, 1917), some pictures were reproduced.

6. *Banamalidevara charita* was written by Ramakanta Dwija and illustrated by Bijay Khanikar. It has a printed edition published by Asom Sahitya Sabha.

7. *Brihadusha-haran* or *Kumar-haran* of Ramananda Kayastha, preserved in the Bareghar Satra of Shibsagar.

8. *Shankhachud-badh* of Kabiraj Chakravarty, preserved in the Department of Arachaeology, Government of Assam.

9. *Sundarakanda* (1715) of Madhab Kandali's *Ramayana,* preserved in the library of K.A.S.

10. *Kalipurana* of Ghanashyam Khargharіya Phukan (1795-1880) consisting of 164 pages out of which 118 pages are illustrated with large and clear pictures.

11. *Ananda lahari*, a shakta scriptural manuscript by Ananta Acharya, was written during the time of Swargadev Shivsingha and his queen Pramatheshwari.

12. *Dharma-puran* of Kabiraj Dwija, preserved in the British Museum.

These manuscripts were illustrated by painters, though occupationally the writer himself would draw the pictures also. Normally, the writer would leave some blank space where he wanted an illustration and the painter would later on fill it up. In religious manuscripts the content of the pictures is generally the deadly sins or the incarnations (avatars). In the secular manuscripts, king or queen seated on throne or elphant and the soldiers in the battlefield generally constitute the theme of the pictures. Although almost all the colours are used in the illustrations, the emphasis is on the yellow and the green. Even the knowhow of the preparations of these long durable colours is now lost.

Generally, the material used for preparing the leaf of these manuscripts was 'sanchipat' or the bark of a species of tree called 'agaru'. There was a long sequence of chemical process for making the pieces of bark fit to write and draw on. Another material used for the manuscripts

was 'tulapat', prepared mainly from cotton pulp. The ink used for writing and painting was indigenously prepared from a species of tree called 'haritaki' (Terminialia chebula). Other ingredients for the colour were indigo, yellow clay, 'hengul' (vermilion) and ash of burnt earthen balls.

Nirm. B.

ILLUSTRATED MANUSCRIPTS (Gujarati). In the medieval period the foreign influence on Gujarati was limited to language only. Because of the long coast line of Gujarat and its commercial relations with the foreign countries, and also because of the fact that Gujarat was conquered by Allaudin Khilji in 1297 A.D, and thereafter Muslims ruled over Gujarat for about four hundred years. Many Persian and Arabic words were assimilated in Gujarati. As western countries like Portugal, France, Holland also sent commercial missions and established trade centres, some words of the languages of these countries were illustrated. It is estimated that fifty such manuscripts are there, but information is avilable about very few of them. Most of the illustrated manuscripts are by Jain authors. Some of them have illustrations at the beginning of every chapter, like *Sangrahanisutra* by Shrichand Suri, *sangsutra* by Sudharma Swami, *Nirayavalikasutra* by Sudharma Swami. Some manuscripts have one picture only like *Jain bhugul* in which there is a picture of the mythological Meru mountain. In 'Gautam prichhaprakaran' by Shrichand Suri there is one picture depicting one of the incidents.

In the non-Jain manuscript *Vasan vilas* (Spring sport) there is one picture of young ladies indulging in spring sport. In another manuscript the milk maids agree to arrange themselves into an elephant on which Krishna can ride. The picture shows how gopis (milk-maids) so arrange themselves that onlooker is deluded into believing that it is elephant.

C.M.

ILLUSTRATED MANUSCRIPTS (Kannada). Before the days of printing, copies of books had to be made by hand. Those who made copies chose material which was readily available and also enduring. For Kannada manuscripts, palmyra leaves and paper were generally used. Kadgen was mostly used for account books but occasionally it was used to copy poems, too.

Copyists have often sought to make the manuscripts attractive with decorative borders for the pages and pictures to suit the presentation of the subject and by decorating the letters. Covers have been beautified with coloured pictures. Such illustrations and decorations bear testimony to the artistic skill and the patience of the copyists.

Extant illustrated manuscripts in Kannada are on palmyra leaves or paper. The oldest, so far as we can determine, is Nemichandra's *Neminathapurana*. Adiraja Indra of south Kannada district made this available, and a microfilm copy is preserved in the Institution of Kannada Studies in Mysore. It contains seven line drawings, appropriate to the situtations. These have been reproduced in the edition of the *Neminathapurana* edited by B.S. Sannaiah (1961). Yakshas and Yakshis, Chintagathu with a garland in her hand and Vasanthasene garlanding Ibhyaketu are among the fine pictures in this script.

The palmyra leaf manuscript of *Virashaivamritapurana* contains pictures of men, gods and goddesses, and the Lingapitha. *Singirajapurana* contains pictures of Ishwarapitha and an animal. Line drawings are found in several palmyra leaf scripts like *Raghavankacharite, Manovijayakavya, Nagakumaracharite, Mantramathu aushadhagala sangraa, Maranasuchane* and *Thombathari sakeelagala vachana*. There are pictures of deities like Kali and Virabhadra connected with mantras. Illustrations of varying designs in decorated palmyra leaves are lovely.

In some of the Rajaniti palmyra leaf scripts copyists have displayed their skill by so arranging lines that they can be read from different directions.

So far as paper scripts are concerned, some coloured pictures are seen in the recently discovered *Vardhamanapurana* of Nagavarma II, copied by Lipikara Payanna in Shalivahanashaka 1567. The multicoloured designs at the beginning of canto six, the two 'manastambha' at the end of the work, and a design in the middle are fascinating; there are small pictures at the beginning of the script and at the end of the cantos. The original is in the Jaina Dharmashala in Mudabidre, in Dakshina Kannada district; the photostat copies are only in black and white, and do not reproduce the colours. Some manuscripts with colourful illustrations were prepared during the regime of Krishnaraja Wodeayar III (19th century). *Chaduranagchakra*, a work on games like chess and dice, prepared in 1840, contains a number of coloured illustrations appropriate to the subject. Every page has coloured borders. The script on horse-assessment similarly contains appropriate pictures.

The crowning glory of these manuscripts is *Basava purana* of Bhimakavi. This is the most important illustrated paper manuscript. Every page has lovely coloured borders. The designs some times change. the delicate and complex working of details is exquisite. The covers are made of wooden boards and the ivory inlay with materials is striking.

Another work relating to Virashaivism, *Uddharaneya patalagalu*, also contains coloured illustrations ranging from the 'beejaksharas' to idols. Manuscripts of *Sharanalilamrita, Shivalinga Maheshwara charitra, Singirajapurana*, and *Paramagamasara* also contain ordinary pictures as well as coloured ones. The Kannada exposition of the

Sanskrit *Vedanta dindima* ,written by a writer designated as 'Krishnaraja vanivilasa', has borders of lovely coloured patterns.

Illustrations relating to mantras are found in *Mantrasamrajya*. In the manuscript of a work on astrology and medicine there are line drawings of Shaktidevi, Chamundi and other deities. Another on the 'shodashakriyas' has every page decorated with border lines; a page at the end contains pictures of vayu, jala and bhumi mandalas (the realms of air, water and the earth). At the beginning of the manuscript of *Nanjunda shataka* there are pictures of Sharadamba, Radhakrishna and Kalpavriksha; the first two are lovely.

All the manuscripts listed here are preserved in the Institute of Kannada Studies of Mysore University. Similar manuscripts may have been preserved at other centres of learning as well. Thus, for example, decorated palm leaf manuscripts of the Hoysala period have been preserved in the Siddhantha Basadi in Moodabidare, in south Kannada district. These are manuscripts of *Jayadhavala* and *Mahadhavala*, commentaries on the Jain philosophical work, *Kashaya pahuda*. Most of the colours used are herbal in origin. Red, blue, white, black and yellow are tastefully mixed and the colours have not lost their brightness to this day.

B.S.S.

ILLUSTRATED MANUSCRIPTS (Malayalam). In ancient days calligraphers with artistic talents used to illustrate their manuscripts with sketches and drawings. Hence almost all manuscripts libraries possess such illustrated manuscripts. The Oriental Research Institute and Manuscripts Library, University of Kerala, has got a good number of them both in palm-leaf and paper, the majority of the former being multi-coloured. They illustrate scenes from the *Ramayana*, the *Mahabharata* and so on. Some drawings are without texts but give explanatory notes and others occur in the course of the texts. Their language-wise calssification is based on the language of the text or expalnatory notes. Thus the Institute has got illustrated manuscripts in Malayalam, Tamil, Telugu, Kannada, Sanskrit, Marathi and Indonesian. Of the illustrated manuscripts in Malayalam, the *Bhashayan* and *Chitraramayana* are the most important. The pictures in them are drawn with stylus on palm-leaf. *Bhasayanthra* gives some figures for use in magical spells. The *Chitraramayana* illustrates scenes from the *Ramayana* beginning with Balakanda and ending in Yudhakanda mainly following the *Adhyatmaramayana*. It contains 98 folios of the size 35 x 5 cms with drawings on one side only. On an average there are four scenes on a leaf and so the artist has been able to cover almost all the important episodes of the *Ramayana*. It belongs to 1522. The artist hails from a Kayastha family of Alleppey district in Kerala. Every picture in the work reveals his high accomplishment in his profession.

T.B.

IMAGISM (Marathi). In Sanskrit poetics and discussions on figures of speech, all such use of verbal, tactual, aural images was categorised and neatly subjected to thorough enquiry, and labelled as accessories to poetic appeal. The role of image or imagination as an autonomous poetic adjunct, was realized consciously only after the advent of romanticism in the twenties of the present century. 'Ravi Kirana Mandal' poets, with their emblem of seven stars, started writing poetry free from Sanskrit moulds and oral folk-tradition, deliberately adopting western forms like the ode, or the sonnet or elegy. The lyricists amongst them relied more on mythological symbolism and familiar archetypes. Bal Kavi, Gadkari, Bee. Tambe, Borkar did yield to these poetic pre-conceived modes till the forties. One of the minor poet-critics R.A. Kalele wrote a critical work translating the unfamiliar names of English figures of speech like personification and synecdoche in his *Nave alankar*. But some experimentalists like Madhav Julian did borrow Persian verse-forms and alien imagery, too.

In the late thirtees, with the impact of Marxism, many new poets took recourse to blank verse and *verse libre* notably A.R. Deshpande 'Anil', and also employed scientific imagery ('dionosaurs' in *Bhogna murti*, *Supta Jwalamukhi*, a sleeping volcano in *Perteva* and so on). 'Analytical' poetry was a newly borrowed phrase. Imagery was geared specifically to social awareness of the poet in the works of Kusumagraja and Saratchandra Muktibodh. With B.S. Mardhekar and P.S. Rege came the influence of 'modernist' English and European poetry in Marathi. Imagist poetry started getting respectable in the mid-fifties. Many poets after these pioneers, like Vinda Karandikar and Y.D. Bhave, K.N. Nikumb and N.G. Joshi, Dilip Chitre and Sadanand Rege, Arun Kolatkar and 'Grace', Indira Sant and Anuradha Potdar to mention a few amongst the modernists, used imagism either as a gimmick, a gadget and even as an internalized necessity. Amongst the imagists, P.S. Rege and Dilip Chitre stand out as different from others. They fused the *Gathasaptashati* technique with the poetic alchemy of Baudelaire and Lorca, Mayakovsky and Pablo Neruda.

More than in poetic practice, this conept was thoroughly and widely discussed and debated in the five Sahitya Akademi Award winning critical works of the principles and psychoanalysis, the philosophy and prognosis of poetic aesthetics mainly by G.T. Deshpande, B.S. Mardhekar, R.B. Patankar, Saratchandra Muktibodh and Prabhakar Padhye. The classical school relegated imagism to mere cosmic and sublime myth-making; the journalist advocated the autonomy of poetry.

Study of psycho-analysis and socio-cultural anthro-

pology has added to this poetic probe. In prose, particularly in fiction, mostly in short stories and novellettes using the stream of consciousness and dream sequence techniques, some imagism had free play, particularly when poets wrote such prose. Some poets have successfully used imagist methods in play-writing. P.S. Rege and B.S. Mardhekar's poetic plays are good illustrations.

In Marathi literature, imagism has now come to stay as trend. But there has not yet evolved an ideal combination of symbolism and imagism which could be palatable to Marathi readership at large.

P.M.

IMAGISM (Oriya) has been a new artistic development in modern Oriya literature. In the West, T.E. Hulme, Ezra Pound, Amy Lowel and others launched imagism as a literary movement. Dryden long ago defined it as the 'very height and life of poetry'. Aristotle also, in his *Poetics*, pointed out metaphor as the 'mark of poetic genius'. Radhanath, the pioneer poet of modern Oriya literature, had experimented with imagism in his poem *Usha* written in 1888. He had imagined a visual image by giving an analogy of the eyes of the ladies looking through different windows appearing like innumerable blue lotuses in the pool. This picture could be well compared with that of Ezra Pound which he himself quoted as an example of imagism from his own poem 'In a Station at the Metro':

> The apparition of these faces in the crowd
> Petals on a wet, black bough.

Imagism has played a vital role in expressing difficult and symbolic ideas in poetry, which mere words could not do at times. In this sense it has revolutionised modern poetry so much that Ezra Pound had to say: "It is better to present one image in a lifetime than to produce voluminous works." This school of thought came as a movement in European poetry during the second decade of the present century with the publication of *Some Imagist Poets* in 1915. The main object of this school was to present an emotional and intellectual complex at an instant of time and thereby to appeal to the reader to a greater extent which mere similes or metaphors could not do. A modern critic C.D. Lewis defines imagism as the word pictures charged with emotion and passion.

However, the influence of Images was apparent in Oriya literature in the forties and was experimented with in the poems of Sachi Routray, Ananta Patnaik and Binod Nayak. Let us take some examples from Sachi Routroy's poetry.

> The Sun sets and the autumn moon appears in the sky.
> As if a golden sickle reaps the crops of darkness
> and scatters the dust of the pearl,
> The river belt and the stone bank burst to life at once.
>
> (*Pandulipi*)

or

> It appeared to him
> The fair hand of his beloved Binata was like an
> yellow isle amidst a dark sea.
>
> (*Bhanumatir desha*)

Simultaneously Gopinath Mohanty, a powerful novelist and a contemporary of Sachi Routray, experimented with imagism in his classic novel *Paraja*, published in 1946. He chose images from the day-to-day life of the tribal people, the rich flora and fauna of the hilly areas and the industrial life after World War II. Among the writers of the post-Independence period, Surendra Mahanty in his *Peking Diary* (a travelogue), Binod Nayak in his *Sarisripa* (The serpent), Guruprasad Mahanty in *Nutan kabita* (New poetry), Ramakanta Rath in *Ketedinar* and *Saptama ritu* (The seventh season), Sitakanta Mahapatra in his *Ashtapadi* and *Samudra* (The sea), Pratibha Satapathy in *Asta jahnar elegy* (Elegy of the setting moon) have successfully experimented with imagism.

N.Sa.

IMAM BUX (Punjabi; b. 1806, d. 1863) was one of the foremost poets of earlier qissa writing (Punjabi ballad) tradition. Credit must go to him for taking up Punjabi as the vehicle of expression, especially at a time when most of his contemporaries chose Urdu or Persian as the medium of expression, and particularly when he was a versatile scholar of Arabic and Persian. It is said that he knew the holy *Quran* by heart.

There is a difference of opinion about the year of his birth. Some would put him in the seventh decade of the 18th century and some in the first decade of the 19th. He was born at village Passiyanwala in Sialkot district of the then Punjab (now in Pakistan). We learn from his writings that he was born in a Quresh clan and was a teacher by profession.

A popular writer, his well-known works are: *Qissa Shah Bahram, Qissa Laila Majnu, Qissa Malikzada va Shah Puri, Qissa Adham Balkhi, Gul Sanobar, Chander Badan, Badi-ul-Zamal, Munazat Mian Wada, Kissa Gul Badan*, etc.

Qissa Bahram Shah made Imam Bux at once a versatile and popular poet. It sings of divine lovelore of Hussan Bano and Shah Bahram. Hussan Bano is portrayed as an apostle of beauty. A servant of the Fairy Land appears on earth in the form of a horse. Shah Bahram is tempted to possess the wonderful horse. The moment the Shah mounts the horse, it behaves like the most tamed and domesticated animal and wags its tail. As soon as the Shah makes the horse move, it starts flying in the air and ultimately lands its rider in the fairy world where he meets Hussan Bano and falls in love with her.

The description displays the poet's refined emotions and keen intellect.

Qissa Laila Majnu is another work which has added to the popularity of Imam Bux. Its plot has been derived from a Persian legend. What makes this qissa all the more dramatic is that Laila's dog and other animals and birds too have been shown to have feelings like human beings.

Qissa Malikzada va Shah Puri, an adaptation of the Urdu version of *Rizwan Shah va Rooh Afzha* of Faiz, tells the tale of a prince who ultimately succeeds in winning over a fairy but the tragic situation becomes grim when the fairy flies away to her land on the very first opportunity. The rest of the narrative is obviously devoted to the search of the fairy whom he finds and marries in the end. *Qissa Adham Balkhi* makes a captivating reading. In this, a faqir takes a fancy for a princess and wishes to marry her but as luck would have it, the princess dies. The faqir opens her grave and infuses life into her corpse and thus fulfils his wish. *Gul Sanobar* is more or less a faithful version of the Persian work under this title. In this, a princess agrees to marry a prince provided he reveals to her the treatment that 'Sanobar' had extended to 'Gul'. Wading through a sea of troubles the prince is able to find out that the fallen 'Gul' had to eat the leftovers of dogs. As a reward for revealing the secret the princesses marries him. *Chander Badan* is a story of love of a Muslim for the Hindu Rajput princess, Chander Badan. The narrative is full of tales of fairy lands. For its freshness of expression, poetic grace and vivid imagery, this qissa has been hailed as a land-mark in the tradition of qissa literature. *Badi-ul-Zamal* is in the form of questions and answers. For its moral fervour and devotional appeal, the work is a treatise on Islamic theology. *Munazat Mian Wada* tells of high moral characteristics of his God whom he calls 'Wada Mian'. Need for precedence of social and religious values over superstitions or rituals has been emphasized with secular awareness, and in a simple language. Appropriate similes, simple and lucid language, apt word-pictures are other characteristics of his poetry.

Even today many of his songs are popular with the Punjabi speaking masses.

O.P.S.
S.S.U.

IMPHAL AMASUNG MAGI ISHING NUNGSHIKTI PHIBAM (Manipuri) is a modern Manipuri novel by Pacha Meitei, first published in 1972 (second edition in 1984).

Imphal Amasung Magi Ishing Nungshikti Phibam (Imphal and its atmosphere) is one of his important novels. He is a distinguished Manipuri novelist of the seventies of this century. This is his second novel in the style of the stream of consciousness which he first started experimenting with in his novel *Na Tathiba Ahal Ama*. Following the tradition, Pacha tries in the novels to depict the inner struggles of the life of the characters in the novels and to create certain situations to highlight them.

The slender volume of *Imphal Amasung Magi Ishing Nungshikti Phibam* in 96 pages is divided into two sections. The first part is named 'Holy place, our holy place Manipur' and the second part is 'Imphal Amasung Magi Nungshikti Phibam'. The novel shows the adventures of Professor Thanil who came to Imphal from Cachar to fulfil a long-felt desire to see the place. To him Manipur is a legendary place of holiness and beauty. While in Imphal he saw to his great disappointment only the ugly aspects and heard the 'still sad music of humanity' going on in hotels, restaurants and several other places. He sees untold tortures, miseries of the poor in the hands of the powerful and the rich. What he saw are contrary to what he thought of and he became completely disillusioned. Reality taught him a different lesson. He saw heaps of black clouds in the sky of Imphal representing the ugly side of the beautiful town which he did not expect at all.

When he went back home to Cachar after his brief sojourn, and his relatives and friends asked him about Imphal, he had nothing more to tell except the bare facts and figures about Imphal which are to be found in text-books of geography only. But in his mind when he looked outside through his hotel window, he saw groups of twinkling stars, the lone shining silvery moon in the gentle rustling of a refreshing breeze, the long rows of black mountains like the smiling eyebrows of a widow who put forth a happy face inspite of her distresses.

There is no character development and there is no plot in the traditional sense and Pacha is more concerned with the depiction of the mind of the protagonist in certain situations. The language is a mixture of the local Manipuri, English and other such languages which form a part of the vocabulary of an educated modern Manipuri. The style is direct and dialogues form a great part in building up the atmosphere of the novel. *Imphal Amasung Magi Ishing Nungshikti Phibam* won the first Sahitya Akademi award in Manipuri in 1973 for Pacha Meitei. This is a novel which sets a new trend in contemporary Manipuri novel.

I.R.B.S.

IMPRESSIONISM (Hindi) Prabhavavad is the Hindi equivalent of the English word 'impressionism'. The impressionistic movement started in the field of painting in the last decades of the nineteenth century. But in the beginning of the twentieth it enlarged the field of literature and literary criticism. Though in the order of the development of European painting, Impressionism holds an intermediary position between academic naturalism and expressionism, yet many scholars are of the opinion that modern painting had its origin in the impressionistic

movement. The main objective of impressionism in the field of painting was to depict form, colour and type through general impression and with the aid of potential setting of form. But in literature, it originated with the naturalistic method. Impressionism is a view point which reckons a scene or a picture not in parts but in its entirety. It was the scientific influence that motivated the painters to find out a new line and the impressionistic painters gave a new form to their colour scheme deviating from prevalent conventions. The findings of the scientists after a thorough study of the rays of light were fully exploited by the painters in the field of painting.

Impressionism developed as a branch of criticism in the field of art and literature. Though in the field of criticism it apprears to counter 'romanticism', yet impressionism can clearly be linked with romantic subjectivity. Impressionistic criticism concentrates on and revolves round individual reactions and individual sensitivity.

In Hindi, Acharya Ramachandra Shukla refers to impressionistic criticism in these words; "The truth is that while 'Chhayavad' owed its advent to the pecularity of expression, the fashion of the impressionistic criticism made a sudden appearance through Bengal." Shukla was quite harsh when he said, "Impressionistic criticism is neither rational nor logical. It has no worth in the field of knowledge nor in the field of emotion or sentiment". Acharya Hazari Prasad Dwivedi also comprehands it to be an obstacle to the usual course. In Hindi, this trend of criticism found its full bloom during the Chhayavad era. Shantipriya Dwivedi was unanimously known as the 'high priest' of impressionistic criticism.

With the progress of techniques, art centres developed in the modern cities. In these new cities, new impressionistic art found a platform. Consequently this urban art brought paintings from the rural areas to the cities. The impressions of the melody of the perturbed modern man, his weariness, intense and vehement momentariness find central place in it. Thus it is an urban style of painting as of poetry. The object of the impressionist theme is to catch moments in the flux of time and immortalise it through the medium of art. In Hindi Shamsher Bahadur Singh's poems are directly influenced by impressionism.

At the same time it has infused his poetry with certain original and prominent qualities not found in any other poet. It is a fact that traces of the impact of impressionism are clearly discernible in almost all poets of 'nai kavita' e.g. in Agyeya, Sarveshwardayal Saxena, Naresh Mehta, Vijaya Dev, Narayan Sahi, Girijakumar Mathur, Muktibodh, etc., The landscapes of these poets are directly influenced by impressionistic elements. The impressionistic spell is also obvious in the poets of 'akavita' and 'nakevadi kavita'. The poems of Shyam Parmar and Nalin Vilochan Sharma may be cited as examples.

Not only nai kavita but also new drama and story etc. also provide evidence of intense influence of impressionism. It is only the Hindi novel which does not provide any direct proof of this influence. But in the stories of Nirmal Verma and the plays of Lakshminarayan Lal one can gauge this impressionistic disposition in a deep-rooted manner. In this particular genre of Hindi prose, impressionism does have its manifestation in the form of naturalism.

In Agyeya's novel *Nadi ke dwip*, Rameshchandra Shah's *Kissa Gulam*, Krishna Sobati's *Surajmukhi andhere ke*, Nirmal Verma's *'Laltin ki chhat*, Mannu Bhandari's *Ap ka Bunty*, Raj Kishore's *Chiriya ghar* show impressionistic impact in all its elegence.

Chiriya ghar manifests the meanness and hollowness of urban life. Rahi Masoom Raza's *Topi shupla* is a dreadful picture of the modern man. *Ap ka Bunty* unfolds the agony of the child whose parents are separated. Omprakash Dipak's novel *Kuchha jindaigiyan bematalab* portrays the hellish life of the slum dwellers. The backdrop of *Surajmukhi andhere ke* presents a world that shakes human sensibility to its depths. Actually speaking the basic concepts of naturalism and impressionism both have a stronghold on literature written with a metropolitan sensibility and perception. Impressionistic literature has a peculiar attitude towards truth. Its attitude is based upon a theory which holds the opinion that time is not a static phenomenon but represents an unbroken and perpetual sequence of flow. It accepts that the stream of time is, in essence, a stream of conciousness. This new technique of 'prabhavavad' (impressionism) makes a revolt against the classical laws of beauty. Its main interest lies in the depiction of the realities of contemporary life. The impressionistic writers therefore search for their own experiences in respect of temporal reality. The new literature of Hindi has adopted certain features of impressionism e.g. the use of new images and symbols, deviation from accepted norms and traditions, selection of the thematic content from ordinary contemporary life. Impressionism in Hindi literature has been advanced by 'Prayogvadi' trend in many ways. To confuse impressionism with existentialism would be a blunder. While existentialism has accepted pessimism and erosion of faith to be the ultimate aim, impressionism does not grant it the importance of more than a means or medium. Thus impressionism has been the very anti-thesis of existentialism from its very origin.

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K.P.

IMRAPUR, S.G. (Somashekhara Imrapur, Kannada; b.1940), a poet, scholar and researcher was born at Abbigeri, in Dharwad district. After taking his B.A. and M.A. (first rank) and Ph.D. (1978) of Karnataka University, he is presently the Reader and Head of the Janapada (Folklore) Section, Kannada Adhyayanapeetha, Karnataka University, Dharwad. In addition to Kannada, he knows English and Hindi. His collections of poems are: *Bisila Hoo* (1964), *Beludingalu* (1966), *Benki* (1971), *Gandahendina Jagala Gandha Teedidhanga* (1971), *Birugali* (1976), and *Bevu-Bella* (1978). *Itecchina kavya mattu parisara* (1973) is a collection of critical essays. His critical studies based on research in folkore have been published in several collections: *Janapada vijnana* (1979), *Namma janapada samikshe* (1979), *Janapada vyasanga* (1980), *Janapada kiturina judugalu* (1980), *Janapada Hadugalalli Naragunda Baba Sahebe* (1985), *Hanthi, Geegi, Lavani sampradayagalu* (1985). He has brought out collections of folk compositions *Savirda ogatugalu* (1975), *Janapada Mahabharata* (1976), *Hanumantana lingadharana* (1979) and *Chitraketu* (1985). His *Gandahendira Jagala Gandha Teedidhanga* won the Karnataka Sahitya Academy Prize (1972) and his *Birugali* the Dharwada Vidyavardhaka Sangha Prize.

Imrapur has participated in the Navya, Bandaya (Protest) and Dalita literary movements. After Bendre and Kambar, he is considered to be a poet who has drawn fruitful sustenance from folk literature. He is also among the important collectors and students of folk literature

L.S.S.R.

INAMDAR, N.S. (Marathi; b. 1923). Nagnath Santram Inamdar is a popular historical novelist. Born at Gomewadi in district Sangli (Maharashtra), he did his B.A. from Aligarh Muslim University and M.A. from Nagpur University. He was a gazetted officer in the Maharashtra Government and retired in 1982.

He has written seven historical novels entitled *Jhenp, Jhunj, Mantravegala, Rau, Shahenshah, Shikast* and *Rajeshri.*

He started publishing his works from the year 1963. He received awards for his first three novels from the Maharashtra Government, and the Marathi Sahitya Parishad H.N. Apte Award. All his novels have gone into several editions. The basis of his novels is mostly the periods of Maratha history dominated by the personalities of Shivaji, Sambhaji and Aurangzeb. He studied his history in depth and uses a language which is appropriate to the times. He is very successful in portraying the details of the period he chooses. His latest work, *Rajeshri,* a very human period-novel, is based on Shivaji's life.

P.M.

INAMDAR, VENKATESH MADHWARAO (Kannada; b. 1912, d. 1986), born in Hudali in the Belgaum district of Karnataka, had his early schooling in Belgaum and Bijapur. He took B.A. and M.A. degrees in English Literature from Bombay University in 1934 and 1941. He worked in the Judicial department for some time and after a stint as a journalist, he joined as a university teacher of English in 1943. He retired as Professor and Principal in 1968 but continued to busy himself with literary activities till the end.

He wrote more than 35 works and was well versed in Sanskrit and Marathi. To the Kannada reading public he was best known as a critic of fine taste and perception, and as a novelist who used the medium for a serious exploration and comprehension of human experiences, especially those pertaining to the urban middle class society. Inamdar's translation of V.S. Khandekar's Marathi novel into Kannada seriously launched his literary career, in that it pointed the direction in which his skill as a storyteller was to spread its wings in his first novel *Mura batte* (1946). The novel pictures a shattering spectacle of the Gandhian satyagraha in the pre-Independence Bombay. *Kanasina mane* (1947) and *Kattida mane* (1953), also laid in Bombay, portray the predicament of an urban educated woman, her tensions, frustrations, conflicts and inner compulsions. Two more sequels were added to this Galsworthian saga and were published under the title *Mohini* (1972). *Shapa*, an earlier publication, deals with the theme of hereditary sin. It is the tragedy of two youngsters, a boy and a girl, who are drawn into the vortex of tragedy as a consequence of the sins of their parents. *Ee pariya sobagu* (1953) is a beautifully lyrical novelette projecting the tragic ending of Gopi and his ill-fated marriage with the star-crossed Shanta. The inexorable mystery of death forces upon us a grim contemplation of life's ironies. With *Urvashi* (1968) and *Manju musukida dari* (1965), Inamdar takes up the theme of the transcendental conflict of good and evil. There is an attempt at presenting a tragic vision of life in which suffering and sorrow chasten and subdue man.

Inamdar seems to have been fascinated by the idea of 'the life beyond', what lies in the penumbra of the 'undiscovered country'. There is a delving into the heart of this mystery in *Navilu nowke* which tells the romantic story of a lost child and laces it with a folk-tale motif. In this novel, as in his *Swargada bagilu* (1951) and *Chitralekha* (1961), the incidents although looking a little contrived, are cleverly integrated into a cohesive pattern. Inamdar's strength lies in his discernment that detects special meanings in experience and translates them into fiction. He is to be remembered as one of those who brought into the Kannada novel a certain degree of sophistication and intellectual content.

His *Pashchatya kavya mimamse* (1982) is a major

work. It is a compendium of the history of western poetics from Plato to T.S. Eliot.

FURTHER WORKS: Vijaya yatre (1984); *Mugiyada kathe* (1953); *Govinda Paigala kavya vimarshe* (1965); *Mohini*, Part 3 (1972); *Mohini*, Part 4 (1972); *Trishanku* (1980); *Ambedkar* (1981); *Shivarama Karanth* (in English); *B.M. Sri-Baduku, Baraha* (1983) and *Govindapai* (in English, 1983). Translations: *Eradu dhruva* (1937), *Yayati* (1977).

H.K.R.M.

INDER SABHA (Urdu) is in fact a style of dramatic expression initiated by Agha Hasan Amanat of Lucknow with his poetic drama of the same title written around 1846 and staged in Lucknow. The genre is a combination of romance, drama, poetry, dance and music accomodated in a loose ancedotal framework, always consisting of a fairy land where due to yearning to attend the celebrations of Raja Inder's durbar, the hero lands himself in trouble and finally gets reprieve due to the dance performance of some damsels whose desire the Raja promises to fulfil.

Many stray ancedotes from *Sahrul Bayan* of Mir Hasan and other poetic works as well as elements of folk drama, kathak dances and pieces of light classical music like thumri and dadra have gone into its making. The first *Inder Sabha* (written by Amanat), for instance, comprises 31 ghazals, 9 thumris, 4 holis, 15 songs and two chaubolas and five chhands with enough scope for dances as well Only two prose dialogues are included in the text.

Controversy regarding foreign or court influence on the genre has been raging. Mohd. Umar and Noor Ilahi in their *Natak Sagar* (1924) maintained that *Inder Sabha* was written by Amanat under the impact of the French opera, in Wajid Ali Shah's Lucknow, where a number of French traders and diplomatic stayed. He also held that *Inder Sabha* was written at the instance of the king himself who as a great patron of arts and himself a poet and that it was first performed at Qaiserbagh Baradari, Lucknow and the king himself appeared in the role of Raja Inder. All these contentions have now been repudiated by scholars like Abdul Halim Sharar and Masud Hasan Rizvi who have conclusively proved that though king Wajid Ali Shah did write and perform his own 'rahas' (a dance drama) entitled *Radha Kanhaiya ka qissa, Inder Sabha* was neither written at his instance nor performed in the palace. In fact, the author had no court connection and the stage performance was completely free from French or, for that matter, any European impact. No curtains were used and no formal stage settings were employed. Instead the entire presentation was significantly set in the truly folk drama tradition of Indian stagecraft. No change of scences was indicated and scenes belonging to different places and different time-sequences were presented on the same stage and at the same time, leaving details to the viewers' imagination.

The Inder Sabha tradition flourished in Lucknow and in various parts of the country. The most popular was, of course, Amanat's *Inder Sabha* to be followed by Madari Lal's *Inder Sabha* with identical story with minor differences in anecdotes and the music-dance-drama sequences. The other *Inder Sabha* of importance is the one by Ibrahim Yusuf. In his *Inder Sabha* and *Inder Sabhayen* (Lucknow, 1981) he holds that Bhairon Singh's work is the best of the Inder Sabha tradition, in literary merit and dramatic quality.

Later, the commercial Parsi stage took over *Inder Sabha* as a starting point and introduced many innovations to cater to popular taste. Many masnavis were adopted to Inder Sabha framework, notable among these are Shauq's *Masnavi Zahr-e-Ishq* and king Wajid Ali Shah's Ghazala *Mah Ru* which proved to be a success.

The Inder Sabha tradition is essentially a combination of the indigenous folk tradition of Indian stage and the literary matsnavi tradition, which Ibrahim Yusuf correctly characterises as a continuation and enrichment of Urdu stage traditions, thus providing much needed linking up of the elite literature with the roots of the folk culture. The attempt crashed before take off due to the emergence of commercialised Parsi theatre under British impact. The Inder Sabha tradition successfully defies the western model of drama by avoiding conflict and tension. The idea of man's confrontation with nature has been substituted by the concept of unison with and participation in the cosmic life shared together by Raja Inder, the fairies and the human beings. Again, the concept of representational stage has been discarded and substituted by a unified state of life not divisible by time or space. Changes of scences, places and time do not play any part and no elaborate setting or 'property' is needed to create any illusion of reality for the spectators. Inder Sabha was thus a consciously accepted and jointly shared myth created for enjoyment, without any moral overtones.

Another important aspect of the Inder Sabha was a complete cultural synthesis achieved between Indian and West Asian and Iranian traditions on the one hand and Hindus and Muslims on the other. Raja Inder wears the crown of a Lucknow Muslim king, lives in Akhtarnagar while the Muslim princess adorns herself as a jogan and sings bhairavi raga to win the heart of Raja Inder. The cultural synthesis is fully expressed not only in dress and customs and manners but also in the forms of music and dances, replete with references to Krishna and Radha as well as to Muslim saints. Characters often express their devotion to king Wajid Ali Shah, particularly in Madari Lal's *Inder Sabha*.

From the viewpoint of stagecraft, Inder Sabha bears resemblances with the Sanskrit stage. Instead of Greek chorus, Inder Sabha usually begins with a song sung collectively by musicians and some actors while it ends with another thanks-giving and congratulating song

(mubarakbad) by all the participants. Every character introduces himself of herself of entering the stage by his lines. As on Sanskrit stage, only back curtain is used. In Inder Sabha some characters use masks and others make up their faces with white paints and mica or silvery paper. Fireworks were used for emitting stage light of the required colour. Both soliloquies and asides were used.

The first translation of Amanat's *Inder Sabha* was published in German by Friedrich Rosen (1805-1837) in Leipzig which evoked considerable interest. The popularity of the Inder Sabha tradition may be guessed from the publication and enactment of the following works written under its direct impact:

Khadim Husain Afsos's *Bazm-e-Suleman* (Lucknow, 1862), Madari Lal's *Inder Sabha* (Agra, 1862), *Farrukha Sabha*, *Rahat Sabha* (anonymous), Bhairon Singh Asmat's *Jashn-e-Parastan*, *Hawai-Majlis* (anonymous), *Natak Jahangir* (anonymous), *Baudar Sabha* (Parody of Inder Sabha, Taj Mahal Farrukh's *Nigaristan-i-Farrukh* (1911), Mohd. Khan Faqir Shahjahanpuri's *Masnavi Inder Sabha* (Lucknow, 1985).

BIBLIOGRAPHY: Friedrich Rosen, *Inder Sabha* (Leipzig, 1863); Ibrahim Yusuf, *Inder Sabha aur Inder Sabhayen* (Lucknow, 1981); Masud Hasan Rizvi, *Lucknow ka Awami stage* (Lucknow, 1957); Muhammad Umar and Noor Ilahi, *Natak Sagar* (Lahore, 1924).

M.H.

INDIRA (Kannada), a social novel by Kerur Vasudevachar, is among the first few Kannada novels that attempted to present contemporary social problems through stories told in the modern realistic manner. By its immediate success it popularised and established for good the fact that the novel with characters and situations drawn from real life could be more convincing and therefore more interesting than the popular tales of imaginary adventure which formed the staple of prose fiction. It also established that the novel could be used as a vehicle to project ideas on contemporary problems. *Indira* thus marks a turning point in the history of the Kannada novel. Written at a time when the newly advocated ideas of social reform, especially in the matter of child and widow marriages, women's education, were clashing with traditional mores, this novel, through a good story skilfully told, presents a positive approach and implies a significant point of view. Not less remarkable in the author's very first attempt is the technical skill with which the requirements of the narrative are balanced with the demands of the ideas it seeks to present.

Indira, the young, educated and cultured daughter of Jayarao, falls in love with Ramakanta, a youth of equal refinement; but her father, seeking to enhance his social prestige by marrying her to Srikanta, a wealthy scion of questionable ways, spreads the rumour through Pandita Ramabai, a thrice widowed, self-proclaimed advocate of social reform, that his daughter had already been engaged to Srikanta and that Ramakanta was about to marry Kamala, a young widow under the tutelage of Ramabai. The ruse only strengthens the lover's mutual attachment and when it is exposed, Indira declares her love and is united with her lover through the benign intervention of Devayani, an elderly family friend who is interested in both. Kamala, frustrated in her unabashed desire for Ramakanta, marries Ramabai's brother Bashkalapanta who entertains a ridiculous partiality for Marathi. Natesh, a flamboyant youth of poor means and poorer intelligence, hankering for Indira's hand becomes a victim of his own wicked design to eliminate Ramakanta.

The charm lies less in what happens than in how and why it happens. The pattern of development is determined by the contrasted grouping of the characters and this reflects the theme structure which is the part that education and the pursuit of the arts can play in achieving personal refinement and social reform. Indira, Ramakanta and Devayani are cultured and educated human beings. The restarint and the delicacy with which the lovers nurse their mutual love against odds are very well-portrayed in the novel. Devayani is the very embodiment of refinement and culture. Education and the pursuit of the arts have transformed the sorrows of her early widowhood and thwarted hopes of remarriage with Ramakanta's father (because of Jayarao) into a willing acceptance of life. Her desire to do good to others explains her helpful interest in the lovers. Against these stands the group of Pandita Ramabai, Bashkalapanta and Kamala, to all of whom education is only an outward work. The three unsuccessful marriages of Ramabai are themselves an eloquent commentary on her loudly professed concern for improving the lot of women, implying that one who had failed to put her own life in order is ill-fitted to advise others in the matter. Her brother's ignorant admiration of everything Maharastrian is a sly dig at a contemporary tendency among the educated that betrays a mind without roots. Kamala's tall talk about women's freedom ill-accords with her unabashed efforts to win over Ramakanta for herself. Jayarao, Srikanta and Natesh who make the third group have neither education nor intelligence but are dominated only by selfishness untouched by any refinement whatsoever.

The interaction of these groups or characters provides the story's main situations while its significance is built up on their contrasted attitudes and behaviour. Ramakanta and Natesh's attempts to win Indira's favour and finally to kill his rival are all developments true to character. They proceed from a lack of inward refinement and culture which mark the central characters apart in this novel. For an early novel in Kannada and the author's first one, *Indira* reveals surprising narrative skill.

V.M.I.

INDIRA, M.K. (Kannada; b. 1917) had education up to the seventh standard and later, attended Hindi classes. Her early acquaintance with Triveni, who later became a noted novelist, stimulated her interest in writing. Though she began writing rather late, her first novel, *Tungabhadra* (1963), won attention and acclaim for its vivid portrayal of life in the 'malnad' (upper regions). Since then she has published fifty-four novels, eight collections of short stories and a collection of essays. She has won immense popularity with novels like *Gejje puje*, depicting the pathetic life of the daughter of a prostitute, and *Phaniamma*, depicting the life of a young widow of an orthodox family more than a century ago. These two and *Hoobana* have been filmed.

Indira succeeds in portraying vividly and with sympathy the life of the malnad— this, in fact, is her forte. She uses skilfully the dialect of the region also. She loves to portray women characters who, by their sacrifice and poise, create happiness. Indira recognises the harm wrought by superstition and the unhappy lot of women, but the note of protest is muted. The economic and social environment receive little attention. She is an excellent storyteller. *Tungabhadra, Gejje puje, Sadananada, Phanianma* and *Tagginamaneya Sita* are popular.

Indira has been honoured by the Karnataka Sahitya Akademi.

Tungabhadra (1963), *Hennina akankshe* (1966), *Mana tumbida madadi* (1966), *Gejje puje* (1966), *Brahmachari* (1967), *Bidige chandrama donku* (1969), *Sadananda* (1970), *Navajivana* (1970), *Nagavina* (1971), *Tapadinda tampige* (1973), *Hoobana* (1973), *Kuchubhatta* (1975), *Madhuvana* (1976), *Jala* (1976), *Phaniamma* (1979), *Purvapara* (1980), *Kanyakumariyarige* (1982), *Manomandira* (1982), *Giribale* (1983), *Chidvilasa* (1983), *Tagginamaneya Site* (1984), *Kalpavriksha* (1986), *Shantidhama* (1986) are some of her important works. Her short story collections *Navaratna*, *Ambarada apsare*, *Paurnime*, etc. and biographical writing, *Chitrabrahma* are also well-known.

H.S.P.

INDIRA PARTHASARATHY (Tamil; b. 1930) is a Tamil novelist. Born in a Tanjore Vaishnava brahmin family, Parthasarathy had his early education at Town High School, Kumbakonam and Government College, Kumbakonam and got his M.A. from Annamalai University, Chidambaram. He earned a Ph.D. from Delhi University for his thesis on the life of the Vaishnava saint Ramanuja. The first name 'Indira' is not part of his real name. It is his wife's name but is used as a pen name.

Although educated in the classics, Parthasarathy, under the influence of his old teacher T. Janakiraman, started writing short stories and graduated into a full-fledged novelist. He has to his credit more than ten novels, five novelettes, three volumes of short stories, two plays and a few reviews. Although he studied under Janakiraman, Parthasarathy has taken a different path and a style of his own in his novels. He came under the influence of western literature during his stay in Delhi. Some of the titles he has chosen are non-traditional like *Helicopterkal kile irankivittana* (Helicopters have descended), *Veppam thanintha kadukal* (Forests devoid of heat). Most of his novels and short stories are based on his keen observation of the life in Delhi—the affected life of the south Indian brahmin men and women in the north, the intrigues played by the officials, and the absurdities he sees among the various sections of the poeple. *Tantira bhumi* (Tricky ground), which has also been translated into English, and *Sutantira bhumi* (Independent land) are two of his novels written with a satirical tone reflecting the post-Independence affluence and foibles of the bureaucrats. Of all the novels of Parthasarathy the one which stands out and which brought him the Sahitya Akademi Award in 1977 is the one entitled *Kuruthi punal* (The river of blood) based on an actual event that happened in a Tanjore village a few years back. About forty harijans were burnt in their own huts during a farmer's agitation and somehow the culprits were not traced although the men behind these atrocities were suspected to be the landowning mirasdars of the region. Parthasarathy has vividly pictured the sequence of events underlining the leftist movement in the south and the kisan agitations sponsored by the Communists. Although the narration and style as well as the treatment were highly praised by critics, Parthasarathy's final twist that implied the failure of the leftist movement somehow did not find approval in the structure of the plot.

Among the new generation of writers, Parthasarathy has audience in many parts of the world. *Tantira bhumi* and *Kuruthi punal* have been published in English by the well-known Delhi publishers Arnold Heinemann and Vikas respectively. Some of his short stories have gone beyond the shores of India to Spain, France, Russia and the Middle East.

Besides his novels and short stories, five of his plays published in two volumes have been accepted as something new and daring in Tamil theatre. The new theatre movement both in Bengal and Maharashtra seems to have influenced Parthasarathy in his venture and it is interesting to find that two plays *Pasi* (Hunger) and *Aurangaseeb* have found acceptance and been published in Marathi while *Koil* (Temple) and *Pasi* have been translated into Bengali. It is also interesting to know that all his plays have been translated into English and Hindi.

S.Sh.

INDRA VIDYAVACHASHPATI (Hindi; b. 1889, d. 1960), journalist, biographer, historian and novelist, was

the son of famous Aryasamajist leader and martyr Swami Shraddhanand of Delhi. Born in Nawanshahar, Jullundhur district, Indraji had his education under the traditional system at Gurukul Kangri Viswavidyalaya, where he later became a teacher and eventually its Vice-Chancellor.

His most notable contribution, however, is as an inspiring and eminent journalist. He entered the field of journalism as the editor of *Saddharma pracharak* and along with his father founded the *Vijay* and later *Vir Arjun*, which during the forties, was one of Hindi's leading national dailies. He also edited the *Vir Arjun* with distinction and later took over the editorship of the *Jansatta*. He successfully moulded the two dailies, under his charge as forceful weapons to fight against the British colonial rule and against their oppressive policies. He was actively associated with a number of organisations and as a member of the Congress Party he also became. an M.P.

The development and propagation of Hindi was a cause dear to his heart to which he lent all his support, moral and material. He fought against social evil that tended to check social growth and development and created fissures that militate against social cohesion.

His writings on historical, political, religious and cultural themes are thought-provoking and reflect his profound study and analytical faculty.

As a litterateur, his primary field of creative effort was the novel wherein he undertook a number of experiments. In the beginning, his novels had a historical background (e.g. *Shah Alam ki ankhen)* but later on, he shifted to social theme (e.g. *Sarla ki bhabhi, Zammindar, Apradhi kaun*, etc.).

In *Apradhi kaun*, he depicts an enthusiastic and intelligent child who, because starvation and indigence, takes recourse to criminal ways and turns into a hardened thief.

FURTHER WORKS: Atma balidan (1948). Reminisences: *Main chikitsa ke chakravyuha se kaise niklu* (1945), *Mere pita* (1957), *Main unka rini hun* (1959). Biographies: *Napolean Bonaparte ki jiwani* (1912), *Maharshi Dayanand ka jiwan charitra* (1927).

Gov.R.

INDUKUMAR (Gujarati) is a three-act lyrical drama by Nanalal Kavi (1877-1946). Nanalal has contributed fourteen lyrical plays, the foremost being *Indukumar, Jaya-Jayant* and *Vishvagita*,. The poet has evolved a novel form of a lyrical play, quite a new innovation of his own in Gujarati literature. All these plays are composed in a unique, rhythmic prose, named 'dolanshaili', that too being an innovation of the poet. The first work in this category is *Indukumar* (first act published in 1909, third act published in 1932). Since its appearance,the work has been acclaimed as a genuine creation of a major poet. The first act is entitled 'Lagna' (Marriage), the second as 'Rasa' (sportive, circular dance accompanied by music) and the third as 'Samarpana' (offering with devotion). Out of the three acts, the first act is significant for its freshness and artistic beauty.

The main purpose of the work is to deliver a message of love and love-marriage. The poet wants to emphasize that only genuine love and love-marriage will transform this earth into a veritable heaven. There is a very thin, meagre plot just to deliver this message. Amritpur is an imaginary village where all the events of the play take place. Amarnath (known as Indukumar), the son of Sheth Jagannath of Amritpur falls in love with Kantikumari. Indukumar has to live incognito as a brahmachari, leading a celibate life for one year, in accordance with the command of the guru. He is studying the shastras (the scriptures) under the guidance of Nepali Jogan (a female ascetic of Nepal). Indukumar meets Kantikumari on the Sunrise Hill during the visits for religious discourses. Both love each other intensely, but neither can give expression to their love as Indukumar is restricted by the vow of celibacy for one year and Kantikumari is obstructed by the social norms and the relatives. Kantikumari, in her innocence, is led to a pervert path by her brother's wife called Pramada. On the day of the solar eclipse, the eclipse of her virginity also takes place. When she realises her fall, she turns a recluse and goes away with Nepali Jogan. At this very point the vow of Indukumar comes to an end, but it is too late. Love remains unfulfilled. Indukumar is endowed with the headship of a religious institution. Frustrated in love the hero and the heroine seek their salvation in their ascetic life.

The characters of the play are depicted as living at various levels of their ideological life. Indukumar, the hero, is full of emotions as a lover, but he is also an idealist with a vision to transform his motherland into a heavenly sphere. Kantikumari, the heroine, is a symbol of sweetness and charm of a sensitive lovely maiden; she is known as 'the temple of beauty' in her circle. Frustrated in love, she is led astray, but in the end she becomes an ascetic. Charm of life of eternal lovers is personified in the couple of Yasha and Raja. Pankhadi, the charming and innocent flower-girl, distributes freely flowers and songs, and thereby lends a romantic spirit to the play. Pramada and Vilasu are on the lower plane of life. Nepali Jogan is the spiritual God-mother and Jaydev and Ananda Bhagat are the spritual God-fathers of the world at large and of the hero and the heroine in particular. The philosophical significance of the play is enhanced due to these characters living on the higher pinnacle of spirituality. They are delivering the message of the poet, who has some prophetic utterances to his credit. Out of these three spiritual personalities, the character of Nepali Jogan attains an individuality of its own. She is the mouthpiece of the poet for conveying the poet's ideas of love,

love-marriage, wordly life, religion, etc. The characters of the play are more of less symbolic. Their perception remains somewhat hazy, but that very haziness lends charm to its romantic beauty and sublimity. Sometimes clarity is lacking in the work at many levels.

The novel experiment of rhythmic prose in the play has added to its lyrical quality. The dialogues have an emotive value; they are not suitable for the dramatic pattern. The poet attaining the lyrical heights does not succeed as a dramatist. The play cannot be easily staged, at least not in the present state of our stagecraft. It may succeed as a ballet, but the experiment has not been tried so far.

The poet's ideas of various aspects of life are scattered all over the play. The poet gives the message of love and love-marriage in a prophetic vein, but he does not believe that one's love or love-marriage is a full stop in life. The married couple devoted to mutual love, should be the proper instrument of the elevation and exaltation of the world or the universe. According to the poet, marriage, particularly love-marriage, is essential for the development of the human personality. Quite a novel definition of 'husband' is given by the poet. According to the poet, the husband is one who knows your soul, one who does not know your soul is an alien or a stranger, not a husband (whatever may be the social conventions). According to the poet, a child is a messiah of God sent to this world.

The play has no stageability in the present context. But it has a poetic quality, charm of diction, an imaginative appeal, wherein the poet is a master-artist. The play has very little action. It is a piece of static beauty. The lyrical songs in the play enhance the poetic charm of the work. All the songs sung by Pankhadi (functioning as chorus more or less) are remarkable for their sweet musicality. The well-known song of 'Fooladan katori' (The flower-bowl) in particular, is notable for its delicacy, coupled with a mystic touch. The work on the whole is remarkable for its freshness and poetic charm, its innovative style and novelty of form.

I.R.D.

INDULEKHA (Malayalam) is the first social novel written in Malayalam. The author was O. Chandu Menon (1847-1900). *Indulekha* appeared in 1889. Chandu Menon was quite conversant with novel literature in English and was in the habit of relating the stories from English novel to his wife. When she requested for something like that to be written in Malayalam, Menon thought of writing an original Malayalam novel on the lines of English works rather than translating some English composition. The result was *Indulekha*. The central plot in this work is the love between Indulekha, the member of an aristocratic Nayar family and her cousin Madhavan. Like all true love this too did not run smooth though the final outcome was predictably happy. The sources of these obstacles were partly personality conflicts and partly the social conditions which existed at that time. In the second half of the 19th century Kerala passed through a social ferment brought about by the conflict between a caste-oriented social order and the new ideas of freedom of the individual fostered by the modern English-oriented education. The familiarity with liberal ideas on women's education, marriage and the convictions of the individual in the context of social conformity led to thoughts of rebellion in the minds of the younger generation. So we find the herione Indulekha, an educated lady with a mind of her own refusing to accept her father's choice of a rich Nambudiri brahmin to be her husband. She stuck to her heart's choice and waited for the return of Madhavan who was then in Madras. Old Panchu Menon's refusal to give his daughter to his nephew was as much a result of his choleric temperament as of the traditional authoritative nature of the rule of uncles in matriarchal Nayar families. Madhavan had gone against the wishes of his uncle in taking his cousin, another nephew of Panchu Menon, to Madras for higher education. The uncle did not care too much for this boy's branch of the joint family. The middle-aged brahmin Suri Nambudiri who arrives at Menon's home to see Indulekha is a memorable character. A vain and stupid dandy, he makes a fool of himself, ridiculed by the girl whose hand he has to seek. The old order of women meekly marrying the man chosen for them is out and so is Suri as far as Indulekha is concerned. But her suitor has a compensation. He marries another girl from the family and leaves for his home before day-break, a timing calculated to sow mischief. For an impression was created that Suri did indeed marry none other than Indulekha. When Madhavan on his enthusiastic way from Madras heard of this his world crashed around him and he went away to lead a miserable, wandering existence till the clouds of misunderstanding clears at a later stage and the lovers are united.

Indulekha has been a delight for Malayalees ever since its publication. That upto sixty editions of the work have appeared till date is itself evidence for this. Its language is simple and straightforward with the author making a deliberate effort to eschew difficult Sanskrit words. Its characterisation is vivid with some of the characters like Suri Nambudiri becoming amusing legends. It is enlivened by a sense of humour sometimes pungent, sometimes mild and benevolent. It has both a social content and a social philosophy. It is overtly critical of many aspects of society as it existed then. It brings out the corrupt nature of a feudal aristocracy and the almost slavish respect that was paid to a claim to superiority based solely on birth. As one finishes reading the novel one is left with no doubt on the liberal social ideas of the author.

Structurally, the novel is a smooth-flowing narrative of events. But there have been criticisms on the 18th chapter where the novelist makes lengthy discourses. There is substance in the view that this chapter is loosely linked to the story and it affects the novel's artistic unity. Indeed a 1963 edition brought out by the Writers' Co-operative at Kottayam has omitted this chapter.

Indulekha has the distinction of getting an early English translation (1890) by W. Dumergue, Collector of Malabar.

The Malayalam novel has seen several changes since the publication of the *Indulekha*. Despite all these, however, *Indulekha* continues to occupy the niche it has carved for itself. It is still a charming novel to read and has escaped being dated.

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K.R.P.

INFLUENCE: DRAVIDIAN (Telugu). The theory that the Telugu language belongs to Dravidian family had long been irrefutably established. Thanks to the initiation by Caldwell in 19th century, the doctrine of etymological affinity of south Indian languages is now admitted on all counts. According to philologists, there had been a certain proto-Dravidian language pervading south Indian peninsula and some pockets in north India. Later on its dialects in various regions formed gradually into separate entities.

There are 14 Dravidian languages which are divided into cultivated and uncultivated languages. Tamil, Kannada, Telugu and Malayalam are termed cultivated languages while Tulu, Kodagu, Toda, Kota, Gondi, Kui, Kurukh, Malto, Kolami and Brahui are enumerated as uncultivated. Among these languages Gondi, Kui, Kuruk, Kolami, Malto and Brahui are spoken in northern India whereas the rest of the Dravidian languages are spoken in south India.

The only major Dravidian language which is able to retain its pure Dravidian character is Tamil. Both in language and literature, Tamil still asserts its originality. For two thousand years, it successfully resisted the penetrating advances of Sanskrit. The purity of Dravidian spirit is embodied in Tamil only. From time to time, Tamilians tried to prove their separate existence and independence from northern influence, by calling Sanskrit 'vada moli' (northern language).

All other major Dravidian languages, namely, Telugu, Kannada and Malayalam had never evinced such repugnance towards Sanskrit. They unreservedly absorbed whatever was feasible from its vast resources. The Telugu language and literature seem to have been more influenced by Sanskrit than by other southern languages because of its proximity to north India. For every strong expression, Telugu seeks for words of Sanskrit origin bypassing all equivalent pure Telugu terms. This attitude resulted in dearth or ignorance of pure Telugu words for many expressions. Regarding literature, the themes of almost all the kavyas appear to have been drawn from Sanskrit sources. This sort of dependence is opposed to by some critics.

But inspite of this Telugu is not quite shorn of Dravidian influence in language and literature. Whatever be the magnitude of Sanskrit pervasion, Telugu had never lost its prestine Dravidian character. It retained innumerable links with the South reminding of its affinity especially with Tamil and Kannada.

Telugu might have separated from the Dravidian family earlier than the other languages. Now in its present form, Telugu bears more affinity to Kannada than to Tamil and Malayalam regarding roots and affixes. Its affinity to Kannada is evident in singular case forms of pronouns except in nominative and vocative. Both these languages possess aspirated voiced plosives in the beginning of words. Among the other uncultivated dialects, Kolami and Gondi have closer resemblances with Telugu.

There are many common distinictive characteristics which prove that Telugu belongs to the Dravidian family. Certain phonetic and morphological resemblances in the vocabulary are given below:

Vocabularic resemblances: 'One'-Okati (Tel), Onru (Tam), Ondu (Kan), Onnu (Mal), Onji (Tulu), Ondu (Kota), Onta (Kurukh), Undi (Gondi), Vondu (Brahui), Vodd (Toda), Ort (Malto), Okkod (Kolami). 'Head'-Tala (Telugu, Mal); Talei (Tam), Tale (Kan, Kodagu), Tare (Tulu), Than (Kui), Talla (Gondi), Tali (Malto). Linguistic similarities also pertain to areas of phonetics and morphology. For example, there are distinctive sounds common to most of the south Indian languages.

Thus, it can safely be concluded that the basic character of Telugu language is doubtlessly derived from Dravidian group. It is only through Shaiva and Virashaiva cults that the Dravidian element entered into Telugu literature. In 12th and 13th centuries Virashaivism, originated in Karnataka, spread rapidly into Andhradesha like an avalanche carrying everything before it. If not so fervent in spirit as in Karnataka, Shaivism took root in every aspect of Andhra culture, literature not excepted.

A group of certain poets belonging to Shivakavi age began to exert their literary character independent of northern influence. They preferred local or regional themes for their works to those borrowed from Sanskrit puranas. They devotedly depicted the glorious lives of Shivabhaktas exclusively belonging to Karnataka and Tamilnadu. Pure Dravidian spirit was imbued into their

works. In prosody also, this group of poets employed indigenous forms of metre called 'deshi' which suited their novel themes. The greatest of all these Shaiva poets was Palkuriki Samanatha who had profound knowledge of Dravidian languages and southern devotional lore. His poems *Basava puranam*, *Panditaradhyula charitra* and *Vrishadhipa shatakam* are ranked the best among the works belonging to the Shivakavi age. Such was the popularity of some of these Dravidian Shivabhaktas mentioned in *Basava puranam*, that even Srinadha undertook to include the life of one of them namely Chiruthonda Nambi in his *Haravilasam*.

In 16th century, Dhurjati, one of the court poets of Krishnadevaraya, found contributive to self-salvation to write *Kalahasthishwara mahatmyam*. In that poem, he glorified the greatness and miralces attributed to the local deity and his devotees. The shrine of Kalahasthi, though located in Andhra Pradesh, was eulogized more in Tamil literature than in Telugu. Many characters, like Pandya king, Nakkeera Kannappa, belong to Tamilnadu. Nakkeera was the foremost poets of the Sangam age. Tamilians are proud of his fearless and upright criticism. In this kavya, Dhurjati made use of some Tamil words such as 'pennasa' and 'ponnasa'.

Considering Dravidian Vaishnavism, it never lagged behind Shaivism in its influence on Telugu literature. It found favour with no less a personage than Krishnadevaraya who produced the profoundest Dravida Vaishnava-kavya, *Amuktamalyada*. Dravidian cult of Vaishnavism was fully represented in this celebrated work. Ranganatha, the southern incarnation of Lord Vishnu, is the hero of this poem and he marries Godai, the daughter of Vishnuchitta, one of the twelve Alwars. Dravidian atmosphere is picturesquely presented by the royal poet.

Another Dravidian theme which attracted Telugu poets is the life of Vipranarayana, one of the twelve Alwars. The story was brought out in the form of a kavya under the title *Vaijayantivilasam* by Sarangu Thammayas. The same theme is the keynote of *Vipranarayana charitra* by Chadaluvada Mallana. In both these kavyas, the Tamil atmosphere and their cultural background along with the landscape of Chola country are colourfully depicted. The daily routine of puja in Ranganatha temple is incidentally alluded to. Dravida Vaishnava cult is so deep-rooted in Telugu that the word 'thiru' came to be imbibed in Telugu language in course of time. Usages like 'sapadu' 'thirunal', 'thirupati', etc. came into vogue.

Thus it is quite evident that even though Telugu appears to be overwhelmed by Sanskrit, one cannot easily underrate the Dravidian influence on Telugu language and literature.

P.Su.

INFLUENCE: FOREIGN LITERATURE (Assamese). The influence of foreign literature upon Assamese literature is a phenomenon of the late 19th century. It had come mainly through the agency of the English language. It began with the introduction of the language into Assam after the kingdom was brought under the East India Company and made a province of British India in 1826 in terms of the Indo-Burmese treaty known as the Yandaboo Treaty. By that time the English language was already introduced in the schools of Bengal which had come under the British much earlier. The University of Calcutta was established in 1858 and Bengal had, by the turn of the century, started reaping the benefit of western education. Assamese youths also used to go to Calcutta for higher education. What is sometimes referred to as the Bengal renaissance was gaining ground at that time, and the young men from Assam also came under its formidable impact. As a result, their thought and outlook acquired a new orientation. Their inclination towards the West, and the eagerness to imbibe it, became strong. The English language and literature provided them with a window through which to look at the West. Some of those pioneering young men are Satyanath Bora (1860-1925), Chandrakumar Agarwala (1867-1938), Lakshminath Bezbarua (1868-1938), Padmanath Gohain Barua (1871-1946), Hemchandra Goswami (1872-1928) and Kanaklal Barua (1872-1940). It is to be noted that all of them later became distinguished men of letters of Assam. Their writings variously reflect the influence that western literature cast upon them. Some of their works bear the clear mark of influence of some of the western authors. Another aspect of the reaction of the West was that many writers tried to achieve a synthesis between the traditional outlook of the East and the emerging scientific outlook of the West.

The influence of foreign literature upon Assamese literature was mainly with regard to form and outlook. As regards the latter, familiarity with the liberal, humanistic culture of the West brought about a new outlok on life and things. It was mainly secular, scientific, critical and cosmopolitan. In the literature of the English-educated Assamese writer this new attitude is amply reflected. His critical and reformative reaction to the changing situations of life, and to some of the deep-rooted social practices like child-marriage, widow-remarriage, untouchability, attitude to women, and distinctions of caste and class fully bear this out. In other words, the ideals of literary humanism of the West inspired him to look more critically at his own tradition and socio-cultural heritage. As a result, what was noble in his own culture was re-affirmed with greater gusto and whatever was found backward was discouraged, if not instantly cast off.

As regards forms of literature, new ones came to be adopted. What is recognized today as modern Assamese literature is almost exclusively modelled on western literary forms. The novel, the short story, the sonnet, the

belles lettres, the one-act play and the familiar essay are some of the forms that were tried and accepted. Even the epic was imitated by a few. This practice of experimenting with new forms continues even today, the latest in the line being modern poetry and some forms of existentialist literature. Not that Assamese literature had been suffering from a deficiency of form of its own. On the contrary, some approximation to the new forms was already available in its own rich tradition. In addition, it has its glorious heritage of Sanskrit and, to some extent, of Pali literatures. Still, as regards form and outlook, western literature had the greater appeal.

The influence of the English romantic writers upon the Assamese writers in the early decades of this century, is distinct. Like the English romantics, the Assamese poets of the time also adopted an attitude of worship towards Nature. The cult of the common man, itself a part of the romantic tradition of the 19th century English literature, was also practised. The resultant crop of literature, particularly poetic literature, in Assamese, is remarkable. The Assamese writers of the time chose to write on subjects on which the English romantic writers wrote. But surprisingly, the result was far from being mechanical or imitative. Writers like Walter Scott inspired some of the Assamese writers to look into their own historical past for material for creative use. Rajanikanta Bardoloi (1867–1939) wrote a number of novels on historical subjects, some of the well-known titles being *Mirijiyari* (1894), *Monomoti* (1900), *Nirmal Bhakat* (1926) and *Radhai Ligiri* (1930). Another literary form that appealed to the Assamese men of letters was the verse play which is essentially lyrical in form and substance.

Modern Assamese poetry also owes its inspiration to the poetry of the West, particularly that of T.S. Eliot and some of the French symbolists. The terrible impact of the Second World War was felt by the people of Assam more acutely than the people in the rest of the country. The Japanese army had advanced as far as Kohima, now in Nagaland, then an integral part of Assam. The panic and the scare of the war, the resultant economic hardship and the degradation of values was experienced by the people of Assam also. As a result, it was not difficult for the sensitive Assamese writer to respond sympathetically to the outlook of his western counterpart who, mainly because of the same traumatic experience of the wars, began to view life and things with cynicism and despair. His poetry thus reflects the universal disillusionment, and the stress and strain of the times.

In literary criticism also, modern Assamese critics have followed the standards of the West. In their analysis of character, their emphasis is more characteristically western than traditionally eastern. In other words, the Assamese literary critic today has chosen to view an individual's situation in life in terms of the western sense of values and ideas.

In more recent times, some of the Assamese writers seem to have come under the extra-radical and leftist ideologies of the West. Their number is, however, very small, and they have not been able to make an impact on literature as yet.

P.K.

INFLUENCE: FOREIGN LITERATURE (Bengali). Modern Bengali literature, like most modern literatures of the world, is a product of the mingling of two sources: its indigenous, traditional sources, and the ideological and formalistic elements that have entered into it from various external sources. One need not be concerned here with the impact of Sanskrit or Pali on the Bengali creative energy, since these languages are all linguistically and culturally aligned. By the word 'foreign', we shall understand languages (such as English, French and some other European languages) that came to India from geographically and culturally non-Indian areas and, for various historical reasons, developed relationship with Bengali. The pattern of relationship between Bengali and foreign literatures (predominantly English) is essentially the same as the pattern that concerns other Indian literatures.

The influence of foreign literature on Bengali reveals itself in four spheres: literary genre, form, content and style.

The earliest fruit of foreign influence on Bengali literature was drama. The indigenous form of drama in the Bengali language, called 'yatra', popular in the countryside, was not presented on the traditional European kind of stage but on a slightly raised dias placed in the middle of the audience. The first Indian stage imitating the European stage was opened in Calcutta on the 27th November, 1795, by a Russian adventurer named Gerasim Lebedeff. The play that Lebedeff staged was entitled *The Disguise*, a play of which the authorship has been ascribed by one scholar (S.K. De) to Richard Paul Jaddrell and by another (Sukumar Sen) to George Chapman. Lebedeff staged another play, *Love is the best Doctor*, of unknown authorship.

Lebedeff's play, however, did not succeed in creating a tradition for Bengali drama. Such a tradition was established in the early decades of the 19th century when, as a result of the impetus generated by the establishment of English schools, young Bengalis began to admire Shakespeare in particular and European drama in general. The early decades of the 19th centry saw numerous translations from and imitations of English dramas. A play, *The Persecuted*, written in 1832, by the newly converted Khetramohan Banerjee, was the first play written by an Indian (although written in English) and written around a contemporary social problem. As the century advanced, more and more plays came to be written in Bengali, around many problems of contempor-

ary society. Thus Michael Madhusudan Dutt wrote plays on romantic themes, culled from the traditional legends and tales from the history of India; but some of his themes were built on his observations of the changing society of the times. Madhusudan wrote in the preface to his play, *Sharmishtha:* 'In the great European drama you have the stern realities. With us it is all softness, all romance. We forget the world of reality and dream of Fairylands. The genius of Drama has not yet received even a moderate degree of development in this country. Ours are dramatic poems". He himself wrote two satirical plays based on some social manners of the day: *Ekei ki baley sabhyata* (Is this called civilisation?) and *Buro shaliker ghare rown* (Hair grown again on the old bird). The great play of Dinabandhu Mitra, *Neel darpan* (The indigo mirror) which roused a sensation and led to legal proceedings, is admittedly one of the most powerful plays written in modern India.

Bengali drama has continued through the decades and has proved to be one of the brightest genres of Bengali literature. Among the most powerful practioners of drama have been Rabindranath and D.L. Roy. Its growth was facilitated by the influence of European literature (received via English), an influence that occasionally still continues. Thus in the latest phase of Bengali drama, we see plays which are recognisable adaptations from the English versions of well-known European plays, such as Sambhu Mitra's *Putul khela* (Ibsen's *Doll's House),* Rudraprasad Sen Gupta's *Natyakarer sandhane chhati charitra* (Pirandello's *Six Characters in Search of an Author),* Ajitesh Banerjee's *Sher Afghan* (Pirandello's *Henry IV)* and *Tin paisar pala* (a free adaptation of a Brecht's *Three Penny Opera).* In theme, structure, meaning and effect, modern Bengali drama is close to European and American drama, and also for reasons of similar aims and objectives, to the current drama of other Indian languages. In modern Bengali drama we have several structural varieties derived from western drama; thus, to give only a few instances, we have one-act plays, three-act plays, the epic type of play, mute scenes, etc.

In prose fiction—novels and short stories—we have another important genre that has had its genesis in foreign influence. During the second quarter of the 19th century, some Bengali writers who read English authors, found in their own social situations suitable materials for treatment as fiction. Pearychand Mitra (who was well known by his pen-name, Tekchand Thakur wrote *Alaler gharer dulal* (The spoilt child of a wealthy family), the first original novel in the language. This work encouraged the composition of another work, Kaliprasanna Sinha's *Hutom penchar naksha* (Sketches of the barn owl), a work of satirical sketches rather than of fiction proper. It was during the second half of the 19th century that Bengali novel in the hands of Bankimchandra Chatterjee attained its status as a powerful literary genre. The impact of Walter Scott's historical novels was strong on several Bengali novelists of the later decades of the 19th century; at the same time (as Bankimchandra's own works and those of many of his followers show), domestic themes, complexities of social and individual life and large national issues find important places in the fiction of the day. A detailed account of Bengali fiction, even in its earlier decades, would be voluminous since, just as in the period of Victorian literature, fiction in England and France grew up as an immensely popular branch of literature, so in Bengali too, in the second half of the 19th century, works of fiction as well as the fiction reading public increased substantially in number. Around Bankimchandra there grew up a coterie which included his own brother, Sanjivchandra and the distinguished Indologist, Haraprasad Shastri. Rameshchandra Dutt, a distinguished Civil Servant, acquired fame as an able historical novelist. Swarnakumari Devi, an elder sister of Rabindranath Tagore, wrote several novels and thus pioneered the advent of Bengali women novelists. A remarkable writer was Trailokyanath Mukherjee, the author of *Kankavati,* a fabulous fantasy that mixes up folk-tale technique with the grotesquerie and mild satire. All these novelists were well-read in European literature.

Rabindranath Tagore, whose early works had already established his reputation as a poet, soon proved himself to be a powerful novelist and short story writer. His novels and stories, however, directly owe little to foreign influences.

In the 20th century, Bengali fiction has grown vast and vareigated and has occupied a high position in the world of fiction, high both in quality and number. Among the eminent novelists we have to mention first the name of Saratchandra Chatterjee whose works owe very little to foreign influence. Freedom from the foreign influence can be found also in several women novelists. Foreign influence began to appear emphatically after World War I, especially from the period of what has come to be called the Kallol-yug, the period initiated by the journal *Kallol,* which metaphorically meant the roar of the surging waves. In the novels and short stories of the late twenties and the thirties, it is possible to discern the influence of several foreign sources (other than English influence): French, German, Russian, Norwegian. Maupassant, Anatole France, Hamsun, Bojer, Tolstoy, Dostoevsky, Chekhov, Gorky, to mention only a few names. Nevertheless, recent Bengali fiction is more the product of indigenous influences and development than of foreign influence. The work of Tarasankar Banerjee, Bibhutibhushan Banerjee, 'Banaphul' (pseudonynam of Balaichand Mukherjee), Manoj Basu, Ashapurana Devi, Manik Banerjee, Bimal Mitra (to mention only a few names from amongst many) are essentially the products of their native sensibility and outlook on life. As the fiction of many modern gifted writers (such as Amiya Majumdar, Asim Ray, Santosh

Ghosh, Samaresh Basu, Sunil Ganguli, Mahasweta Devi) demonstrates, the talented Bengali novelists of today possess sufficient creative power to tread the path of their native genius. In Bengali fiction of today, foreign influence is no more than the inevitable transnationalistic awareness of every world citizen of our time. Today Bengali fiction, in respect of thematic originality, constructive skill, philosophy of existence and stylistic variety, is certainly a fiction that commands the respect of lovers of literature. New fiction-types such as crime fiction, science fiction, psychological novel, epistolary novel, historical novel, novel of ideas, etc. which were originally derived from European models, have been totally incorporated and naturalised in the Bengali genre. Among such categories are the historical fiction, novels on problems of contemporary social and political situations, the psychological novel, crime fiction, science fiction, novels of the first person narration, the epistolary novel, the dramatic fiction, fiction of rural life or of industrial life or of urban slums, philosophical fiction, dialogue-based fiction, description-dominated fiction, etc.

Early Bengali poetry, like the early poetry of most languages, revealed its creative power through two forms, the narrative and the lyric (amatory or devotional). The two forms were naturally linked with the aesthetic needs and norms of early societies. The foreign impact on Bengali poetry began to be felt in the middle of the 19th century, after English education had been introduced and established in Bengal, particularly in Calcutta and its neighbourhood. The poetical works of Michael Madhusudan Dutt, Rangalal Banerjee, Hemchandra Banerjee and Navinchandra Sen stood out during the middle decades of the 19th century by virtue of their romantic treatment of Indian heroic themes. These themes were presented in the Bengali equivalent of blank verse (amitrakshar chhanda), first devised and brilliantly employed by Michael Madhusudan Dutt. Some lyrical forms, hitherto unknown in Bengali, were introduced in accord with the patterns of English poetry. The most important among them was the fourteeneer (Chaturdashpadi, as Michael the first practioner called the sonnet form). These forms quickly gripped the creative energy of Bengali poetry from the middle of the 19th century onwards. Among other forms mention should be made of Spenserian stanzas and triolets. The Bengali lyric, till now almost exclusively concerned with amatory and devotional themes, began to expand fast in other directions, both formalistic and thematic. When after Biharilal Chakrabarti, Rabindranath Tagore commenced his long and radiant creative career, the Bengali lyric attained a high level of excellence. From then on, numerous experiments in rhythmic patterns were made.

The sonnet was sometimes expanded to the sonnet sequence, the pattern for which our poets found in Shakespeare, Elizabeth Barrett Browning and others. The Whitmanian Free Verse was used by Rabindranath himself; one of the greatest poems written in this form is 'Prithivi' (The world), a poem from the volume *Patraput*, The western impact on Bengali poetry manifested itself in Michael Madhusudan and his contemporaries, then in the poets of the Tagore tradition, then in the poets of the *Kallol-Kali-o-Kalam-Kavita-Parichay* groups and after them in the decade-wise groups of Bengali poets who have come to be known as the poets of the 'thirties', the poets of the 'forties', the poets of the 'fifties' and so on.

Two forms of poetry that have entered into Bengali literature from English sources need to be mentioned here. One is the form dubbed by modern scholars as 'paired poems', a form that originated with Robert Browning some of whose poems bear such titles as:

Meeting at night	Parting at morning
One way of love	Another way of life
Love in a life	Life in a love, etc.

Comparably, in Rabindranath we find such titles as:

Narir ukti (The woman's speech)	Purusher ukti (The man's speech)
Vyakta prem (Love expressed)	Gupta prem (Love concealed)
Nidrita (The woman asleep)	Suptotthita (The woman awakened)

Another form of poetry—the verse novel—of which the initiators in English literature were Elizabeth Barrett Browning, A.H. Clough, Jean Ingelow, has been impressively practised by Sushil Ray, Nachiketa Bharadwaj and Gita Chattopadhyay. Bengali poetry now enjoys its full efflorescence caused by the intermingling of its native genius and the foreign influence it has received.

In many respects, the impact of foreign literatures on Bengali has been the most beneficial in the field of prose. Till the close of the 18th century, and for decades even in the 19th century, Bengali prose had no literary character: it was entirely an instrument of use, the medium of epistolary correspondence, and the medium also of legal and formal documents. Even for utilitarian purposes, the value of Bengali prose was limited, since documents were composed in Persian. With the establishment of the Fort William College (1800), the School Book Society (1818) and Banga Bhashanubadak Samaj (1850) the strength of Bengali prose began to grow fast, in respect of both vocabulary and syntactical patterns. Hundreds of words were borrowed from or coined on the pattern of English words, words valuable for their precise signification and also for their far reaching imaginative suggestiveness. Among such words are the Bengali equivalents (devised during the 19th century) of such words as the following: microscope, telescope, steam engine, navigation, republic, ticket, axis, elasticity, administration, monopoly, foreign trade, etc. Among the front-rank prose writers in Bengali of the 19th century were Iswarchandra Vidyasagar and Bankimchandra Chatterjee. Their prose styles cover a

wide range from conversational simplicity of elementary school classes to profoundly thoughtful and imaginative compositions. Bengali prose grew in time as an instrument of useful simple expression which can, when the occasion demands, rise to the complexity and richness of thoughtful and argumentative writing.

By the end of the 19th century, when Rabindranath had established himself as a writer of many sided and magnificent abilities, Bengali prose had attained a high stature as a medium for such literary genres as the novel, short story, biography, autobiography, travelogue, essay, literary criticism, introspective and philosophical and scholarly writing. Foreign influence in the 19th century has enabled Bengali, now in the 20th century, to emerge as an important language which has become a fit medium for significant literary creation.

A.B.

INFLUENCE: FOREIGN LITERATURE (Dogri). Dogri language has come into contact with two foreign languages, Persian and English, during the last century and this century. Some words of these languages which have crept into Dogri have been adapted into it by a process of indigenisation. The study of the Dogri language has been done through English and by methods and technique followed in the West, as seen in the papers of Siddheshwar Varma, Vedkumari Ghai, Gauri Shanker, Baldev Raj Gupta and others.

So far as Dogri literature is concerned, quite a large number of writers have the background of Hindi, Urdu and Sanskrit. Foreign influence in style, form and ideology has seeped in through Hindi and Urdu. Thus, literary forms of novel, short story, essay, drama and sonnet have been adopted by Dogri. Literary criticism also is derivative from theories of criticism in English as seen in the two histories, Nellambra Dev Sharma's *An Introduction to Modern Dogri Literature*, Shivnath's *A History of Dogri Literature* and Lakshmi Narain's *Sahitya charcha*. Tolstoy, Gorky and Chekhov have influenced indirectly some Dogri writers and their books have been translated into Dogri. Communist ideology has also influenced Dogri literature indirectly. The traces of this influence can be seen in the poetry of Dinoobhai Pant, Vedpal Deep, Ramnath Shastri and K.S.Madhukar, and the fiction of Deshbandhu Dogra Nutan and Madanmohan Sharma. Madanmohan Sharma, who has translated Earnest Hemingway's *The Old Man and the Sea* into Dogri, is also influenced by Jean Paul Sartre and his philosophy of Existentialism. Kunwar Viyagi is influenced by Khalil Gibran, again through English translations of his work, and also by Omar Khayyam's *Rubaiyyat* (in English translation by Fitzgerald) as is evident in his Sahitya Akademi award-winning book, *Ghar*. His sonnets are based on the English sonnet form. O.P.Sharma 'Sarathi', who is also a painter, is influenced a great deal by the western schools of impressionism and expressionism. Traces of western influence can also be found in the short stories of Bandhu Sharma, Lalit Magotra, Chaman Arora, Ved Rahi, Om Goswami and Chhatrapal. This may be traced also in the novel *Sanjhi dharati bakhale mahnu* of Narsinghdev Jamwal, plays like *Janaur* of Madan Mohan and *Jeene di qaid* by Lalit Magotra.

Notwithstanding all this influence, majority of Dogri writers have not been much exposed to the influence of foreign writers. This may be a limiting factor but mainly because of this, Dogri has been able to retain its own individuality and kept itself rooted to the soil.

Ni. S.

INFLUENCE: FOREIGN LITERATURE (Gujarati). Gujarati has a long coast line of about 1000 miles and hence, had trade and commercial relations with foreign countries. Some countries like France, England, Portugal and Holland had sent their traders to India and established their trade centres in Gujarat. Hence some of the words of their languages were assimilated in Gujarati. Besides, from 1297 to 1720 Gujarat was ruled by Muslims, and so many Arabic and Persian words were assimilated in Gujarati. So in pre-British period, foreign influence was restricted to vocabulary only.

In British period, the rulers started five English medium schools in Gujarat, and besides other subjects, English literature was taught there. In 1857 Bombay University was established and facilities for extensive and intensive study of English and continental literature were provided. Those who studied in these schools and colleges, were so much enamoured by the beauty of foreign literature that they tried to acquiant readers with the content and forms of foreign literature. Narmad (1833-1886), who was well acquainted with English literature, widened the horizon of Gujarati literature by writing essays on various genres like autobiography, short biography of medieval poets, literary criticism, and he wrote subjective poetry, nature poems, periodic poems and love poems. He strove to bring in Gujarati everything that fascinated him in English literature, and hence he is acknowledged as the harbinger of the new era.

Navalram (1835-1885), on the models of literary criticism of the West, presented norms of evaluation of different genres, and on that basis evaluated some important contemporary works. He also adapted one of the farces of the French writer Moliere, and acquainted Gujarati readers with the humour of the western type. Nandshanker (1825-1905) being asked by educational inspector Russel under whom he was working, to write a novel, studied Walter Scott's novel and on that model wrote *Karan ghelo* (1866). It was the first novel in Gujarati which was written on the model of English novel.

In Sanskrit, no tragic drama was written because the dramatic rules laid down that all drama should have a happy end. Ranchhoshai Udayram (1837-1925) having read Shakespearean tragedies, decided to write tragic plays, and some of his tragedies which were staged became most popular. One such play was *Latita dukh darshak* depicting the plight of a girl who was tortured by her in-laws. Thus the dramatic genre of tragedy percolated into Gujarati literature, and gradually acquired high status amongst Gujarati plays.

Some writers who graduated from Bombay university, were enamoured by the literature of the West and they introduced several new literary forms in Gujarati literature. Narasinghrao (1858-1937) in the introduction to his first collection of poems, *Kusummala* (1887), said that in the poems he was introducing the lyrical form of English to Gujarati readers. The poet had drawn inspiration from Wordsworth. In 1915 he wrote *Smarán samhita* which was the first elegy in Gujarati literature.

Manilal (1856-1898) and Balashanker (1858-1898) wrote ghazals in the style of Persian sufis. They, in the ghazals, used the same terminology, propitiating God as beloved and the individual soul as lover, devotion as intoxicating drink and the teacher as wine vendor. The ghazals became very popular. Manilal also adapted Lytton's *Zanoni*. Its Gujarati name is *Gulabsingh* (1897).

Balvantrai Thakore (1869-1952) has written a book, *Lyric*, which as the name suggests, is a scholarly discussion of the lyric form and he gives copious illustrations to substantiate his observations from English lyrics. Thakore was the first to introduce the Russian writer Valentine Keteyev by adapting his *Squaring in Circle*, naming his adaptation *Soviet nav jawani*. He also brought the sonnet form in Gujarati poetry, and wrote sonnets of various types.

Kalapi's early verses evince a strong influence of English romantic poets like Shelley, Keats, Byron and Wordsworth. In Nanalal's (1877-1946) play *Jayajayanta* (1914) the theme is based on the concept of platonic love and the poet also borrows the idea of blank verse from the West and he has written numerous plays and poems in blank verse.

Narheshankar Dave (1871-1952) translated Shakespeare's *The Merchant of Venice*, *Julius Caesar*, *Othello*, *Hamlet*, *Measure for Measure* and *All's well that ends well*.

In the beginning of the 20th century Bhogindrarao Divetia (1875-1917) adapted Tolstoy's *Anna Karenina* and thus introduced the great Russian writer who moulded Gandhiji's thinking by his concept of bread labour. Gandhiji also translated Tolstoy's *Evan, the Fool*. Gandhiji's writings about the diginity and importance of manual labour were inspired by Tolstoy's writings. Gandhiji got translated several of Tolstoy's works. Gandhiji's very conception of 'Sarvodaya' is based on Ruskins' *Unto This Last*. When Gandhiji wrote *Hind swaraj* the picture of India of his dreams therein drew the inspiration from Ruskin.

During the third and fourth decades of 20th century, we see Marxist influence prevailing in almost all literary genres. Progressive Writers' Association was formed in 1935. Short stories, one act plays, poems advocating class war, championing the cause of the downtrodden, were written, and the atmosphere was surcharged with Marxist ideology. Those who were influenced by Marxist ideology are Meghani, Umashanker Joshi, Sunderam, Jayanti Dalal, Swapanastha, Sneharasmi, Jayani Khatri and others.

In the post-Independence era a tendency towards 'leaning to the West' was seen increasing. Harishchandra Bhatt introduced poets like Rilke and Mallarme by translating their ideas and forms into Gujarati literature. Existentialism, Surrealism, Formalism pervaded the Gujarati literature. Camus, Kafka, Brecht were seen in Gujarati garb, and T.S.Eliot, Susan K. Langar provided guideline to the critics like Suresh Joshi, Umashanker Joshi, Niranjan Bhagat, Ramanlal Joshi, Sitanshu Yashaschandra and others who are the harbingers of the new wave. In he field of drama, absurd became very popular. Sneharasmi brought the Japanese poetic form 'haiku' into Gujarati. It became very popular.

Thus, Gujarati literature, from mid-19th century onwards, has been enriched by the influences which penetrated into Gujarati from foreign lands.

C.M.

INFLUENCE: FOREIGN LITERATURE (Hindi). For a literary culture to grow and to renew itself through an inner compulsion or an external contact it is necessary for a living tradition of a literature not to shut itself off from winds blowing from distant lands, but as Gandhi put it, these winds should bring in a whiff of freshness without blowing us off our feet. So is the case with Hindi literature. Certain literary movements from the West did penetrate the world of Hindi letters. Some short-lived cults entered the ken of Hindi writers from Europe either quite late or only tangentially.

A short hark-back brings to us the inner struggle and a break-away phenomenon in the world of poetry of Dwivedi era and the emergence of the literary movement called Chhayvad. Although in the Dwivedi era with its straightforward didactic poetry and its ding-dong rhythm some simmerings of a revolt against conventions were heard, nevertheless the hangover of the Brajbhasha poetic exaltations had but completely disappeared. The dear language in which Tulsidas and Surdas wrote (Awadhi and Brajbhasa) was also the full-blooded means of communication of the common people. The poets of the 'riti kal' burdened the language with shining trinkets and its

movement lacked life and its cultural heart-throb. The poets of the Dwivedi era could not strike a new course for re-emergence of the language in which literary expressions could find a free and unfettered expression. The content and the form of the earlier poetry stifled imagination and clipped the wings of poetry.

When 'Chhayavad' the literary movement was started around 1920's whether by Prasad or Makhanlal Chaturvedi, some sort of a similar movement was already in full swing in neighbouring literatures specially Bengali. But when Sumitranandan Pant came out with his poetic manifesto in *Pallava*, some readers began to see a parallel between 'Chhayavaad' and the Romantic movement in English poetry. According to his own admission Sumitra nandan Pant came under the influence of English Romantic poets includng Keats, Wordsworth, Shelley and of the Victorian Tennyson. Pant writes: "The beauteous art of Keats, the powerful imagination of Shelley, the pure and elevating love of nature of Wordsworth, supernaturalness of Coleridge and the sound-architecture of Tennyson stregnthened the imagery scheme of my poetry, deepened its core and helped make precise the form of my poetry and rendered it more comprehensive generlly." (from *Sath varsh, ek rekhankan*).

The Romantic movement of the continent of Europe has to be carefully distinguished from its counterpart in English although both show some seven or eight characteristics which are: (1) an increasing interest in nature; (2) growing interest in scenery specially in its more untamed and disordered aspects; (3) associating human moods with the world of nature; (4) emphasis on natural religion; (5) importance to imagination; (6) importance to spontaneity; (7) the tendency to exalt the individual and the need for free and more personal expression; (8) and the cult of the noble savage and the interest in innocence and divinity of the child. These characteristics are also present in some Chhayavadi poetry. However, if we read the 'Advertisement' of the *Lyrical Ballads* by Wordsworth and his preface to the second edition of the *Lyrical Ballads* it becomes increasingly clear in what way the two poets one English (late 18th cent.) and one Hindi (mid-twentieth cent.) removed from each other in distance of time and milieu seem to be harbingers of two powerful literary movements—Romantic revival and Chhayavad.

Wordsworth refers to the use of the language of common men who are under the effect of sensation and, therefore, have a heightened sensibility for poetic purposes. Coleridge, his collaborator, says in *Biographia Literaria* about the new poetic diction that it is an experiment to discover how far the language of conversation is adapted for poetic pleasure. He also says: "It is the honourable characteristic of poetry that its materials are to be found in every subject which can interest the human mind. That is only to say that the natural, the ordinary, the various has its poetry, its supernaturalness."

Distinguishing the roles the two poets Wordsworth and Coleridge allowed themeselves Coleridge points out that his (Coleridge's) role was to illustrate the naturalness of the supernatural, while the role of Wordsworth was to point the supernatural meaning, the inner spirituality of actions and incidents, the most naturally conceivable.

Thus the two English poets re-vindicate the power of the senses in the services of poetry, cutting adrift the tie of custom and reason so that poetry may blossom fully in the lap of man's senses and his imagination.

In Pant's *Pallava* (1926) we find an 'Advertisement' and also a 'Preface' which set forth in an emotionally charged language the concept of a new style fit for poetic expression. The scope of the poetic imagination is also extended to include subjects concerned with our daily life. He makes gentle fun of the use of Brajbhasha in 'ritikal' and the Dwivedi era. He calls it effects, a useless bauble in the hands of the present day poets. He pleads for the emergence, and the polishing to perfection of the Khariboli as a vehicle of poetic expression. He is conscious that the Khariboli had not yet been fashioned into a flexible and sensitive medium to completely absorb the poet's deepest sensibility. To maintain a certain continuity he enumerates some metres of Hindi poetry to be retained by the poets of Chhayavad and even invokes the idea of 'blank verse' which he calls 'atukant kavita'. Now, Wordsworth used a kind of blank verse entirely different from the blank verse of Shakespeare and Milton, which Coleridge called the 'conversation poem'.

In the poetic manifesto of *Pallava* Pant pleads for a language fit for new poetic expression. It is interesting that 30 years later, around 1957 another harbinger of a new movement in Hindi poetry, Agyeya, pleads for a proper discernment of the deeper drives of a 'word' which he thought necessary for 'nayi kavita' or experimental poetry. The two stalwarts Pant and Agyeya, at two different poles elaborate at great length the idea of a new kind of language for poetry as Pant did and the search for deeper layer of meanings of 'word' as Agyeya did. The two harbingers of the two movements did carry some influence of western lierature. Pant's *Pallava* has the sweep and force of the imagination of Shelley and the calm contemplative centre of Wordsworth's poetry, its love of nature, its idolisation of the child. Pant, in the later sections of poems in *Pallava* speaks of nature's impact on him in lines clearly reminiscent of the romantic poets of English specially of Wordsworth and Shelley. The child's innocence becomes central to some of these as is the case with some poems of Wordsworth. In Pant the child's innocence provides the key to a new world of pre-Chhayavad poetry. In the poem entitled 'Parivartan' in the collection *Pallava* the romantic drives of Pant find a Wordsworth-like philosophic calm. Wordsworth's role was to point the supernatural meaning, the inner spirituality of actions and incidents, most naturally conceivable. In

Pant's 'Parivartan' is expressed the philosophy change inherent in the nature of things, but sums up the advaitic position in a melodious array of images typically Chhayavadi and ends on the lines,

You the eternal. The changeless in the whirlpool of Maya drawing us once more to Wordsworth's *Tintern Abbey* where 'a motion and a spirit that impels all thinking things, all objects of all thought and rolls through all thing's is the key to Wordsworth's philosophic position as well as of Pant's. In a suubsequent poem entitled 'Chhayakal' in *Pallava*, Pant bids farewell to the old values:

> Let my childhood's innocence be divine,
> New life, change.
> Welcome, may new Eros
> Burn, burn the old cupid

With the publication of *Pallava* modern Hindi 'Khari boli' comes into its own, the poetry finds its natural strain, the imagery its symphony and the middle-class milieu the expression of its aesthetic delights.

The same Sumitranandan Pant ten years after the publication of *Pallava* makes an astounding statement in *Rupabh* (1938). "The realities modern life assume an aggressive aspect unsettling our age-old beliefs which were centered in ancient values. They have also shaken the foundation of our emotions and imagination, therefore poetry cannot be nurtured in dreams."

A new epoch in Hindi poetry as in the rest of its literature, opens up after 1936 when the Progressive Writers' Conference met under the chairmanship of Premchand. Hindi writers had begun to feel by this time, 1936, that poetry had entered a blind alley, a kind of a *cul de sac.* If Chhayavad would persist it would only be a decadent movement like a slender stream lost in desert sands of dead forms. The Progressive Writers' Conference gave a call for creating a new order of sensibility. It asked the writers to keep their ears trained on the unheard symphony of the toiling masses. A class-consciousness entered the mind of literature. It was a foreign concept.

Sumitranandan Pant and Nirala caught the new strains. The poet of *Pallava* and the poet of *Anamika* began to register a new vibration in their ordered sensibility, and were quick to adjust. The age of progressive poetry in Hindi began. Pant and Nirala, both had written stray poems in 1920 and 1921 presaging the shift to a progressive stand. Pant's *Garaj gagan ke gan* (1920) carries suggestion of class-consciousness. Nirala's *Bhikshuk* (1921) also carries a similar strain. But with the publication of Pant's *Yugant* in 1936 the poet appears in a new form. The revolutionary ferver and a pity for the underdog appear in an astonishing way in Pant. The poet of Chhayavad becomes the spokesman of progressive poetry. Marx now makes a big appearance.

The influence of the English romantic poets on Sumitranandan Pant as a Chhayavadi poet was quite strong. That does not mean that he wrote to imitate them. Pant's poetic genius will not imitate, having received these western influences he blended them in a note of originality all his own. So is his response to progressivism in literature.

Progressivism lived its own life of robust humanism. But as a literary movement it became so many things to so many poeple. Its base was, of course, in the formulations permeated with class-consciousness. It rejected formalism in literature to such an extent that the substance began to superimpose itself on form, and in some cases, both suffered.

Pant and Nirala, the stalwarts of Chhayavad, responded to progressivism in different ways. That progressive literature was a concept which was clearly Marxist in origin is a well established fact. A movement evidently foreign, progressivism made considerable appeal. The Soviet writers and certain leftist English and European writers did feed the flow of this movement. Gorky and Mayakovsky, the Soviet writers, became quite popular in India.

In the progressive poems of Pant there appears at first the attempt to outgrow the conflict of ideas provided by Gandhi and Marx. His poetry of this period struggles to vioce class-consciousness. Ideas superimpose themselves on the scheme of romantic imagery. Later, Pant seems to have veered round to Aurobindo. In the last phase, Gandhi appears again to provide the 'Sivam and Sundaram' to people's life. All in all, Pant's poetry despite its shifts under different movements did not althogether free itself from the Chhayavadi imagery and the tender symbols of power of love and beauty.

Other poets of the Progressive school are Kedarnath Agarwal *(Yug ki Ganga, Majhee na bajao bansee, Vasant hawa),* a poet whose beliefs were confirmed in Marxism, wrote on the beauty of man's social life.

Ramvilas Sharma was a more avowed Marxist and his poetry did not hesitate to use phrases of social revolution. So did Nagarjuna write his progressive poetry.

But the poet who had two mother tongues, Hindi and Bengali and who did not open out, at first, to foreign innfluences was Nirala, the Chhayavadi poet of *Anamika.* There were short poems of his, which showed his concern for the underdog in his Chhayavadi collection.

In 1942 the Hindi poetic world was shaken by a minor storm with the publication of Nirala's *Kukurmutta* (The mushroom). This slender volume of one long poem is the veritable turning-point for progressive poetry. *Kukurmutta* carries a sort of a preface by the poet who says, "In this feast only those will come who are not invited" meaning that the poetry of it is meant to celebrate the proletariat. Its driving inspiration is evidently Marx. *Kukurmutta* with its tense, short lines, its ironies and sarcasm, its steady coolness in exposing the artificiality of a nurtured aristocratic life which is set off against genuine culture of the

proletariat, is indeed a remarkable poem. The mushroom is the symbol of a dispossessed class. It grows and blooms effortlessly, it provides a delicacy, it is hardy, not amenable to planting. Aristocracy may wish to grow for itself the earthiness of the delicious 'kukurmutta' but the trouble with it is that it cannot be grown. From all angles Nirala's *Kukurmutta* whether in its utter fusion of form and content, or its easy satires, is the true 'progressive poem' which remains a land mark. It is a true break with the Chhayavadi world of phantasy and cosy sensibility.

As the progressive movement in poetry was over filled with content, substance and ideas, another poetic movement, more sophisticated and apolitical grew under Agyeya (Sachidanand Heeranand Vatsyayan). In the first edition of *Tar saptak* Agyeya refers in the preface to the attempts at maligning his experiments in new poetry. He has in view the progressives who derided 'Nai kavita' led by Agyeya as a mere formalistic sort of decadence which descended on poetry. Now, 'formalism', was a movement started in 1917 in Russia by Shklovsky. Its guiding principle was that art is a matter of style and technique to the exclusion of other considerations. This movement became defunct in Europe by 1920.

Agyeya and many of his contemporaries of this school of poetry (Nai kavita) show a remarkable awareness of the poetry of the western world. He stands symbolically as a break with the romantic conventions of poetry, and in this revolt of his it is likely that he was influenced by the theories and thoughts of some English and French poets. For the first time Agyeya refers to the poetic theory of T.S. Eliot in *Shekhar ek jeevani*. The famous essay of T.S. Eliot on *Tradition and the Individual Talent* dilates on the concept of impersonal poetry in the creation of which there is a continual extinction of the personality of the poet, and the man who suffers separates from the man who creates. It seems this thought of Eliot conjoint with his idea of tradition appealed to Agyeya. He assimilates this Eliotist idea to his own poetic and critical faculty. In the preface to *Dusra saptak* ('Saptaks' comprised collection of new poetry edited by Agyeya at first, and came out in more than one volume, each introducing a new set of poets). Agyeya writes: "Tradition has no meaning for a poet unless he subjects it to permutation and combination according to his own light. He does so to the point when tradition becomes an inherited mentation (samskars) which a poet assimilates habitually...." Agyeya accepts the conclusion of Eliot that this tradition must bring to the poet the consciousness of the past as a living present, a continuing flow which enriches and renews the outfit of a poet's sensibility. Further, certain views of T.S. Eliot on language and rhythm in poetry find an astonishing echo in some of Agyeya's views. In 'The Music of Poetry' T.S. Eliot's thoughts on language of every day life lie scattered. Eliot is of the opinion that whenever revolutionary changes take place, poetry seeks the nearness of spoken language. Changes continue in the spoken language and consequently the idiom of poetry changes. Therefore, the poet should use as his raw material words that are near at hand and are spoken. In *Four Quartets* Eliot arrives at some of the most epigrammatic and pregnant lines on the place of a word and its association with the other words in a poem. Agyeya as if under the influence of Eliot writes in his collection *Nayi kavita:*

"The poetry of today seeks the unity of conversational language, but does not seek the rhythm of prose. It regards the rhyme and chime as the least part of it but the rhythm of the spoken word is a must."

The beginning of modern or new poetry in English literature is very well dealt with critically by F.R. Leavis in his work *Revaluation*. Modern consciousness has been fragmented on account of manifold branches of knowledge and their dichotomy. But the poet has used this fragmentation as a catalystic agent of fusing together into newer wholes this deeply felt experience. In Agyeya we find, though tangentially, the influence of another foreign poet, the French Mallarme. When a word is so chiselled that it disappears into nothing there subsists in that void an entirely meaningful beauty the sound of which can be heard in the reigning silence. Such is the loaded power of the symbol of the veiled sister in Eliot's 'Ash Wednesday' and so are some of the poems of Agyeya. In his collection of poetry called *Aangan ke par dwar* a poem entitled 'Chakrant shila' has these lines (translated):

> It is the aphorism of silence
> Which without eliminating the meaning
> orders the words in harmony
> like the beads in a rosary

In Agyeya's other collections like *Bawara Aheri, Kitnee naon men kitni bar* we find many such examples. The other influences which seem to be foreign are the images of momentariness loaded with significant experiences. Eliot's eternal moment has the ring of the mystical quest of the divine about it. Agyeya also writes lines loaded with significant experience one may get in an isolated moment (though no mystical quest is hinted at)

> Good
> A moment or two of
> Insight, steeled in the furnace
> of experience
> Rather than
> Wrong prescriptions, isms, conventions,
> Gains in the light begged from others,
> Form shaped by good (Shiva)
> Form created by truth."
> (Ari O karuna prabhamayee)

Poets who bear the imprint of such influences in the Nayi Kavita movements are Muktibodh, Bharat Bhushan

Agrawal, Dharmaveer Bharati, Raghubir Sahai, Sarveshwardayal Saxena and Kedarnath Singh besides Girijakumar Mathur, Madan Vatsyayan, Vijaideva Narain Sahi and others. They do strain after imagist effect in their poems and employ the means of irony and association of disjointed images, strikingly similar to modern English poetry.

In the field of novel the influence of foreign literatures is perceptible. Although this genre is not new to the indigenous literature because in the remote past classical Sanskrit literature produced works of fiction like *Kadambari* and *Dashakumaracharita* the special style in which they are cast in modern Indian literature points to assimilation of foreign influences. The plot, character, theme and the ethos of fiction in Indian and so in Hindi literature, show marks of influence of realism, naturalism, regionalism, humanism, existentialism and the psychoanalytical method. Realism in novel is supposed to owe its literary origin to the French journal, *Mercura francaise du XIX siecle* (1826) which defined realism as a copy of nature and reveals the literature of truth. Realism rejects classical romanticism which one finds in the novels of Jayshankar prasad. In the West, the invention of photography influenced the growth of realistic fiction. Realism tries to depict reality but hesitates to show the seamy side of things. In the early phases of Premchand's development as a novelist, we do find him accepting the norms of realism which he gradually changes to naturalism in *Godan* and stories like 'Kafan'.

Now in naturalism, the novelist dwells particularly on deficiencies and shortcomings of human beings. This literary movement again had its origin in French novelists; Goncourt and Emile Zola were the prime movers. According to them it was the business of the novelist to depict lives and actions of men in relation to their environment and heredity, and delineate characters relating them to these factors. They even perform the autopsy of life by dissecting life around characters.

Along with realism and naturalism, humanism was another literary influence. It rejected a supernatural or divine working in the background of human affairs, and concentrated on man as the kingpin of his universe.

Socialist realism is a literary phenomenon having its origin in leftist literature of the West. The Soviet writer Lunarscharsky (1874-1933) applied it to the stage also, when he treated the classics to contemporary interpretation making it more easily accessible to the masses. The socialist realism tends to make the writer subordinate to an ideology so that his work becomes a means of propaganda. Yashpal practised this form of social realism in his novels, *Dada Comrade* and *Jhuta sach* being representative works. His novel *Manushya ke rup* continues the methods of humanism and socialist realism in dissecting human situation in the context of a wide sweep of social forces.

Nagarjuna and Rangeya Raghava come in the category of novelist of socialist realism. Nagarjun's *Baba Batesarnath* is a significant work of socialist realism which mercilessly tears asunder the trappings of a social order based on feudal exploitation of the peasantry. In Rangeya Raghava's *Vishad muth* the socialist realism reaches its acme in the description of the appalling conditions during the Bengal famine. His other novel *Sidha-sada-rasta* is a novel in answer to Bhagwaticharan Verma's novel *Tedhe medhe raste* and seeks to vindicate socialist values.

A new dimension to the craft of fiction was added by psychology and philosophy. Realism was subjected to such interiorisation that the movement of the plot depended on the inward journey of the character. Here psychology is summoned by the novelist to support his realist techniques in such a way that, at times, the interior dialogues become a clinical analysis of a psychoanalyst's couch. The stream of consciousness novel which began with a bang in English fiction ended normally with a whimper. Hindi novels were not entirely taken up with this psychoanalytical method barring a few unimporatant novelists. The 'philosophy' in fiction appears as time-conciousness. Both, it and psychological realism with a side glance at Freud and at Romain Rolland inspired Agyeya, to write his monumental novel—the very first—*Shekhar, ek jeevani.* The main drive in it is to establish the freedom of the individual mind which is at its brightest when, straining at its leashes, the mind (individualised) revolts. Agyeya acknowledges his inspiration to Romain Rolland's *Jean Christopher,* the French novel (1905-12) in ten volumes. The quest of a musical genius in various stages of ripening experiences influences Agyeya who chooses a revolutionary for his hero. In his collection of essays *Atmanepad*, Agyeya admits that, as in *Jean Christopher* a musician is in quest of his deep self; so also is the hero of his *Shekhar ek Jeevani.* Agyeya uses psychological dimensions in the inner analysis of the hero and his sex relationships, and perhaps wins a new triumph, in depicting the agony of calf-love and love of adolesence reminding one of James Joyce's *The Portrait of the Artist as a Young Man.* And it seems almost certain that Agyeya had read this novel of Joyce besides Romain Rolland's *Jean Christopher.*

It has often been suggested that existentialist attitude similar to that adumbrated in the works of the French novelist Sartre is reflected in some Hindi novels and perhaps Agyeya responded to it more positively. Since existentialism is a philosophy of life and not a craft of fiction one can look for it in the substance of the novel, not as an affirmation of its dogma, that "essence precedes the existence" but in the creativity of the fiction that lies at the root of a certain struggle for freedom from the slough of existence. There are alternative options and one exercising one's choice of alternatives to escape the mud-pack on his soul. This indeed is the germ of its life-activity.

Agyeya's *Apne apne ajnabee* has a foreign milieu and clime, at times, and there are brilliant dialogues on attitudes to life, both existentialist and the typically metaphysical in Indian categories. Death, strange loneliness, faith, anguish are the experiences that are glimpsed in it. But existentialist attitude in it is only tangential, and is submerged in what may be called an Indian attitude. Realism with an interiorised craft of a fiction leans heavily on psychology and the interior monologue. The fidelity to truth in the deep delving into the mind, and the constant preoccupation with finer analysis of thought and feeling requires a fictional character to behave in character; the surroundings are, as it were, lapped up in the ruminating mind of the character. Such a craft one finds in Rajee Seth, the Hindi woman novelist. Her *Tatsam*, the novel which won award from a Calcuttabased prestigeous literary organisation, is a testimony to the craft centered in psychological realism where character acts in character. Time seems to regulate its movement obeying the demands of the mood.

In drama, the influence of English and continental drama on Hindi has been of long standing one. Even in the Bharatendu era, English dramas were translated into Hindi. In dismay over vulgarity and superficialities of plays put up by Parsi theatrical companies, Bharatendu Harishchandra reformed the dramatic outfit of these plays by bringing to bear upon them the purity of Sanskrit themes. Shakespeare was a popular play on Parsi stage Bharatendu Harishchandra, borrowing the English-dramatic technique, wrote some social plays in prose aiming at pure entertainment tempered with a reformist zeal. *Andher nagari* and a couple of others were distinctly influenced by western drama.

Later, in the first decades of the twentieth century, besides Shakespeare, the French dramatist Moliere was an influence; G.P. Shrivastava's *Mar mar ke hakim* is an adaptation of Moliere's play. Other plays in Hindi were written in imitation of Moliere.

But the foreign influence came in a formidable way through the influence of Bernard Shaw and Ibsen. Art came to be regarded as a handmaid of propaganda. Prose became the vehicle of the drama. Three acts, the introduction of tragedy which is a typical western dramatic concept, preoccupation with contemporary social and political problems came to be the preoccupation of Hindi dramatists. Prominent among such novelists are Laxminarain Mishra, Seth Govind Das, Upendranath Ashok, Vishnu Prabhakar, Laxminarain Lal and Naresh Mehta. Among these Laxmi Narain Mishra's *Sindur ki holi* is notable. Upendranath Ashk's *Anjo Didi* brings to maturity the technique of drama. The problem play of Ibsen and Shaw becomes the genre in Hindi drama.

Seth Govind Das acknowedges his debt to Ibsen and Shaw. His characters through long dialogues show the discursive elements of social problems. His *Prakash*, *Siddhant swatantrya* and *Pakistan* grapple with this socio-political situation obtaining in the country.

Some English dramas have been successfully translated by Balkrishna Rao. He translated Milton's *Samson Agonistes*. Bharat Bhushan Agarwal translated *Prometheus Bound* as *Bandi Pramath*.

Harivansh Rai Bachchan translated two of Shakespeare's plays—*Macbeth* and *Othello*. These translations helped influence Hindi drama.

English verse drama of pre-war times, as also the post-war verse drama, influenced Hindi. Hindi verse drama was written by some influential writers on a large scale. Udaishanker Bhat's *Matsyagandha*, *Vishwamitra* and *Radha* are worth mentioning. Bhagvaticharan Verma also wrote three verse dramas *Tara*, *Draupadi* and *Mahakal*.

One-act plays are a typical contribution of the western drama. Materlinck, Berry, Galsworthy, Chekov, O'Neil, Priestley began portraying the sharp contradictions in society and the contrariness in human nature. The one-act play could, in a moment of intense crisis, portray these social and psychological moments. The year 1930 is an important one because Hindi one-act plays began to develop then. Satyendra's *Kunal* was important. The foreign influence is manifest in Ramkumar Verma's *Badal ki mrityu*. Poetic language and a consummate manifestation of crisis in the play are his notable points. He followed the techniques of Ibsen and Shaw upto a point. Laxminarain Mishra, Govind Das, Ashk and Bhat also wrote some one-act plays modelled on foreign plays so far as technique was concerned. Vishnu Prabhaker maintained his link with tradition and adopted the technique of one-act play according to his own characteristic way. His *Prakash aur parchhaiyan* is important.

Mohan Rakesh would have bloomed into a first rate dramatist had not his career been cut short by death. His play *Adhe adhure* was a great stage success. Dharmaveer Bharati adopts the western use of myth in pushing through it an contemporary idea in *Andha yuga*.

Literary criticism shows indelible influence of the western critical norms but that does not mean that the critics imitate them. An awareness of a wider literary culture obtaining in different parts of the world only shows that Hindi literature is sensitive and alive to other experiences of different literary cultures the world over.

R.V.

INFLUENCE: FOREIGN LITERATURE (Kannada). Kannada literature which had remained stagnant since about the middle of the 17th century, woke to new life in the last quarter of the 19th and the first quarter of the 20th century, thanks to the influence of English literature. Education in English medium introduced the European classics as well as a variety of new literary genres to Kannada writers. Kannada literature in the past consisted

mostly of epic poetry. There was little prose or drama. The encounter with English brought into Kannada lyrical poetry, drama, prose narrative, the essay and criticism. English enabled Kannada writer to keep abreast of developments in modern thought and to keep in touch with the successive literary movements abroad.

B.M. Srikanthaiah who advised in 1911 to look to English instead of Sanskrit for inspiration, set the course for the development of Kannada lyrical poetry by evolving from native metrical resources forms corresponding to metrical forms in English. His *English geetagalu* is a transcreation of some English lyrics mostly selected from the Romantic Age. He introduced also the ode. Masti Venkatesh Iyengar experimented with the sonnet form. The romantic's vision of life was not too different from the Indian view and with its modern freshness it reinforced the Indian thinking on nature and human life. So, we have many a poem that offers an exquisite description of nature and communion with the spirit that animates it. Poems of idealized love and poems breathing patriotic fire abound. Wordsworth is a major influence on Kuvempu and Shelley's strain can be heard in many a poet including Bendre. Burns inspired Narasimhaswamy, the poet of conjugal love. Wordsworth's theories helped to produce simplicity in poetic language, ridding it of poetic diction.

Narrative poetry too received a good deal of impetus. We have fascinating narrative poems by Masti, K.Shankara Bhatta and Kuvempu. It was Masti who evolved an equivalent to blank verse going back to Virashaiva ragales and Lakshmisa Vardhika Shatpadi. Sarala ragale as he called it was developed further into the Miltonic 'mahachhandas' by Kuvempu for his visionary epic, *Ramayana darshanam*. The vritta, the kanda and the shatpadi forms had exhausted themselves and blank verse filled their place admirably. Further the modern Kannada epic poets experimented with epic structure and the use of features like the Homeric simile. In characterisation too there was considerable influence. The depiction of the hero's adversary as a tragic figure was to some extent influenced by Milton's portrayal of Satan and Shakespeare's of Macbeth. Srikanthaiah paved the way for such developments by pointing to parallels to such portrayals in our Jaina epics. Masti who produced an epic on the same Ramayana story as Kuvempu, kept to his simplicity of style and breaking out of the chronological order started as in Greek tragedy towards the end and told the story in a series of retrospective dramatic monologues. He also collected his tales in verse within a framework such as had been used by Chaucer or Bocaccio.

The form of Greek tragedy was also introduced by Srikanthaiah in his *Aswathaman* wherein he adapted Sophocles's *Ajax*. One can see the form used in his own unique way by Masti in his 'Masathi'. Kuvempu preferred the Shakespearean form and after his exercise in the adaptation of *Hamlet* in *Raktakshi* produced the impressive *Beralge, Koral*. Western opera inspired 'gitanatakas' like those of Narasimhachar.

With the idealistic fervour of pre-Independence years and the euphoria that greeted the achievement of Independence gradually ebbing and with the 'navodaya' styles wearing out there was a call for what was called 'navya' from V.K.Gokak and Gopalkrishna Adiga, the leading navya poets in Kannada who stressed the need in 1952 for going to T.S.Eliot and Auden for inspiration. Adiga went on to produce impressive modernist and symbolist poems.

Later Kannada poets have been influenced by poets like Spencer and MacNeice and by the confessional poets.

In the field of drama in prose the pioneer was Kailasam in the south and Sriranga in the north of Karnataka. They had both stayed in England and witnessed the plays of Bernard Shaw and Ibsen in translation. They brought to Kannada the social and realistic play. Kailasam produced a succession of comedies ranging from farces to serious drama, starting with 'Tollu gatti'. Sriranga too went on from satirical comedies to the drama of ideas under more sophisticated modernist like those of Pirandello. His writing spans both the navodaya and the navya phases of development. Navya drama came under the influence of existential playwrights, like Camus whose *Caligula* seem to have inspired to some extent the most impressive of modernist Kannada plays, Girish Karnad's *Tughlak*. The writers of the theatre of the Absurd like Beckett, Ionesco and Pinter, the 'Angry Young Man' plays of John Osborne and others in England and the epic theatre of Brecht seem to have influenced the plays of Lankesh and Chandrashekar Kambar and a few others.

Masti who is one of the first and the foremost of the short story writers in Kannada was attracted to the form by certain stories he came across in the magazine *The Strand*. The Western masters like Maupassant and Chekhov and writers like O'Henry have had a general influence, though Masti himself does not appear to have been influenced much by such writers. With the Pragatishila movement came the influence of Russian writers like Gorky. Kafka has also been one of the major influences in the short story of the navya period.

The influence of Sir Walter Scott was rather indirect, as it came through the historical romances of Bankimchandra Chattopadhyay and Harinarayan Apte. Galaganath's *Madhava karuna vilas* and Devadu Narasimha Shastry's *Mayura* followed. One finds, however, further refinements in the later historical novels like *Shantala* of K.V. Iyer, *Chickaveera Rajendra* of Masti and *Durgastamana* of T.R. Subba Rao.

Shivaram Karanth who stands to the novel in the same relation as Masti to the short story seems like him to be under no particular influence. Sriranga shows the impact of modernist novelists in his *Vishwamitra srishti* where for the first time we observe the use of the 'stream of consciousness' technique. So does T.R. Subba Rao in

Bidugadeya bedi. For about a decade, when the Pragatishila movement flourished, the influences were those of Gorky and Kuprin and other Russian and Marxist writers and in the matter of uninhibited writing, to some extent, of D.H.Lawrence. In the navya phase Camus, D.H.Lawrence, Henry James, James Joyce, Kafka, Salinger, Sartre, Virginia Woolf and other modernist writers have been dominant influences. Shantinath Desai was inspired by Lawrence Durrell's *Justine* to set out to write his *Mukti*, the first true modern novel in Kannada. The impact of the influence of modernist novelists can be observed in such other works as *Samskara*, *Gathishithy*, *Swarupa*, *Carvallo* and *Shikari*. Even the Dalit writers like Devanur Mahadev, the author of *Odalala*, have observed the influence of modernist writing.

A.N.Murthy Rao, an admirer of Charles Lamb, is the most attractive writer of the essay in Kannada. Rao and other essayists have been influenced not only by Lamb but by Stevenson and more modern writers like Lynd.

B.M. Srikanthaiah and Masti are two of the earliest practitioners of criticism in Kannada. Coleridge, Arnold and Bradley are the major influences in this early period. The pragatishila writers for a while took up the positions under the influence of Marxist critics like Caudwell. In the kavya period, Eliot's is the pervasive influence followed by that of I.A. Richards and F.R. Leavis and several other modernist critics like Brooke and Trilling.

Three observations are due in general regarding foreign influences. In the first place influences operate only at the ideological and technical levels and are part of the interaction of literatures in all the languages of the world and have operated in all the centuries. They do not affect in any way the originality of the writers, the hallmark of genuine creative literature. Secondly while the influences were mostly of English writers at first, they were later and in the post-Independence period, particularly of writers of other parts of Europe, America and finally, influences on the literary plane only have been touched upon here but almost as important are the influences as those of modern science, psychology, sociology, history and politics.

K.N.M.

INFLUENCE: FOREIGN LITERATURE (Kashmiri). The influence of foreign literature on Kashmiri started with the invasion of Mahmud Gazni on India. During the periods of Kashmiri rulers, Cheks, Mughals, Pathans and Sikhs, the official language of Kashmiri was Persian, so the influence of this language on Kashmiri was imminent.

English influence on Kashmiri started with the advent of British rule in India in general, but during Dogra rulers in particular. English missionaries opened public schools in Kashmir and people started getting education, and the students in such schools began to learn about English literature. The English took interest in the political, social and cultural aspects of Kashmir. *The New Testament* was translated into Kashmiri by Searampur missionary first in Sharda script in 1884 and then along with a portion of *Old Testament* in Persian script in 1899. George Abraham Grierson took interest in Kashmiri language and literature, compiled its dictionary, wrote *A Manual of Kashmiri Language* which is considered to be the first grammar of this language, and edited the *Ramayana*. M.A. Stein translated *Rajatarangini* (the history of Kashmir written in Sanskrit) and wrote his own comments on it. He translated some folk tales of Kashmir also. Isamli, a Christian medical missionary, wrote a vocabulary of Kashmiri language. Hunts Knowles compiled and translated folk tales of Kashmir. These attempts resulted in making Kashmiris write in English. They came to know about new means of expression and took interest in it. They wanted to adopt the same means of expression but their own language was looked down upon in those days. They became conscious about their mother tongue after 1947 when their representatives took over the charge of Government. Whatever literature they had in Kashmiri, it was in verse. The efforts were made to write Kashmiri prose in some college magazines, especially in *Pratap* published by S.P. College. Mahjur, a famous poet of Kashmir, had tried to start the weekly *Gash* in Kashmiri which was discontinued after a short period. Some forms of literature pertaining to poetry, drama, short story and novel were taken from English. Somnath Zutshi and Dinanath Nadim were pioneers of Kashmiri short story. The former wrote 'Yali phul gash' (When it dawned) in 1950 and the latter 'Jawabi card' (the reply postcard) published in the Kashmiri monthly *Kong posh* in 1950; these are considered the first short stories in Kashmiri. It was the time of progressive movement in the history of Kashmiri literature and as a result the literature of Kashmir was influenced by the progressive literature of Russian and other languages. Russian short stories were liked much and the writers began to write on these lines. Akhtar Muhiuddi, Mohmad Lone, Amin Kamil, Umash Koul and Sofi Gulam Mohmad are the short story writers of that period. Abdul Rahman Rahi wrote articles about central Asian countries. Habib Kamran started writing a novel *Zath butrath* but did not complete it. Ali Mohmad Lone wrote *Us-t-chi-insan* (we too are human beings) which is considered a reportage and not a novel. Amin Kamel wrote *Gati manza gash* (Light amidst darkness) and Akhtar Mohiuddin wrote *Dod-dug* (Pain and strain)in the beginning. These novels may have many drawbacks in technique, but they have paved the way for the future. Free verse and blank verse were introduced in Kashmiri poetry first by Dinanath Nadim and Abdur Rahman Rahi. Nadim wrote sonnets also and made many experiments in Kashmiri poetry. He introduced drama which stimulated other poets of this language to show their skill in it. His

play *Bombur-t-yamberzal* which was staged on the eve of the visit of Marshal Bulganin, the President, and Khruschov, the Secretary of USSR, won much fame in the valley. The plays translated into Kashmiri from English were Ibsen's *The Wild Duck* and *Ghosts* by Somnath Zutshi and Akhtar Muhiuddin respectively, Shakespeare's *Othello* by Dinanath Nadim, *Julius Caeser* by Naji Monawar and John Galsworthy's *Justice* by Shahbaz Premi.

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Mi. S.

INFLUENCE: FOREIGN LITERATURE (Konkani). The *Bible* and related classics of Christianity exercised the earliest and most preponderant influence on Konkani literature in the 16th and 17th centuries and thereafter. The literature produced by the missionaries in prose and poetry, from catechism and stories to discussion of theological and philosophical concepts, was highly influenced by the *Bible*. They were marked by their high literary merit. The greatest achievement of that period, *Onvalleancho Mollo* (Garden of shepherds, 1658-59) of Miguel de Almeida, in 5 volumes, is patterned on the lines of *Summa Theologica* of Thomas Aquinas.

Prominent among the works of that period written by Konkani writers though not always in Konkani *inter alia*, were Ignazio Arcamone's *Treatise on Purgatory*; Friar Joao de San Matias' *Life of Christ*; Francisco Vaz's epic of 6000 verses on the Passion of Christ; the first Goan writer-priest Manoel Jacques de Naronha's poem on the 'Passion of Christ' in 168 strophes. Friar Gaspar de San Miguel wrote 3000 verses on the Passion and another on the Four Last Things and Gifts of God in 6000 verses. He is also reported to have written the whole history of Christianity in verse, calling it *Vivekhomallo* or Explanation of Faith. Another distinguished original writer was Antanio de Saldanha (1598-1683) with his masterpiece 'Sancto Antonichim Acharyam' (1655), 'Truth about the Tree of Life' and others in manuscript form.

The next important and pervading influence on Konkani composition was Italian, subtly seeping in through sacred music, mainly among the Goan Christians. Goan devotional poetry of sublime heights in the early 19th and towards the close of the 18th century, bears the heavy impress from this source, superimposed naturally by the virtuousity of the Konkani sensibility, producing a unique synthesis of thw two disparate cultural traditions. Fr. Loaquim Miranda's *Riglo Josu Molleantu. Fr.* Pascoal Dias's *San Francisco Xaviera* and Dona Barreto's *Papianche Xeratinni* are classics in their genre. While it prevaded the entire body of Konkani sacred song, the Italian influence was also evident in poetry, with Eduardo Bruno De Souza framing his epic *Eva ani Mori* (1899) of 1001 verses in the mould of Dante's 'Terza Rima', with influence of Portuguese poet Camoens and Goan hymnology as well.

Portuguese influence on Konkani literature in general may be said to be all-pervasive. Its literature provided the inspiration for Goan writers to launch themselves into writing in their own language. Particularly Portuguese writers like Julio Diniz have been popular, and Eca de Queiroz, Ramalho Ortigao, Luis de Camoens, might have influenced writers like Ravindra Kelekar, B.B. Borkar, Laxmanrao Sardessai, Pandurang Bhangi, etc. Apart from the above, Borkar is influenced by Portuguese poets like Guerra Junqueiro and Joao de Deus. In English the influence ranged from Shelley to Keats, Byron, Tennyson and Walter de la Mare and poetry of the *Golden Treasury*. The Austrian writer Stefan Zweig in Portuguese version was a pervading influence on several writers, notably Borkar, Bhangi, Ravindra Kelekar. Borkar was further influenced by the reading of the French writers and poets such as Victor Hugo, Alphonse de Lamartine, Alfred de Musset. The absorbing influence on Bhangi in recent times has been the great Portuguese poet Fernando Pessoa.

Manoharrai Sardessai's poetry and prose reveal the unmistakable impress, especially in the chaste and precise expression, of the French writers and poets, Victor Hugo, Paul Eluard, Jacques Prevert, Moliere, Balzac, Alphonse Daudet, Saint-Exupery, Albert Camus and the Chilean poet Pablo Neruda. Shakespeare, Browning and G.M. Hopkins have also inspired him. R.V. Pandit, another great poet of international renown, in his first 5 books of poems, shows the influence of the American poet Walt Whitman looming large on his outlook on life. There is an intense influence also of Shelley, Keats, and Lebanese Khalil Gibran's prose poetry which surfaces in his later books like *Mogache ạnvdde*, *Renventlim pavlam*. Modern American writers like Williams Oscar Williams, Genevieve Sargent, etc. have been colouring the form of his latest verse. French literatures had made its great impact felt on many Konkani writers who carried out adaptations and translations from it. Shennoi Goembab's short story, 'Sonvsar-Butt'tti' in *Gomantopanishat* (1933) is inspired by the teachings of the *Bible*, the *Quran*, the Vedas and Upanishads. The Biblical episode of 'Abraham's Sacrifice' is obviously a direct inspiration to the long poem 'Abravanchem yajnadan' (1930) of Luis Mascarenhas from Mangalore. Eduardo Bruno de Souza's 'Khuxalponnacho Ghorabo' (1906) is influenced by French Alexandre Dumas. French writers were dear to Konkani writers even in Karnataka, as borne out by the plays of Devrayu Baindur who sometimes borrowed ideas from them in a bid to lend sophistication to Konkani drama. He is indebted to Goldsmith and Oscar Wilde also for such ideas. Ravindra Kelekar had tried his hand at drama, with

Lala-Bala (1976), a ball-dance play, with the inspiration taken from Jean Anouilh's (French) *L' invitation au chateau*. His *Mukti* (1975) is based on a mix from Caude Hotten's story 'The Masks and the Faces' and a playlet *The Zoo Story* by Edward Albee. French writer Pascal's *Pensee* tend to hover over his 'Velle-volleo Ghulo' (1971) and 'Sangati' (1977).

Chandrakant Keni's short stories were shaped by the early reading of Chekov, Maupassant and O. Henry but later, living in an urban milieu, he came under the impact of modernistic writers, absorbed the abstraction of Camus, the veiled spiritualism of Sartre to some extent and new influenced mainly by Leo Tolstoy. Felicio Cardoso's writing reveals an all-embracing influence of Soviet writers in general, as does of Evagrio Jorge. For the novel and the theatre Konkani writers, especially in Bombay, have drawn on ideas from English literature, the most eminent among them being Lucio Rodrigues who wrote a few essays in Konkani of a high quality, influenced by Charles Lamb. English literature in its Australian and American expression has been widely read in India and Konkani did not remain outside its influence. Fr. A. Pereira's latest work, an autobiographical novel, *Vadoll ani Varem* (1979) was helped by the influence of Morries West's *The Devil's Advocate* and *Shoes of the Fisherman*, Henry Morton's *The Cardinal*, Pearl Buck's *Satan Never Sleeps* and George Bernano's *The Diary of the Country Priest*.

Modernistic American literature also is making its impact felt on modern Konkani writers like Arvind Mhambro whose punch and satire appears to have been influenced by American literature, and particularly of the *New Yorker, Punch* and such magazines.

Influences of a varied nature from foreign literatures on Konkani writers and consequently on their literary expression, have been generally felt and cannot be precisely pinned down as being identifiably related to the particular piece of literature in Konkani. They have served to fashion the writer's outlook on life, or may be the form and style of writing.

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O.G.

INFLUENCE: FOREIGN LITERATURE (Maithili). Since Maithili is yet in its infancy in many fields, it is not possible to assess critically and scientifically the influence of foreign literature, though broad features can be mentioned in general.

The study of modern Maithili on scientific lines is the result of western contact which began in the last quarter of the 18th century. The establishment of the administrative headquarters at Darbhanga by the East India Company in 1772 when Francis Grand was appointed as the first Collector of Tirhut is a nodal point in the development of Maithili. The serious study of Maithili was initiated in 1771 by Fallon, George Campbell, Martin and Grierson, which brought about a renaissance in field of Maithili. Grierson is rightly regarded as the father of modern Maithili.

The contact with the West imparted an urbanity of character and outlook; and secular part of the work gained upper hand. Urbanisation proceeded as the capitalist economy struck roots. The new trend brought virile and progressive modern-spirited middle class to the fore-front and they developed a new personality. The demand for literature became more and more widespread. English soon became a popular language. New lines of literary development were witnessed and the old ideals were replaced by the new ones. Humanism marked the beginning of modernism in Maithili. The new forms did not achieve any remarkable progress in the beginning but in course of time the impact became perceptible. The urban writers were impressed with the genuine human feelings, charm and modernism of English language. Maithili prose today has incorporated even the English punctuation points. New innovations of forms and techniques are also prevalent. Maithili came to be handled by persons well-versed in the English language and literature. The harmonious development of language brought home the fact of essential unity of Indian literature.

The contact with western culture had its impact on modern Maithili poetry and new experiments with forms and ideas like blank verse and mysticism began in this field. Maithili lyric freed itself from the bondage of music. Amaranatha Jha, Ramanatha Jha, Harimohan Jha, Damodara Jha and various others are the examples of the impact of English on Maithili writing. In the field of the lyric, Bhuvana and Kalikumar Das tried their hands at new technique. Yatri raised the colloquial style to the poetic level. Virendra Mallick heralded neo-realism and experimentalism in poetry. Sensuality became the vehicle of poetry for Rajkamal who was a past-master of the art of blending ideas with style. Rajkamal and Mayanand have humanised sex. For them sex is the basis of all creativity and is the most sublime influence in life. Kirtinarayan Mishra is a master artist of free and blank verse.

The impact of modern trends in western poetry is visible on modern Maithli poets who are conversant with all the known trends of western literature. The muse of the younger groups derived inspiration from the new trends of thought and felt a greater urge for social consciousness and fascination for Marxist ideology. Maithili drama too has imbibed western ideas and technique of a modern professional theatre. Modern poetic diction is marked by a great economy of words.

Maithili writers today are deeply influenced by Marx, Freud, Weber, Sartre, Camus, Che Guevara, Mao and some even by Sorkin and Durkheim, T.S.Eliot, Ezra Pound and others.

It is only in recent years that foreign influence on different aspects of literature has been perceptible but that too is yet in a nascent stage and it will take some time to attain maturity. The recent trends of western ideas are, no doubt, perceptible but Maithili is not yet free from the lingering heritage of the past.

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R.C.

INFLUENCE: FOREIGN LITERATURE (Malayalam). The influence of foreign literature on Malayalam came mainly in the wake of modern education. Kerala has had the benefit of foreign contacts even from pre-historic times, ever since St. Thomas, an apostle of Jesus Christ, established a church in Kerala as early as 52 A.D. Though Christians existed in Kerala from the early years of the Christian era, any recognisable foreign influence can be traced only from the 16th century, when the Portuguese came to India. After them came the Dutch, the French and finally the English. Though there were contacts with several western languages and cultures, to a large extent, the English represented the West, and they were responsible for a great cultural upheaval which had its impact on Malayalam.

The Portuguese when they first landed in Kerala found the natives as well as the Christian converts too localized and pagan, and so they took up the task of reforming them. The Christian missionaries from Portugal, Italy, Germany, Hungary and Austria came to Kerala and started preaching Christian theology. They started learning Malayalam. They translated a few books from Latin, Portuguese and Spanish into Malayalam. They also introduced new words and adapted the old vocabulary to suit their need. As a result, many words of foreign origin found their way into Malayalam. K.M. George records that about 200 words have been adopted from Portuguese, Dutch and French. Malayalam is heavily indebted to English for a considerable addition to its vocabulary. The areas in which English penerated into Malayalam are diverse, and so the borrowing has been a continuous process. Apart from vocabulary, western idioms, phrases, proverbs and maxims have also found their way into Malayalam, and in the process, they have become localized.

During the earliest phase of foreign contact, Malayalam was used by the missionaries as a vehicle for the spread of Christian theology. The compilation of lexical material was necessary for cross-cultural communication. So Catholic missionaries during the 16th and 17th centuries concentrated on writing dictionaries. Benjamin Bailey published a dictionary of Malayalam in 1846 and Richard Collins published another in 1865, to be followed by H.Gundert's *Malayalam-English Dictionary* in 1872.

The early missionaries also tried to define the structure of language by writing books on grammar. The first compilation of grammar was by Fr. Ernestus ('Arnos Padiri' as he was known in Kerala); it dealt with high Malayalam of the Sanskrit model. Later, others like Robert Drummond and H.Gundert followed the trend. Gundert's *Malayalam bhasha vyakaranam* (1851) is a scholarly work in the field.

In creative writing also, there was significant contribution from the missionaries like Arnos Padiri. His *Chaturantyam* and *Mishihacharitam* are worth mentioning. The latter is composed in the Malayalam metre of 'pana'. The Austrian priest Paulinos Padiri (1748-1806) wrote a few poems and a large number of other works in Malayalam. Apart from these two writers, there were many other missionaries who devoted themselves to writing in Malayalam. The first Malayalam edition of the *Bible* was published in 1811, and its first translation was done by Benjamin Bailey in 1829. Modern Malayalam has been to some extent influenced by the *Bible*.

During the latter part of the 19th century, Kerala, like the rest of India, was exposed to western education. In the field of literature, many changes were evident. The influence of the West became more secular in character. Rigidity and formalism of the literature of the earlier years gave way to fluidity and freedom. Even in matters of taste, there was considerable change. There was a reawakened interest in vernacular literature, with the revival of classiosm, flowering of romanticism and introduction of new literary forms.

Among the foreign languages that came into contact with Malayalam during this period, English was undoubtedly the most important. Slowly, other languages like French, Russian, German and other European languages also started making their impact. The earliest tendency was to adapt the major literary works from the West into Malayalam. For example, Shakespeare's plays were adapted as stories in prose. The names of characters and places were also localized. Later, with the spread of western education, the western names became more familiar, and translations of the classics became more popular.

Apart from translations and adaptations, in the field of creative literature the influence of the West is vast and multifaceted. As a result of the contact, the traditional forms like poetry and drama improved their scope, while new forms like the novel, the short story and the essay were introduced into the language for the first time.

In the field of Malayalam poetry, the influence of the

West basically resulted in an urge to free itself from the shackles of the ornate Sanskrit tradition. Western forms of poetry like the ode, sonnet, elegy, and dramatic monologue became popular in Malayalam. Influenced by the romantic revival in the West, a great resurgence was initiated in the field of poetry by the great trio—Vallattol Narayana Menon, Ulloor S. Parameswara Iyer and Kumaran Asan. Asan seems to have been influenced by poets like Shelley, Keats and Browning. His 'Veena poovu' is an elegy occasioned by the fall of a flower. He also popularised lyrical poetry. Vallattol has written hundreds of poems on different subjects, which are collected in *Sahityamanjari*. His 'Badhira vilapam' is a moving account on his deafness, reminiscent of Milton's 'On his Blindness'. After the trio, Nalappat Narayana Menon, Balamani Amma, K.M. Panikkar, G. Sankara Kurup, P. Kunjiraman Nair among others have come under the spell of western literature. Changampuzha Krishna Pillai and Edappally Raghavan Pillai came under the influence of romantic poetry. Changampuzha's 'Ramanan' is a pastoral elegy, very much in the manner of the elegies of Spenser and Milton. His 'Mohini' seems to be inspired by Browning's 'Porphyria's Lover'.

During recent times, the genre of poetry has undergone a lot of change, both in form and content. Side by side with the developments in contemporary western poetry, Malayalam poetry also has undergone a process of psychic development. Poetry tends to follow the patterns of individual experience, but the experience of man itself assumes a wider canvas. There is also a greater emphasis on conscious craftmanship. In Malayalam, N.V. Krishna Varier has tried to introduce certain poetic techniques of T.S. Eliot. In his 'Madirasiyile sayahnam', he introduced images that apparently do not blend. Some major contemporary poets like Vyloppalli Sreedhara Menon, G. Kumara Pillai, Vishnu Narayanan Namboothiri, O.N.V. Kurup, Sugatha Kumari, N.N.Kakkad, K.Ayyappa Paniker, Kadammanitta Ramakrishanan, Satchidanandan, M. Govindan, Vinayachandran and Balachandran Chullikkad have all evolved poetic careers of their own, and in the process they have, either directly or indirectlyr, come under the influence of the developments in contemporary western poetry.

The first significant novel in Malayalam, namely *Indulekha* written by O.Chandu Menon, is itself centered round the theme of generation gap due to English education. The older generation cannot come to terms with the liberal attitudes and changed outlook of the younger generation, caused by its exposure to modern education. The next major novelist C.V. Raman Pillai has written historical romances like *Martandavarma*, in the manner of Walter Scott's novels. Following this trend, many novels based on characters from history came to be written in Malayalam. In the next phase in novel-writing, many social and political novels cropped, as a new wave of realism with social emphasis took roots in Malayalam. In this, they were influenced by the French, Russian, German and English writers. Thakazhi Sivasankara Pillai, Keshava Dev, Basheer, Ponkunnam Varki, S.K.Pottekkat, Uroob, Parappurathu and M.T.Vasudevan Nair are some of the major novelists belonging to this time. In more recent times, the novelists turn towards Camus, Kafka, Virginia Woolf among others. The novelists who were inspired by these western writers negated the existing values of writing. For example, for Mukundan, O.V. Vijayan, Anand, Punathil Kunjabdulla, Kakkanadan and Sethu the main motive in novel-writing is not to simply narrate a story, but to delve deep into the consciousness of man and expose him with all his weaknesses, eccentricities, madnesses and so on.

Malayalam dramatic literature is of comparatively recent origin. In theatre, after the age of classical forms like kutiyattam and kathakali, it came under the powerful influence of western drama. During the early years of its exposure to the West, drama restricted itself to a few translations and adaptations from western dramatists. For example, Shakespeare was widely translated and adopted into the language from very early times. Later, taking inspiration from dramatists like Chekhov, Ibsen and Shaw, plays portraying social issues in a realistic manner became popular in Kerala. The plays of N.Krishna Pillai, Kainikkara Kumara Pillai, A. Balakrishna Pillai and Thoppil Bhasi belong to this school of social realism. Gradually, modern experiments in western dramatic scene paved the way for experiments in Malayalam drama also. C.J. Thomas's *Crime 27 in 1928* is a landmark in the evolution of experimental drama. Others who have made creative contribution to the medium include Vaikom Chandrasekharan Nair, C.N. Sreekantan Nair, Kavalam Narayana Panikker and G. Sankara Pillai. All of them seem to have imbibed the spirit of modern drama in the West in varying degrees. Paradoxically, in drama, the knowledge of western trends has also resulted in a more thorough awareness of the value of native tradition.

Initially, as in most of the other languages of India, Sanskrit served as the basis of literary criticism in Malayalam also. After it came into a close contact with the West, side by side with the evolution of Malayalam prose, literary criticism also developed as a branch of literature. The influence of the precepts of western criticism began with A.R. Rajaraja Varma in *Sahityasahyam*. Some other outstanding critics in the field of criticism are P.K. Narayana Pillai, M.P. Paul, Joseph Mundassery and M.R. Nair. During modern times, criticism has developed as a major branch of literature.

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Su.G.

INFLUENCE: FOREIGN LITERATURE (Marathi). There was no significant foreign influence on Marathi before the coming of the English. The modern period in Marathi begins towards the middle of the 19th century under the powerful influence of English literature. The great essayists who shaped modern Marathi prose bear the stamp of this influence. The first and foremost among these, Vishnu Krishna Chiplunkar, possessed a strong background of English learning, and began his literary career by completing a translation of Samuel Johnson's *Rasselas* that his father had left unfinished. His famous *Nibandha-mala* (A series of essays, 1874-1881) shows the impact, in style as well as in ideas, of Johnson, Mill and Macaulay. An essay on Johnson in the *Mala* shows how deeply its author identified himself with the English writer. Gopal Ganesha Agarkar (1856-1895) and Bal Gangadhar Tilak (1856-1920) were similarly influenced by Mill, Spencer and others, Agarkar also being one of the earliest Marathi translators of Shakespeare's *Hamlet*. Both Chiplunkar and Sivaram Mahadev Paranjape (1864-1929) employed biting irony and satire in their essays, with Voltaire and Swift as their models. Narasinh Chaintaman Kelkar (1872-1947) wrote for Tilak's Marathi paper *Kesari*, and was also the editor of its English sister-publication *The Maratha*—his writing for both papers shows the influence of Addison and Steele. The novelist Narayan Sitaram Phadake (1894-1978) introduced the personal essay into Marathi in the 1930s, taking inspiration especifically from the essays of Richard King as also of Chesterton, Gardiner and Lynd.

Since the novel and the short story as literary forms in the modern sense came from English, the dependence on foreign sources in their case was especially strong. In the 19th century, translations and adaptations held sway, and original fiction remained small in quantity. Along with English, there was also the influence of romantic tales from Arabic and Persian. Between 1875 and 1925 it was a common practice to 'adapt' stories from popular English magazines such as *Strand* and *The London Magazine*. The setting was Indianized, but the foreign and the native elements seldom mixed well. Such adaptations were passed off as independent creations, the foreign source being rarely specified. A large number of western novels was translated in the early years of the 20th century, but without much sensitivity to literary values. Thus, a very minor novelist like G.W.M. Reynolds became extremely popular with translators, while serious writers like Tolstoy and Hardy were generally neglected. The dependence on foreign sources also led to the neglect of realities at home; existing social conditions, and the effect of events such as World War I, were not adequately reflected in fiction. Hari Narayan Apte (1864-1919), the first major novelist, largely broke free from this stultifying atmosphere, absorbing and using western influences perceptively and creatively. After 1925 the dependence upon foreign material diminished. In the thirties, writers like Vishnu Sakharam Khandekar (1898-1976) showed the impact of Marxist ideas. The influence of modern psychology, especially of Freud, penetrated somewhat later, and is felt most strongly in the short stories of Gangadhar Gadgil (1923). The poet Bal Sitaram Mardhekar (1909-1956) wrote three experimental novels, *Ratricha divas* (Night turned into day, 1942), *Tambdi mati* (Red soil, 1943) and *Pani* (Water, 1948), making a systematic use of the stream-of-consciousness technique; after Mardhekar this technique has seldom been used self-consciously. In the sixties and seventies, existential writers such as Kafka and Camus left their mark on Marathi fiction..

Although Marathi has a long poetic tradition, it underwent a radical change after coming into contact with English. Formerly, description and the exposition of ideas had a prominent place in verse, as prose in the modern sense had not yet developed. With English influence, 'sensibility' and feeling became more important, and the modern Marathi lyric was born. Similarly, there was earlier little awareness of the distinct character of various 'kinds' of poetry, as the epic encompassed them all. The English influence brought a greater sense of the distinctive nature of shorter forms, along with the introduction of totally new forms such as the ode and the sonnet. This new poetry flowered towards the end of the 19th century in the work of such poets as 'Kesavasut' (Krishnaji Kesav Damale, 1866-1905) and 'Balakavi' (Trymbak Bapuji Thomare, 1890-1918). Their poems clearly bear the imprint of English Romantic poetry in their inclination towards introversion, mysticism, the cult of unhappiness, rebellion against tradition and the search for some unattainable, transcendental beauty. A number of these poets, including Kesavasut and Balakavi, were connected with Christian mission in the capacity of 'Marathi pundits', and appear to have been influenced by Christian ideas. Rev. Narayan Vaman Tilak (1861-1919), a prominent poet, and his wife Lakshmibai, also a writer, embraced Christianity. Vinayak Damodar Savarkar (1883-1966), poet and political leader, was greatly influenced by Milton, and wrote poems in his epic manner. An interesting feature of this period is the blend of English influence with the Sanskritic tradition. Thus Kesavasut, who introduced the sonnet into Marathi, wrote his sonnets in the classical 'Sardulavikridita' metre, which subsequently became the standard metre for that form in Marathi. Around 1940 English modernist poetry began to find echoes in Marathi. B.S. Mardhekar, foremost among the early modernists, shows the influence of Hopkins and Eliot in his *Kahi kavita* (Some poems, 1947) and *Anakahi kahi kavita* (Some more poems, 1951). In the sixties and seventies, prominent poets like Arun Kolatkar (b. 1932) and Dilip Purushottam Chitre (b. 1938) show the influence of the French symbolist poets, as also of surrealism.

The tradition of classical Sanskrit drama lost its hold when Marathi writers became familiar with English and European drama. Between 1870 and 1920 the Marathi stage was dominated by translations and adaptations, most of Shakespeare's plays being translated during this period, along with some of Moliere, Schiller, Goldsmith, Sheridan and others. The foreign influence, however, was moulded by native taste. Shakespeare's tragedies, regarded highly by the scholars who translated them, were less popular with Marathi audiences than the comedies. More than in the case of fiction, the stage seemed to demand adaptation rather than straight translation. It was felt that Marathi audiences would not accept foreign locales, names, dress, etc. Adaptations have, in fact, become extremely popular on the stage, while straight translations are read rather than performed. Until about 1930, Shakespeare was the principal influence, but in the thirties came the impact of Ibsen, bringing greater contemporaneity and realism to the stage. Anant Atmaram Kanekar's *Gharkul* (1941), and adaptation of *A Doll's House*, and other such efforts, contributed to this development. Major playwrights like Bhargavaram Vitthal Warerkar (1883-1964) and Prahlad Keshav Atre (1898-1969) were among those influenced by Ibsen. In the sixties and seventies, theatre-goers have been exposed to the newer winds from the West, with adaptations of a few works by dramatists like Pirandello, Brecht and Anouilh. Marathi theatre continues to borrow from the West, and some celebrated playwrights are in fact adaptors of foreign plays. All the plays by Anant Kanekar (1905-1980) are adaptations, and so are most of those by Purushottam Lakshman Deshpande (b. 1919).

Between 1870 and 1920 literary criticism followed either the western or the Sanskrit models. During 1920-1950 there were purposeful attempts at blending the two, especially through examination of Sanskrit poetics in the light of Western ideas. Thus, R.S. Jog, in his *Abhinava kavya-prakasha* (A Modern kavya prakasha, 1930) employs I. A. Richards' ideas and methods for a study of the rasa theory. R.S. Valimbe has made a systematic attempt to introduce western critical ideas and trends to Marathi readers in his *Sahityacha dhruvatara* (The polestar of literature, 1945), *Vangmayin tika: shastra ani paddhati* (Literary criticism: its science and methodology, 1946) and *Sahityatil sampradaya* (Literary movements, 1950). Criticism remains heavily dependent upon western models and ideas; but as Valimbe has argued, since modern Marathi literature is itself largely a product of western influences, it is no wonder that criticism too has remained parasitic.

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Vil.S.

INFLUENCE: FOREIGN LITERATURE (Punjabi). Punjab has been the gateway to India from the north-west for so many centuries. Many invaders entered Indian territory through this highway. The Punjabis have been unhesitatingly assimilating the significant features of the cultures which they came into contact and which appealed to them. The natural beauty of its wide plains and its singing rivers inspired the Aryans to settle here. Since the *Rigveda* was composed in the land of Five Rivers (Punjab), the culture reflected in it is the outcome of the fusion of the two races—the Aryan and native inhabitants.

Punjab's contact with the Islamic culture has been long and intimate. Bagdad, having been made the capital in 757 A.D. by Caliph Almaansur, became in due course of time, a profound influence of Sikhism—the major religion of Punjab—and some of their basic beliefs are common such as oneness of God and equality and brotherhood of man.

Religion and art are very closely connected. Persian, which became the official language of Punjab, in 1003 A.D. under the orders of Prince Mohammad Azmudin, has been the main connecting language between the Muslim foreigners and the native Punjabis. Persian was taught in the schools of Punjab because Muslims ruled Punjab for a many centuriess.

Islamic influence is specially visible Punjabi on. The study of Persian story works, resulted in the writing of *chrittar upahayan (Dasam granth).* Besides Sanskrit, works its main sources are the *Panj ganj*, the *tutinama*, the *Bahare danish* and the *Chahar darvesh. Chrittar upakhayan* is a landmark in the evolution of Punjabi short story technique. Improving upon the old Indian method of stories running in cycle, the stories of this important work are illustrative tales of the main framing story and have an independent character as well.

The Muslims converted our bachan into their sukhan by inserting Islamic thought and Persian diction. Many Punjabi saints have written collections of sukhans in Punjabi, such as *Sukhan sayui tokari de, Sukhan fagisan* by Waliram etc. This mode of expressin has enriched Punjabi prose. There is some resemblance in the technique used in *Puratan janam sakhi* and that of *Hiyatul sahaba*. This shows a lasting influence on our biographical writings as well

The famous works of Sheikh Sadi—the *Gulistan* and the *Bustan*—have been translated into Punjabi.

Persian masnavi—a semi historical long narrative in verse—inspired our poets to compose romantic 'kissa' in Punjabi. Damodar was the first poet to write the Kissa of *Heer*, followed by scores of Punjabi narrative poets. But

our Punjabi romantic narrative reached its pinnacle with *Heer* of Waris Shah. An element was introduced into the Kissa poetry when aliens got prominence for falling in love with beautiful Punjabi e.g. Punnu in *Sassi Punnu* and Malival in *Sohni Mahiwal*. Many more Kissa concerning other Punjabi lovers have been written.

Punjabi Sufi poets—Shan Hussain, Bule Shah Gulam Farid even Sikh Gurus Nanak Deve Amar Dass, Ram Dass and Tegh Bahadur seem to have borrowed the form of kafi from Persian sources. Etymoligically speaking kafi is an Arabic word meaning chorus.

But the influence of western literature on Punjabi literature has been the most pervading. It came mostly through the English language. The American Presbyterian Mission, established their branch at Ludhiana in 1834. After the annexation of Punjab in 1849, a flood of Christian missionaries moved into the province. The American Presbyterian Mission opened Christian College at Lahore (1864), Rawalpindi (1883) and Sialkot (1890). The Punjab Government started many schools and a Government College at Lahore in 1864. Mohindra Colege at Patiala was founded in 1875 and Punjab University was established in 1882. All these institutions openeed the gates of English learning to the Punjabis. Western influence is very much visible in the writings of those who have studied English literature at the post-graduate level. This has been manifested in diferent forms of literature—poetry, biography, short story, novel, criticism, prose, drama, etc.

In poetry short poems were introduced under the western literary influence. Bhai Vir Singh was the first poet to compose such poems, having been enamoured of the natural beauty of Kashmir. Inspired by the vitality and effective use of free-verse by Walt Whitman, Puran Singh selected this poetic mode of expression for his poetry and used it with a gusto. He was the first Punjabi poet who directly came under the spell of western learning. Dewan Singh Kalepani followed Puran Singh in the natural and artistic use of free-verse. Mohan Singh—the most vibrant romantic poet—took inspiration from the writings of Persian writers and those of Wordsworth. Shelley and Keats. He wrote dramatic monologue (*Ambi de Brote Thalle*) in the style of Brouning's dramatic poetic compositions. Bawa Balwant has also successfully used this poeti mode of expression in some of his writings. Aestheticism and lyricism exhibited by Amrita Pritam, Shiv Kumar Batalvi and Harbhajan Singh, intolleetual and philosophical broodings manifested in the poetry of Jogwant Singh Neki and dramatic elements introduced to the poetic works of Ravinder RAvi, are some of the new experiments made to reveal the modern complex man. Amrita Pritam, under the influence of woman's liberation movement started in the West, lauds the deeds and views of Marilyn Moneoe and Ayn Rand. Influenced by Schopenhauer and Comus, she has developed a sort of pessimistic thinking in her latest writings. Like Keats, Shiv Kumar Batalvi's "sweetest songs are those which tell of saddest thought."

It is the Punjabi short story which has accepted the western colouring deeper and stronger than the other genres of literature. Since the Christian missionaries were well-versed in western short story technique, they freely and conveniently took advantage of this facility while writing 'chaupatras' (stories running only in four pages) deriving their inspiration from the *Bible*. Mohan Singh Vaid and Abhe Singh adapted into Punjabi some of the foreign short stories. The stories in *Chambe dian kalian* by Abhe Singh are adaptations of Tolstoy's short stories.

Charan Singh Shahid was the first Punjabi short story writer who, through his preface to his short story collection—*Hasde hanju* (1933)—inspired Punjabi fictionists to study the writings of E.A. Poe, Kipling and Brander Mathews and himself fashioned his stories after them. Gurbaksh Singh, deeply intoxicated with the American free-love which he had witnessed personally during his stay in America, profusely propagated this theory of love in his monthly magazine *Preet larri* (1933). Thus the second stage of the modern Punjabi short story came when the writers of this genre accepted some influence of western short story technique.

In drama writing Mrs. Morah Richard (wife of an English teacher, P.E. Richaros at Dyal Sugh College, Lahore) lent a helping hand with a new slogan, Punjabi plays by Punjabi authors, about Punjabi life for Punjabi people! She held one act play competitions at Lahore and I.C. Nanda is a product of such competitions. Well-versed with the traditions of Irish Theatre Movement, she inspired Nanda to write stage—oriented plays. Nanda even adapted Shakespeare's play *The Merchant of Venice* into Punjabi under the title of *Shamu Shah*. Being himself a teacher of English literature, he taught English dramatists to his students and accepted their influence while modelling his plays. He is the first modern playwright who brought Punjabi drama out of the traditional mythological groove.

Sant Singh Sekhon–a post-graduate teacher of English literature–applied Henrik Ibsen's technique to his early one-act plays. In addition to Ibsen, Sekhon accepted the influence of Bernard Shaw, for writing his problem plays with characters representing intellectual concepts. He being a Communist, Karl Marx remains his guide, teacher and inspirer in his history plays.

Harcharan Singh has a progressive bent of mind and has written plays under the influence of Marxian ideology. In addition, some impact of Shakespeare, Ibsen and Gorky can be traced in his plays.

Balwant Gargi has been influenced by the Irish Theatre Movement and their realistic approach to life. he got inspiration and guidance from Ibsen, Synge and Lady Gregory. Under Marxian thought and philosophy, he has

developed his progressive point of view as depicted in *Lohakut* and *Kesro*. The realism of Ibsen and Chekhov, the dynamic intellectualism of Shaw, the progressive philosophy of Communism, the local colour of the Spanish playwright Lorca (1899-1936), the poetic drama of T.S. Eliot (1888-1965) the contemporary theme of Maxwell Anderson (1888-1953), Macleish (b.1892), the tragic vision of O' Neill (1888-1953), have all strengthened the art of Gargi and expanded his imaginative spirit.

Gurdial Singh Khosla has been influence by Shakespeare, Ibsen, Synge and Shaw for writing his plays in Punjabi. Roshan Lal Ahuja, himself a post-graduate teacher of English literature at Khalsa college Amritsar, builds the structure of his historical full—length plays after the fashion of Shakespearean dramas and comedies under the influence of G.B. Shaw.

Some influence of T.S. Eliot, Christopher Fry, Bertolt Brecht, Sartre and Camus can be traced in the plays of K.S. Duggal–a post-graduate student of English literature. Surjit Singh's plays and those of K.S. Ghuman, exhibit the influence of Ibsen, Edward Albec, B. Brecht and Tenesse Williams.

In the field of criticism, the Punjabi critics have almost discarded the eastern poetics of 'Rasa' and have blindly accepted Greek, French, English and Russian critics as their masters. Since most of our Punjabi critics-Gopal Singh, S.S. Kohli, Teja Singh, R.L. Ahiya. Mohan Singh Dewana, Sant Singh Sekhon, Kishan Singh, Harbhajan Singh, S.S. Uppal, R.M. Kobli, etc.—have been the post graduate students of English literature, their main guideline and inspirations have been the western theories of criticism. They have shown very little originality in formulating their own poetics.

The influence of foreign literature on Punjabi writings, may be clearly seen in the processes and phases through which the writers have been willingly or unwillingly, accepting alien literary impact on their creative and critical works. Persian literary influence dominated till the middle ages but with the advent of the modern age, western influence took its place and enabled Punjabi literature to become modern. Foreign literary influence, from one quarter or the other, has enriched Punjabi literature in many ways.

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S.S.U.

INFLUENCE: FOREIGN LITERATURE (Rajasthani). Traditional Rajasthani literature has had the influence of the cultures of countries like Arabia, Persia, Turkey, Mangolia and other nations of the Middle East.

Persian has been a subject of study for the elite in this part of the country since the early invasions of the Muslims. Apart from being the court language of the Muslim rulers, it was also the medium of correspondence between the Mughal rulers and the native princes. This necessitated its regular teaching in 'maktabas' and 'madrasas', and consequent study of prominent literary and other books of the language was prescribed in the curriculum. *Gulistan* and *Bostan* of Sheikh S'aadi, story of *Char Daravesh*, *Rubaiyat* of Omar Khayyam, *Kalama* of Hafiz, the Holy *Quran*, *Shahanama* of Firdausi, *Ain-e-Akbari* of Abul Fazl, etc. were some of the classics that influenced the writers in Rajasthani. Books on history, however, formed the bulk that was widely read, to be followed by those on religion and literature. All descriptions of court-etiquette, warfare, dresses, ornaments, transport and communication, sports and amusements, etc. contained in the old Rajasthani texts of the period from the 14th century onwards, bear a clear imprint of the culture of the Middle East which percolated into Rajasthani through literary as well as personal contacts.

The Islamic religion influenced the literature by means of devotional poetry written by sufi saints. These sufi saints shared almost the same religious thought with the 'nirguna' sect; only their approach to salvation was different. They followed the path of 'prem' or love instead of 'jnan' or knowledge.

The nirguna line of the sages, mostly of the Natha sect has a number of Muslim saints on the list. Kazi Mohammad and Din Darvesh are two such prominent Rajasthani writers who have followed the philosophy of sufi saints. The impact of sufi literature is more to be seen in composition of love-story in the sufi style. Following the pattern laid down by Daub, Kutban, Jayasi, etc. writers in Rajasthani also composed love-stories in verse. *Madhavanala-kamakandala* of Ganapata Kayastha is an outstanding example. Though the form of these love-stories belonged to our own tradition of 'chaupai' and 'doha' but the treatment certainly got an impetus from the sufi poets. The erotic description of the veiled beauty of women and the over emphasis on the pleasures of wine have been adopted from Persian literature.

Persian and Urdu gradually faded into oblivion in Rajasthani in the 19th century when English became a popular language. All the traditional forms of literary writings began to give place to new forms and techniques which were adopted from the western languages, mostly through Hindi. The short stories, the rhymed and blank-verse poems, the one-act plays and the modern drama, the essay, the novel and practically all other genres derive their origin from western literature. We have been imitating European literature both in form and substance. The Marxist literature has prompted our writers to descend from the lofty pedestal of religious writings to those depicting the condition of the common man.

Raw. S.

INFLUENCE: FOREIGN LITERATURE (Sanskrit). Sanskrit literature has been maintaining its independence for long, and foreign influence is being felt only recently. Some orientalists from the West like Weber suggested that Sanskrit drama had its beginnings under the influence of the Greeks. The suggestion was on the basis of the words 'yavani' and 'yavanika' (Greek maidens and the curtain found in Indian drama). This suggestion was strongly rejected by western scholars themselves. It was pointed out that the three unities of the Greek drama were not observed in the Indian dramas and that there was no tragedy in Sanskrit and no chorus.

It is from the 19th century that foreign influence was being felt in Sanskrit literature; even that is much less than what is found in the regional languages.

Translations of western literature like the *Bible* and Shakespeare's dramas, adaptaions and imitations gradually produced some changes in the field of prose literature and the drama. The radio was responsible for many one-act plays of the modern type. Prakrit disappeared in dramas, or was replaced by the regional language; historical themes were introduced and the technique of dividing acts into scenes was also introduced. The preliminaries were often dispensed with.

Translation of modern works in the regional literature into Sanskrit is also noteworthy. The essay has become popular, and writers like Pandit Kshama Rao normalised the prose by making it less ornate. Novel of the western type without dispensing with the classical style has been attempted as in *Sindhukanya* by Hasurkar. In poetry translations and imitations of Persian poems like the *Rubaiyat* have been made successfully, but on the whole there is less innovation in poetry than in prose and dramas.

K.K.R.

INFLUENCE: FOREIGN LITERATURE (Sindhi). Sindh remained under the Muslim rule from 712 A.D. to 1843 A.D. The dynasties that ruled over Sindh during this period were: Arabs (712-1050), Sumra (1050-1350), Sama (1350-1520), Arghun (1520-1554), Tarkhan (1554-1592), Mughal (1592-1700), Kalhora (1700-1783) and Talpur or Mir (1783-1843). Arabic being a religious language of Islam, enjoyed prestigious status throughout this period. Persian acquired the status of the court language and of higher learning since 1520. This status of the language continued upto 1843. Sindhi was therefore deeply influenced by these languages. It was exposed to the western civilization and culture immediately after the takeover of the province by the British in 1843. Similar western impact is noticeable on almost every literary language of modern India. The impact was mainly through the study of English language and literature. There are some folk-tales of Arabic and Persian origin which gained currency in Sindhi, during the rule of Sama chieftains, due to increasing popularity of Persian at that time. For example, folk-tales of Laila-Majnu, Yusuf-Zulekha and Saiful-Maluk originated from Arabic literature, and then gained popularity in Persian also. The love-story of Shirin Farhad has its origin in Persian literature.

During the medieval period (1520-1843), the influence of Perso-Arabic literature on Sindhi ramified considerably. Persian was declared as court language during this period. Obviously, the native people aspiring for a good status in the court of the rulers, tried to acquire proficiency in Persian. During this period we see a good number of Sindhi poets who composed verses in Persian. Works on the history of Sindh and biographies of sufi saints were produced in Persian by Sindhi scholars. It is interesting to note that a number of Sindhi folk-tales were rendered in Persian poetry. Such literary activities in Sindh must needs cast its influence on Sindhi literature of that period.

The medieval Sindhi literature mainly consists of devotional poetry of sufi mystics, who were greatly influenced by the philosophical thought of the sufis belonging to Arabia and Iran. For instance, Jalaluddin Rumi's *Masnavi* written in Persian proved to be the main source of inspiration for Shah Abdul Latif (1689-1752), a great sufi poet of Sindh. Sufis, like orthodox Muslims, regarded the Holy *Quran* as the final authority, though their interpretation of its philosophy was different. Sufi poets of Sindh have often cited 'ayats' from the *Quran* in Sindhi poetry to support their own spiritual experiences.

Another noteworthy trend in medieval Sindhi literature is the poetry of devout Muslim poets, composed in the praise of Almighty Allah, Prophet Hazrat Muhammad and his campanions. The subject-matter of such poetic compositions has its basis in the religious literature of Islam. 'Maulud', 'madah' 'munajata', 'manaqibo', 'maujazo' and 'marsiyo' are poetic compositions falling under this category. A good number of such poems were composed by folk poets of Sindh, which have gained popularity through oral tradition.

The Perso-Arabic influence on the Sindhi poetry of medieval period is mainly on the subject-matter and philosophical content of poetic compositions.

As regards the form of poetry, the medieval Sindhi poets have generally adopted indigenous metres, such as doho, soratho and have even evolved new innovations by using these forms in various combinations. The songs of devout Muslim poets have indigenous music popular among the folks of Sindh. This has, however, undergone slight changes and modifications in course of time. This does not mean that the Persian forms and metres are absent in medieval Sindhi poetry. There are a few poets like Abdul Rauf Bhatti (1682-1752), Sachal (1739-1829) and Sabit Ali Shah (1740-1810) who have followed Persian forms and metres in some of their compositions.

The modern period in Sindhi literature begins with the advent of the British rule in Sindh in 1843. It is surprising that although Persian language ceased to be the court language after the British takeover, yet its impact on Sindhi poetry continued for a long time. During the latter half of the last century, most of the Sindhi poets who previously vied with each other in composing verses in Persian turned to writing in their mother tongue. However they could not rid their compositions of Persian prosody and poetic forms like qasidah, ghazal, masnavi, rubai. They blindly followed Persian poets in thought content as well as in form. There were diwans of ghazals and of masnavi and rubai verses in Sindhi. This was nothing but imitation of the Persian poets. Nevertheless, there were a few Sindhi poets who achieved mellifluousness in their poetry. In the words of L.H. Ajwani: "These diwans were almost stereotyped. After the praise of Allah follows the praise of the prophet. After that insipid metrical verses follow in order according to the letter of the alphabet to which the radif or rhyme belongs. Many of the diwans are to be judged as mechanical exercises or technical triumphs at the best. The ghazal was the predominant form of verse in this period, and many of the writers imagined themselves to be compeers of Hafiz, the master of this form of poetry! But all they achieved was an indiscriminate use of images and allusions in the poetry of Persian ghazal writers." Khalifo Gul Muhammad 'Gul' (1808-1859), Ghulam Shah 'Gada'(1826-1905), Muhammad Fazil Shah (1836-1900), Abdul Husain Khan 'Sangi' (1851-1924), Mirza Qalich Beg (1853-1929), Shamsuddin 'Bulbul' (1857-1919) and Muhammad Bux 'Vasif' (1892-1954) are major poets representing this Persian trend in Sindhi poetry.

After 1930 many Sindhi poets responded to the contemporary socio-cultural, national and patriotic movements that swept the country. These poets continued to follow Persian forms and metres, yet the theme of their poetic compositions changed to meet the needs of time. Sobhraj Nirmaldas 'Fani' (1883-1956), Kishinchand Tirthdas Khatri 'Bevas' (1885-1947), Lekhraj Kishinchand Mirchandani 'Aziz' (1897-1971), Haidar Bux Jatoi (1900-1970), Harumal Sadarangani 'Khadim' (b.1913), Hari Daryani 'Dilgir' (b. 1916), Narayan Nagwani 'Shyam' (b.1922), Arjan Mirchandani 'Shad' (b.1924) are a few of the major Sindhi poets who have followed Persian forms and prosody in their poetic compositions. But they have responded well to the new consciousness and have embedded new themes in their poetical works.

Sindh had commercial relations with different western countries during the period of Muslim rule. Such contacts could not, however, influence the life and culture of the Sindhis. It was only after the advent of the British rule in Sindh in 1843, that the long vistas of the western civilization and culture opened to this region. This had its own effect and the Sindhis were taken in by the western cultural invasion. The study of English opened channels of knowledge, and it was through this medium that the Sindhi literature was influenced by the western ideology. Educational reforms introduced by the British Government in Sindh, establishment of English medium secondary schools by Christian missionaries, establishment of the printing presses, the publication of newspapers and literary journals, facilities of transport and communication, impact of socio-cultural and religious movement started in Bengal, Punjab, Maharashtra, Gujarat and some other parts of India, all such political and cultural onslaughts were sufficient enough as to usher in new consciousness and stir up awakening in the Sindhi literature of modern period.

The first and the foremost step taken by the British Government in the field of education and literature was standardization of Perso-Arabic characters used for writing Sindhi. When the British conquered Sindh, the Sindhi language was written in four different scripts, viz. Perso-Arabic, Devanagari, Gurumukhi and Hindu-Sindhi (letters akin to Devanagari written without head-line and vowel-marks). After protracted deliberations and due consideration, the Government decided to use Perso-Arabic characters for Sindhi in the field of education and literature, and for official correspondence at lower level. A committee of native and foreign scholars appointed by the government standardized the usage of the Perso-Arabic characters for Sindhi in 1853. Thereafter, the Sindhi literature was mainly produced and published in that script. Within a span of about thirty years, educational textbooks, grammars, dictionaries, histories and books for general reading were made available in Sindhi. Private publishers also entered the field and started publishing books in Sindhi embracing different branches of literature.

After the standardization of Perso-Arabic scripts in 1853, the foremost change noticed in the Sindhi literature of this period was the development of prose. Prior to the advent of the British rule, Sindhi prose was the most neglected branch of literature. There were hardly any prose works in Sindhi. A translation of the *Quran* in Sindhi prose by Akhund Aziz Allah (1747-1824) and a translation of *Gospel according to St. Mathew* published in 1825 by the Serampore Mission are the only two prose works in Sindhi, which came to light during the pre-British period. It can, therefore, be said without any hesitation that the western influence was mainly responsible for the growth of prose in Sindhi literature. This genre of literature, in comparison to poetry, has played a predominant role in the modern period.

The latter half of the 19th century was an era of translations in Sindhi prose. The Sindhi intelligentsia were busy in translations and adaptations in Sindhi of outstanding works in English and Indian languages. These efforts laid the foundation stone of Sindhi prose and consolidated

the genre further. By the end of the last century, books in every major form of prose were produced in Sindhi, viz., short story, novel, drama, essay, biography, criticism, etc. Children's literature developed as a separate and significant branch.

Literary journalism in Sindhi, which was absent in the pre-British period, became a powerful medium of expression. *Muttala-e-Khurshid* (started in 1860, from Sukkur), *Sindh-sudhar* (started in 1866), *Desha-sudhar* (started in 1894), *Joti* (started in 1896) contributed significantly to the development of Sindhi, and to spread modern ideologies.

The research by foreign scholars in the field of ancient Indian literature, Indian history and archaeology inspired Indian scholars to probe deep into their past. Hindu writers of Sindh, who had earlier played rather a passive role in the field of Sindhi literature, came out to be the major contributors to the growth of literature in their mother tongue. Influenced by the genre of research criticism in English, the Hindu as well as the Muslim writers of Sindh became conscious of the treasure of Sindhi folk literature. They began to collect and publish folk-tales, legends, ballads and proverbs of Sindh, which had been preserved so far only through oral tradition.

One cannot fail to notice the glaring change in the language and style of Sindhi writings produced during this period. The psychoanalysis of characters, delineation of realities of life, subtlety in language and style of expression are some of the noteworthy features in Sindhi mostly inspired by the deep study of western literature.

The impact of 'October Revolution' of Russia on Indian literature cannot be underestimated. Writings of Marx and Lenin inspired many Sindhi writers to study causes of various social evils according to new economic theories put forth by Marx. Jethmal Parsram Gulrajani (1885-1948), in the beginning of twenties, started to propagate socialistic ideas through his writings in *Bharatvasi*. He wrote a book *Samyavada* (Socialism) in 1927, in which he explained in nutshell principles of socialism and its international ramifications. A good number of poems, plays and short stories were written in Sindhi on the pitiable condition of the downtrodden and the oppressed classes. By the beginning of forties, 'progressivism' emerged as a new trend in Sindhi prose as well as in poetry.

The Sindhi literature produced in India after Independence, is mostly influenced by western writings. This impact on Sindhi has come directly through the study of English literature.

The contemporary Sindhi literature is more experimental than authentic. Sindhi writer today is cut off from his own soil and lives in a social milieu which is not purely Sindhi. Having no roots in his own soil, what he produces is a direct result of his study of English literature and its impact on him. Nevertheless, there are some authentic works in Sindhi which can be termed as 'Sindhi literature'. The point of emphasis here, however, is that the Sindhi writer after 1960 has been under the influence of contemporary English writers of the West, especially the Sindhi writers of the post-modern era. Literary criticism in Sindhi is again based on the norms applied by the western critics.

In the field of Sindhi poetry after Independence, few poets have based their compositions on the new forms like blank verse, free verse, sonnet, triolet, haiku, etc. The western forms of new poetry and anti-poetry have been extensively used by the Sindhi poets.

A brief survey of Sindhi literature in modern period shows that every new trend noticed in the Sindhi literature during this period has its roots in western literature. It has mainly entered Sindhi through the study of English literature, or in certain cases through Hindi literature. An artistic synthesis of ancient Indian literary heritage (of Sanskrit) and the western impact in respect of thought as well as form, which is often noticed in many other modern Indian literatures (e.g. in the field of poetry, drama and literary criticism in Hindi, Marathi and Bengali) is rarely found in Sindhi literature. It is mainly due to predominance of Arabic and Persian in Sindh for many centuries. It may also be due to the late revival of Sanskrit in this region.

M.K.J.

INFLUENCE: FOREIGN LITERATURE (Tamil). In the earliest days, Tamil literature was influenced by Pali and Sanskrit. This was primarily due to the wide prevalence of Jainism and Buddhism throughout Tamil Nadu. At the later stage, Tamil came into contact with Greek and Latin mainly due to trade with Greece and Rome in the period immediately before Christ. Several centuries later, the spread of Islam in the coastal areas of Tamil Nadu and the use of Persian and Arabic in the Mughal court led to the assimilation of several Persian and Arabic words in Tamil administrative glossary.

The main influence of Tamil literature from foreign countries came through Europe, starting with Vasco da Gama's landing in the west coast of India in 1498.

European missionaries learnt Indian languages in the 16th century and in the 18th century they sowed the seeds of prose in all the languages of India. Though this impact is common to all the Indian languages in the case of languages other than Tamil, the impact took long in coming.

In Tamil, the influence is deeper and older due to the friendly attitude of the early pioneers, their close contact with the Tamil speaking Malabaris in the west coast, their activities in the Tamil country of north Sri Lanka and the establishment at Madras of European factories leading to the location of the headquarters of the East India Company at Fort St. George.

To a greater extent and depth, European influence is prominent in modern Tamil writing and literature in its forms, methodology, style, theme, content and absorption of words of European origin.

The first European impact is noticeable in the Tamil script, in the casting of Tamil printing types and in the developments in lexicography.

(1) Distinction between 'e' and the elongated 'e', (2) revival of dotting of consonants, (3) replacing of combination letters by single letters, (4) use of alphabetical marks—these may be said to be some of the European influences.

Among non-European languages, Tamil language (in its own script) was the first to appear in print. Among those who were responsible for the introduction of Tamil printing Alexender Valignano, the Italian Jesuit visitor to India (1573-1583) tops the list.

It was Padre Henrique Henriques who saw to the success of Valignano's scheme and did all the painful work. He is truly the father of the Tamil press.

Winslow from Great Britain, Hermann Gundert, Kittel and Eugen Hultzsch all the three being German missionaries, G.U.Pope from the U.K., Jules Bloch and Filiozat (both from France) have published several works and influenced Tamil Linguistics.

While most of the linguistic developments were taking place outside India, Caldwell (1814-1891) published his *Comparative Grammar of the Dravidian Family of Languages* in 1856 and proved for the first time (so far as publications in European Languages were concerned) the existence of a new family of languages, spoken principally in peninsular India, with outposts and islands extending into central India and the north-west as far distant as Baluchistan.

Thus Dravidian Linguistics came into being as a new branch of study.

Authoritative studies of Tamil and the Dravidian family of languages had been undertaken by Grierson, Ralph Turner and Kamil Zvelebil. They were followed by Emeneau and Burrow, Andrapov and Kuiper. As a result of the works of all these eminent scholars, interest in Linguistics has opened a vast field to be ploughed by Tamil scholars. Word indices, descriptive grammars, dialect studies, studies of grammatical theories, research, inscription, etc. have been undertaken on a huge scale.

The technique of editing is an off-shoot of printing and it has been shared with the Tamils by the Europeans.

The foot-notes, basic references, index and general pattern of editing have been copied from Europeans.

Swaminatha Aiyar is known for his exact and careful editing and textual elucidations, by giving different readings found in various manuscripts and profusely quoting parallel literary works. His editions are modelled on the best English editions, complete with glossary, and different readings of the text. His introductions are valuable as critical studies.

A concordance of the *Bible* taught him European methods of editing and he began following this technique in the Purnanooru edition that he was then working on.

Europeans came to Tamil Nadu as traders, missionaries and administrators. Each of these groups has contributed to Tamil literary development; the most marked impact is that of the missionaries.

The Jesuit missionaries from Portugal, the first Europeans to come to Tamil Nadu, studied Tamil to enable the spread of Christanity. The language which they learnt to read and write was a mixture of Portuguese, of literary Tamil learnt from brahmin teachers and of colloquial Tamil picked up from the common folk. Fr. Beschi's Lexicon gives the meaning of 4,353 Portuguese words.

At the time of European arrival, all the Tamil works including aphorisms were in poetry. The missionaries found that Tamil poetry was not intelligible to large numbers of people. To reach a vast audience, they realised the need to write religious works in Tamil prose. Thus prose composition may almost be said to owe its origin to European influence.

Fr. Henriques can rightly be called the first writer in modern Tamil prose (as distinguished from the prose of the commentators). He had come to India in the 16th century from Portugal. At that time, the study of Tamil was very low and Henriques had no one to imitate or follow.

Robert de Nobili was a versatile missionary endowed with vision and foresight. His great linguistic ability enabled him to write extensively in Sanskrit and Tamil. Scholastic philosophy and European methods of argumentation are to be found for the first time in his books on Catholic instruction and the nature of the soul. He has about seventeen treatises to his credit and one dictionary. Robert de Nobili has been termed the 'Father of Tamil prose' because it is he who for the first time treated at length in prose the subjects the like of which up to his time had been treated only in poetry. Further, he wrote on all topics connected with Christian faith and morals.

Since the missionaries wrote for prospective converts, they employed a colloquial style and also employed the dialogue or conversation method. Missionary prose led to the write-as-you-speak movement.

Henriques wrote European words in Tamil characters avoiding Grantha. For God, he took a word from *Tiruvachakam*. Since that word was confused with the term denoting eccleciastical heads of Hindu mutts, Nobili substituted it by a word from *Divya prabandham*.

Literary forms, like Rhetoric, were introduced by the missionaries in their works.

The missionaries wrote in addition to literary works, books on medicine, astronomy, logic, etc. Zigenbalag, Robert de Nobili, Beschi, Caldwell, McKenzie, H.M.Wil-

son and John Murdoch came into contact with spoken Tamil in the course of which they collected information on social life and on populr Hinduism. By recording stories and incidents and compiling proverbs and folk-songs, they set the pace for development of new field of writing and made the first tentative attempts in the realm of Tamil prose-writing, in the spoken style.

In the late 19th century, Ashtavadhanam Viraswamy Chettiar, Vedanayakam Pillai and others who represented the combined culture of the East and the West wrote prose works on different subjects and tried new literary forms introduced by the Europeans. At the turn of the twentieth century, the tradition was carried on by Madhaviah, Chelvakesavaraya Mudaliar and C.R.Namasivaya Mudaliar, under continued European impact. Thanks to them, prose saw its full flowering in the 20th century.

Dravidian consciouness and the antagonism to Sanskrit had existed long before the advent of the first Europeans.

Rev. Fr. Heras, who came to India from Spain in 1922 to be Professor of Indian History at St. Xavier's College, Bombay until his death in 1955, tried to associate Tamil with Mohen jo daro civilisation.

Researches by Finnish scholars have established the Indus Valley script as Proto-Tamil.

In the days of Beschi, the need to preserve Tamil words was felt. He criticised excessive Sanskritisation in children's theological literature.

In the field of poetry, Bharati is the greatest Tamil poet of the 20th century. His main source of inspiratioin was a British woman Margaret E. Noble, who later became 'Sister Nivedita' of the Ramakrishna Order. The patriotic fervour in Bharati and the songs on emancipation of women are in no small measure due to her inspiration. He has dedicated two volumes of his poetical works to her.

His 'Kuyil pattu' (Songs of the cuckoo) has echoes of Keats and Shakespeare. References to Shakespeare's dramatic genius are found in Bharati's prose. Bharati's description of 'Chittuk kuruvi' seems to be the result of an idea that occurred to him on reading Ruskin's vivid description of the snake. Possibly John Bunyan influenced Bharati's 'Gnana ratham' (The celestial chariot). Some songs of Bharati and those of Keats, Shelley, Byron and Tennyson strike the same note.

Bharati was deeply influenced by Shelley, Wordsworth and Keats. Bharati was a great admirer of Walt Whitman, his contemporary, the author of the *Leaves of Grass*. Coming under his spell he experimented with free verse.

Desikavinayakan Pillai has assimilated into some of his moving poems the thoughts and images of Blake, Emerson, Tennyson, Fitzgerald and Swinburne. His imagery reminds us of the lyrical ballads of Wordsworth and the popular tunes of Burns. Some of his poems are based on Goodrich and Grey.

The West thus kindled in the Indian horizon lights that had not existed before. New forms of literary productions appeared like the lyric, the tragedy, the comic-opera and one-act play.

Lyric songs as understood in the West (where the poet shares his experiences with his readers) have been sung by M.P. Somasundaram. In his *Ilavenel*, he has referred in the introduction to the influence that the western lyric poets have had on him, in form as well as content.

Folk-songs were not taken of seriously by Tamil scholars. The Europeans began the habit of collecting them and appreciating their literary merit and fund of information. Thanks to Charles E.Grover, Percy Mcqeen and others, today, folk-songs have earned their recognition and acceptance as literature. They are being preserved and their vocal renderings recorded.

Tamil fiction has been influenced directly by European novels and indirectly by their translations.

European influence on Kalki R. Krishnamurti is profound. His *Sivakamiyin sabatham* has been likened to the *Pilgrim's Progress*. In view of the stories of Kanchi and Vatapi cities woven round it, it has also been compared with *A Tale of Two Cities*.

There is good deal of Leninist influence on contemporary Tamil fiction. This has been dealt with by Akilon, in his *Kathaikkali*.

Alexander Dumas wrote many novels and inspired hundreds of writers both in and outside France. The popularity of Vaduvur Duraisamy Iyengar's novels is due, not a little, to his successful adaptation of Dumas' ideas and their presentation in South Indian setting. *The Count of Monte Christo* was translated into Tamil by A.M. Ali and also by Arni Kuppusamy Mudaliar. The former is a citizen of Karaikal and lived and studied in France and also in French Indo-China for a considerable number of years.

Regar Martin du Gard's works are among some of the other important French novels translated into Tamil.

K.N. Subramanyam's *Irandu pengal* is an adaptation of Balzac's *Le Pere Goriot;* another of his novels, *Madhavi* is an adaptation of the French novel *Salammbo* by Flaubert.

Echoes of French novels are found in K.N. Subramanyam's masterpiece *Poitevu*. His use of subtle symbolism is characteristically the same as the ones used in Romain Rolland's fictional biography *Jean Christophe*.

The first novels in Tamil resulted from Tamil reactions to western ideas and in literary forms some of them were modelled on Victorian writers of English and on Cervantes. In detective novels, Sherlock Holmes was emulated.

Pudumaippithan's stories bear the influence of Mauppasant, in a great measure and Kipling, Tolstoy and Gorki. Based on Kipling stories, P.N. Appusamy has

introduced science fiction to Tamil. Rajagopalan (Ku Pa Ra) too is highly infinenced by European literature in his writings.

Essays were first published in the periodical journals of the missionaries. These were on religion and philosophy. Secular essays came much later.

Chengalvaraya Mudaliar and C.R.N. Namasivaya Mudaliar were the early essayists among the Tamils. They were influenced by Addison's *Essays*, Gibbon's *The Rise and the Decline of the Roman Empire* and Ruskin's *The Seven Lamps of Architecture*. Later essayists were shaped by the thoughts of H.G. Wells and Bertrand Russell.

Manonmaneeyam Sundaram Pillai's European background is also established by the botanical information he gives (as furnished in Grant Allen's books on plants) and by the introduction of theories of Physics. In his introduction to this book, Professor K.N. Sivaraja Pillai has dealt with the foreign elements in his works.

Travelogues on places in Tamil Nadu, too, have an European impact. S. Sivapathasundaram's *Manikka Vasakar adichuvattil* is based on an English work on the travels of Jesus Christ, entitled *In the Footsteps of the Master*.

The first prose biography in Tamil is *Flos Sanctorum* or *Adiyar valalaru* which has biographical sketches of Christian saints. It was published in 1586 by the Portugese scholar Fr. Henriques. But it is on the lines of 'sthala puranas'. It can be called a Christian 'Peria purana' in prose and not exactly a biographical work in the modern sense.

The earliest children's magazines were *Bala deepikai* (1820, Bagercoil Missionary Society), *Siru Pillai-in-nesattolan* (1849, Palamocottah Mission) and *Palier-nesan* (1859, Jaffna Mission). Several decades after these, the Tamils themselves have come up with independent magazines of their own for children based largely on similar publications in the West.

The first Tamil journals were published by European officers and European missionaries. Some of them used English headlines and titles for news and articles in Tamil. The journalists wrote on a wide variety of subjects, on things unattempted yet in Tamil prose or rhyme. Journalism has brought into Tamil an estimated 5,000 words of European origin to denote commercial, political, administrative and technical words.

The writers who are affected by their English education and western contacts are keen on communicating their ideas and to this end, they go to the extent of ignoring tradition and rules of Tamil grammar, and mutilating proper names. Further they import into Tamil several usages and idioms which are unnecessary and unsuited to Tamil genius.

So.

INFLUENCE: FOREIGN LITERATURE (Telugu). Although Telugu is regarded as a Dravidian language, with the advent of the Muslim conquerers, Arabic and Persian found their way into the Telugu language, as evidenced in the use of certain expressions in such prabandhas as *Radha Madhavam and Kalapurnodayam*, composed in the 16th century.

Thanks to the Nizam's dominion over the east coast, which is still called Circar districts, Urdu words derived from Arabic and Persian have become an integral part of the language, and the 'revenue' language, expecially abounds in them despite the later British influence.

In the early centuries after Christ, Andhra traders had commercial connections with the far eastern countries, and they imported into their mother tongue some of those quaint expressions, of which the origin is uncertain.

In the modern era, as is well known, the European traders began exercising their influence on the languages of the land, wherever their quest for wealth and power took them.

The first of these are the Portuguese (the word is corrupted into Telugu as 'Budata keechu' which might mean a little bird).They had business dealings with the Vijayanagaram principality in the north-east of Andhra Pradesh. Consequently, Telugu adopted some words from Portuguese, e.g. 'Fadari' (a current coin for a Christian priest of every rank in Telugu today) from 'Padra'; 'Almaaru' from 'Almario'; 'Gamela' from 'Camera'; 'Chevi' (Key) from 'Chave'; 'Baatu' (duck) from 'Bato'; 'Meystri', from 'Maistre'; 'Pogaaku' from 'Tobacco'.

Next came the Dutch, who during the second half of the 17th century, traded with the Godavari and Krishna districts in Andhra. 'Valanda' is the Telugu corruption of 'Holland'. *Hamsa vimshati* by Ayyalaraju Ramabhadrudu (17th century) mentions Valanda.

After that it was the turn of the French. They tried to colonise while trading. In January 1757, they waged a war with the Vijayanagaram principality. That war is repeatedly written about as 'Bobbili yuddhamu' today. A contemporary, however, depicted that battle under the title *Rangaraya charitra*. The work contains several military and allied words from French in their vernacularised form: 'Soldadulu' for Soldats (soldiers); 'Kumpini' for Compagnie (Company); 'Kapitanu' for 'Capitaine' (Captain); 'Kumandan' for 'Commandant'; 'Sarhantu' for 'Sergent' (sergeant); 'Koneselsu' for 'Consul'. The English influence later changed these forms a little, but not much.

And of course, the ruling British have so ruled even the minds of men that, even after several years of Independence, it is still the fashion to use the English word even when there is a vernacular equivalent available. One can understand the inevitable use of technical words like bank, road, rail, post, etc. Nonetheless, what offends the purist ear is the penchant of the 'half-educated' people for mingling English in their native language conversation.

From the literary standpoint, the first influence of English is seen in the book *Padmanabha yuddhamu* (1794) by Chatrati Lakshminarasimha Kavi. Even earlier, there

was the influence of the Christian missionaries, whose translation of the *Bible* (1720) introduced a sort of anglicised Telugu, which directly imported the English idiom into Telugu.

By the middle of the 19th century, English was irretrievably mixed in Telugu, so that the famous C.P. Brown (who did so much to popularise Telugu in India and abroad) had to publish what he called *A Dictionary of the Mixed Dialects and Foreign Words in Telugu* (1854). In the same year, came the *Educational Dispatch* from England (written by Sir Charles Woods), with the indirect offspring of Macaulay's reputed dictum: "We must at present do our best to form a class of persons, Indians in blood and colour, but English in taste, in opinion, in words and in intellect."

Even a journal started to promote Telugu culture, *Purushartha pradayini* (1872), appeared with a policy declared in English (today almost all Telugu publications have simulataneous English translation or transliteration of the cover page): "Chiefly intended to be a concise Telugu record of Science, Art, Antiquity, Agri-Horti-Flori-Culture, Folklore, Medicine, Law..... "

Besides Law, Education and Medicine, modern Telugu literature revels in mixing its language with English mini kavita, for instance.

R.M.C.

INFLUENCE: FOREIGN LITERATURE (Urdu). The abortive freedom struggle of 1857, known as the Mutiny, brought about a great historical revolution in the political, social and cultural life of the people of India. This event put an end to the old traditional way of thinking, and marked the beginning of a new era of modernisation. Thenceforth the British became absolute rulers and they, after having consolidated their political power, introduced English as a medium of expression at the official and educationa levels. In fact, the East India Company (1600) had enforced western system of education in different parts of the country. The Christian missionaries made initial efforts in diffusing English education in different parts of India. In 1793, William Carey opened an English medium school in Calcutta. In 1824 and 1830, two colleges were established and literature and sciences were taught there in English. In 1861, universities were established in Calcutta, Bombay and Madras.

From 1757 to 1857, under the impact of western education, the social, cultural and educational attitudes of the people experienced gradual but steady change. The pace of change and progress was accelerated from 1857 onwards. Towards the end of the 19th century, the British rulers paid attention towards social reforms in general. They wanted that the Indian people should shed ignorance, backwardness and superstition, and adopt instead western rational ideas and ideals. Their real motive was to run the administration effectively and smoothly, but it helped the Indians in the long run in that they got mentally enlightened. The elite in particular, after having received western education, felt that western education was a blessing; it upheld, they believed, the values of intellectual freedom, broad-mindedness and self-consciousness. The great intellectuals like Raja Rammohun Roy and Syed Ahmad Khan enthusiastically supported western education and rationalism, and paved the way for its growth and expansion. They believed that it opened new vistas of development for the people. Hali, Azad, Shibli and Nazir Ahmed made new beginnings in Urdu poetry and prose. The educated class in course of time realised the importance of patriotism, nationalism and independence. Their realisation was further hightened when they read the books of Rousseau, Voltaire, Carlyle, Burke and Mill. Consequently, poets like Durga Sahaya Suroor, Chakbast, Iqbal and Josh Malihabadi gave vent to patriotic fervour in their revolutionary poems.

A little before the advent of the 20th century, India began utilizing modern scientific knowledge whose fountain-head was in the West. European civilization as a whole influenced the Indian mind profoundly; consequently traditional ways of thinking were discarded, and new ideas were freely entertained. Rapid growth of means of communication and transport rendered distances meaningless, and the world became one.

Urdu literature, under the impact of western literary personalities and movements received a new impetus, and, both in prose and poetry, new thoughts, themes, forms and expressions were borrowed from western literature. Many books were translated from English into Urdu. Urdu prose writers like Hali and Syed Ahmad discarded verbosity and ornamentation in prose; instead they wrote logical, simple and exact prose. In the present century, new forms in prose, such as, the novel, the short story and essay writing were introduced and were made popular. Several novels, short stories and essays were translated into Urdu. Urdu fiction writers imbibed new techniques of fiction writing in respect of characterisation, plot, setting and climax, and the writer's viewpoints were adopted in writing fiction as constituent elements of fiction. Some novelists like Qurratulain Hyder made use of the technique of the stream of consciousness practised by Henry James and James Joyce. Urdu drama was technically patterned on the model of English drama, the element of dramatic conflict was highlighted and attention was paid to the art of characterisation and depiction of social and psychological problems. Tolstoy, Chekhov, Maupassant, O' Henry, Hemingway and others were the models for Urdu writers like Premchand, Manto, Ismat, Bedi and Krishan Chander.

Urdu criticism, too, under the impact of European concepts of criticism, came to the forefront and, for the

first time, systematic and evaluative criticism was written in Urdu. Criticism no longer rested on the mere wayward literary interest or occasional mental occupation of certain individuals, as was the old tradition laid down by memoir-writing, but developed as a distinct and scholarly discipline. Subsequently, new critical theories, such as Marxist, Psychological, Impressionistic, Linguistic and Formalist criticism were introduced in the evaluation of Urdu literature. After Ehtisham Husain, Al-e-Ahmed Suroor, Kalimudin Ahmad, new critics like Wazir Agha Gopi Chand Narang and Shamsur Rahman Faruqi enriched Urdu criticism theoretically and practically.

Apart from prose, Urdu poetry has also been deeply influenced by western poetry. Early influences of English poetry could be traced in the poetry of Hali who acquainted himself with English poetry through some translations. Then the poets like Suroor, Salim, Shauq, Sharar, Nadir and Kaifi who followed Hali, made experimentation in thought and style and by and by Urdu poetry especially Urdu 'nazm' developed as a new form of poetry mainly under the impact of English poetry.

A large number of poems from different European languages, such as English, Russian, German and French were translated into Urdu. Taseer wrote in the introduction to 'Rang-Bast' that "several influences of English literature became perceptible in our literature. Translations of famous English poems, rhyme-scheme of English poems, and experiences of western type were popularised. Blank verse, the sonnet and the free verse, etc. became common terms in Urdu poetry." Hali wrote that blank verse was more in vogue than the rhymed poem. After Hali, Sharar and Ismail Meeruti practised blank verse. Laterly, Tassaduq Husain Khalid, Rashid and Meeraji played an important role in developing blank verse. Free verse was also developed as a new poetic expression especially by Rashid, Meeraji, Taseer, Mukhtar Siddiqi, Majeed Amjad and Akhtarul-Iman. The sonnet was also tried as a new form by Azmatullah Akhtar Joonagadhi and Akhtar Sheerani. Modern poetry was deeply influenced by Symbolist and Imagist movements as well. Iqbal, Zamin Kuntoori, Aziz Luckhnavi, Zafar Ali Khan, Gh. Mohd Toor, Shakir Meeruti, Mahroom, Talib Banarasi and others translated the poems of Shakespeare, Milton, Gray, Longfellow, Emerson, Burns, Cowper, Goldsmith, Wordsworth, Shelley, Keats, Tennyson, Browning and others.

These translations helped develop the concepts of modern poetry in Urdu in that new experiences and modes of expression were popularised. The poets succeeded in loosening the grip of the traditional form of poetry, i.e., the ghazal. They realised the need of organic form in poems and new psychological themes relating to modern man were expressed symbolically. European literary concepts like Romanticism, Marxism, Freudianism, Surrealism and Existentialism were also introduced.

In short, western influences have left an indelible mark on Urdu literature and undoubtedly Urdu literature has developed to such an extent that it can now easily compete with other major literatures.

Ha.K.

INFLUENCE : OTHER INDIAN LITERATURES (Assamese). The influence that the literature of one language casts upon that of another is mainly in the matter of form and outlook, the former in some cases being inclusive of style as well. When the two languages are marked by socio-cultural differences, this influence, wherever it exists, can be easily located, otherwise it is generally difficult to recognise it. Also, when the two languages flourish in geographical proximity, it is but natural that one makes its impact felt upon the other more perceptibly. In India, common cultural and religious heritage of the great majority of the people notwithstanding, the wide regional diversities make it only natural that the trends and techniques and innovations in one modern Indian literature will influence those of the others.

It can be easily seen that almost all the modern Indian literatures have come under the influence of foreign literatures. It all started with the spread of the English language over different parts of the country subsequent to their political subjugation by the British. But the region which, for various measures, imbibed western ideas earlier had the advantage of spreading them all over the country. So it is possible that some of the modernistic outlook and new forms and techniques of some modern Indian literatures were derived from some of the other modern Indian literatures. It is, however, difficult to maintain that any new technique or form in Assamese literature today, for example, was exclusively derived from any particular influence of some other Indian literature and not of the West. The only difference to bear in mind is that it is easier to adapt things from some other literature of our own country with a common cultural heritage, than from a foreign one. It should be noted that we do not find in any of the modern Indian literatures anything either in form or outlook that can be called fundamentally different from one another. The trends and practices in various Indian literatures today being common, it is difficult to ascertain precisely any specific sphere of influence of one of them upon another.

To say so, however, is not to ignore the influence of a master. In modern India, we count only one writer whose influence has spread over all the modern Indian literatures. He is Rabindranath. Because of his greatness as a writer, his wide popularity at home and abroad and his international recognition, many writers in different modern Indian languages were drawn to him. The works of many writers in those languages bear the unmistakable mark of what can be easily called Rabindranath's influence. It is possible to discover a decisive influence of

Rabindranath upon this or that writer. In many such cases, it will be nearer to truth to say that there has been only conscious aping of him. But literary influence is a thing of much deeper significance; it is much more than mere gloss; it is almost a shaping spirit. Only an original thinking writer, or one presenting a unique intellectual synthesis of ideas current in his day, can cast his lasting spell upon others. The common cultural and religious heritages have rendered the question of influence rather secondary in significance.

As regards modern Assamese literature, its proximity to Bengali literature, with its rich and colourful output, can lead one to believe that the influence of the latter upon the former is irresistible. But it is not easy to locate exact areas of influence, though Rabindranath's influence upon such mystic poets of Assam like Dharmeswari Devi Baruani (1892-1960), Ratnakanta Barkakati (1897-1963) and Nalinibala Devi (1898-1978), is perceptible, mainly because Rabindranath brought the essence of ancient Indian culture and philosophy out of the closet and made it more easily perspicuous. Similarly Rajanikanta Bardoloi (1867-1939), the first to write historical fiction in Assamese, did so under the influence of Bankimchandra Chatterjee (1838-1894), the Bengali writer of historical novels, and Chandradhar Barua (1874-1961), the author of the Assamese epic *Meghnad badh* (1904) was influenced by Michael Madhusudan Dutt (1824-1873), the Bengali author of an epic of the same title. And though, Sir Walter Scott and Milton were not unknown to the Assamese writers, the influence could be due to the similarity of the two languages. Similarly, the influence of some modern Bengali poets like Jibanananda Das (1899-1954), Sudhindranath Datta (1901-1960) and Buddhadev Bose (1908-1974) upon modern Assamese poetry is substantial. But, the Assamese poets of the thirties and forties of the present century were no strangers to the poetry of the West. Here too, whatever influence is there, it is all due to the close similarity between the two languages.

As regards Hindi, the study of the language and its literature in Assam has been considerable even before Independence; after Independence, for obvious reasons, many more people have been drawn to it. But so far as the Assamese man of letters is concerned, there is little perceptible influence of modern Hindi literature upon him. So is the case with regard to any other modern Indian literature so far as the influence on Assamese literature is concerned.

P.K.

INFLUENCE : OTHER INDIAN LITERATURES (Bengali). Considering the richness, variety and vitality of the Bengali language and literature, the number of translations/adaptations from other modern Indian languages into it cannot be said to be very great. Rather it is meagre even on a generous computation. So far as translation from other Indian languages is concerned, Bengali is not as active or mobile as Hindi, Gujarati, Marathi or Malayalam. Compared with the output of these languages in this field, the output in Bengali is definitely small.

Saint-poets like Jnanadev, Tukaram, Nanakdev, Kabir, Dadu, Tulsidas, Surdas, Mirabai and others of their kind have definitely exerted an influence on the Bengali mind through translation of their sayings and writings. Among them that of Tulsidas is the most abiding; next come Nanak, Kabir, Dadu and Mirabai. Tulsidas's *Ramcharitmanas*, apart from serving as a model to one or two Bengali poets of the middle period in the writing of verse-biography of Ramachandra, is adored greatly in translation and even in the original in the Bengali homes because of the highly meaningful utterances pithily and simply couched in his many couplets and quadruplets. Among the translations, the one published by Basumati Sahitya Mandir and a small volume by Ramprasad Sen (not to be confused with the famous Bengali poet of the same name) deserve particular mention.

Guru Nanak's very popular *Japji*, a string of devotional songs in the Gurumukhi-Hindi language, exerted an influence on Devendranath Tagore and through him, on his son Rabindranath. Rabindranath translated some of the more familiar songs of *Japji* into Bengali. Girishchandra Sen's translation of *Jnaneshwari* by the Marathi poet Jnanadeva and Satyendranath Tagore's translation of several 'abhangs' (aphoristic verses in a set metrical pattern) from Tukaram, another Marathi saint-poet, in his *Naba ratnamala*, an anthology of devotional and other types of poems, are other examples. While Mirabai's bhajans are widely sung in Bengal, the works of Shankardeva and Madhavdeva, two outstanding Assamese saint-poets of the medieval period, exerted an influence on the devout Bengali Vaishnavas.

But the most potent influence after Tulsidas seems to be that of Kabir who left not a little impact upon Rabindranath Tagore in the composition of some of his best songs of *Gitanjali* and *Gitali* and in the building-up of his general outlook on life, as reflected in his *Religion of Man* (Hibbert lectures delivered at Oxford in 1930) and other essays. In this case the instrumental agent had been Kshitimohan Senshastri through whom Tagore imbibed the spirit of Kabir, Dadu, Rajjab and other humanistic saint-poets of northern and western India. Kshitimohan's translation of Kabir in several volumes in 1910 and of Dadu with appropriate commentaries and a preface in 1935 made for Tagore's initiation in to 'mystic' poetry, and his mode of living.

But as all these poets lived in the medieval period, it is doubtful whether they can come up for discussion in an evaluation of writers belonging to the modern Indian languages, in the strict sense of the term. Still they are

noticed here, assuming for granted a continuity of ideas and emotions from the medieval to the modern period in a more or less unbroken flow.

Coming to the area of modern Indian literatures, strictly speaking, it appears that of all the non-Bengali writers, Premchand's influence on the Bengali mind was the greatest. This was abundantly clear from the high degree of enthusiasm and interest shown by West Bengal in this outstanding realist writer of modern Urdu and Hindi literature, during his recently concluded birth centenary celebrations. Premchand was a nationalist turned a progressive of the leftist hue; but nationalist or leftist, there was no mistaking his pronounced humanism, anti-communalism and a staunch belief in women's emancipation through his entire literary career spread over more than three and a half decades (1900-1936). His novel, *Godan*, written in the late twenties, was translated in Bengali by Priyaranjan Sen and found a wide acceptance in Bengal immediately upon its publication. But his short stories seem to have a greater grip on the imagination of the Bengali mind because of their stark realism and a deep sympathy with the oppressed and depressed of the society. His well-known short story 'Kafan' was dramatised as 'Dansagar' by Theatre Commune and presented very successfully on the stage for quite a long time. Also Satyajit Ray, the internationally famed director of West Bengal, filmed two of Premchand's short stories, namely 'Shatranj ke khilari' and 'Sadgati'.

In literary assessment Premchand is likened to Saratchandra of Bengal and justifiably enough. But the former's realism is of a more down-to-earth variety.

As for the influence of other Indian literatures on Bengali poetry, the trend is towards the other way round. It may even be said that what is called 'chhayavad' movement in Hindi poetry initiated by poets like Maithilisharan Gupta, Mahadevi Verma and others is largely modelled upon Tagorean mysticism and partly a product of western influences.

N.C.

INFLUENCE : OTHER INDIAN LITERATURES (Dogri). Dogri is hemmed by Kashmiri in the north, Punjabi and Pothwari in the south and west respectively; a bunch of western Pahari dialects in the region are Bhadrawahi, Gujari, Gaddi, etc. While there are difficulties in tracing influence of these languages and dialects in the written Dogri literature the bulk of which is barely forty years old, their influence on Dogri folk literature is clearly marked. But words coming into Dogri from other regional languages have undergone syncopation and become Dogrised and they not only change form but sometimes their original meaning also. The written literature in Dogri has not been able to influence and be influenced by the common, particularly rural populace and, therefore, whatever influences of regional languages that have shaped the folk expression, have not been reflected in the written literatre. Influences noticeable in folk literature, are briefly mentioned below:

'Bhakh' is a well-known form of Dogri lyric. This is greatly influenced by folk-songs popular in Kangri, Chameali, Guddi and Madeali through people coming from the areas where these dialects are spoken, and working in Duggar. Some folk-songs, particularly those sung at the time of sowing maize and pounding rice, are influenced by Kashmiri. Similarly Gujari and Pothwari spoken around Rajouri has influenced Dogri folk-songs. Folk ballads of Dogri called 'karakas' and 'bars', have been influenced by Punjabi. Several Dogri bhajans, especially 'bhetas' connected with Vaishno Devi show Punjabi influence. This is traceable to a large number of Punjabi pilgrims visiting the shrine of Vaishno Devi in Jammu every year. Punjabi influence is also seen in several obscene folk-songs sung by women at the time of 'Jagarna' in the house of the bridegroom when all the men are away with the marriage party and the women dance to the accompaniment of such songs, laden with sex-oriented expressions and gestures. Punjabi influence is also seen in songs sung at 'bhangra' danced to the tune of 'saddas' and snatches of songs accompanying 'gidda' dance.

D.D.N.

INFLUENCE: OTHER INDIAN LITERATURES. (Gujarati). In mediaeval period, Gujarati literature came under the influence of the Pushti sect of Vallabhacharya. Consequently, legends and myths connected with Lord Krishna became a prominent theme and the language of Braj became almost sacred. Thus some of the mediaeval poets of Gujarat like Dayaram, Brahmanandad Premanand, (junior) and others composed devotional songs in Braj bhasha, and the impact of 'Astachhap' poets of the Hindi speaking region is also seen on some of the poets, in the subject-matter, as well as mode of expression. In the 19th century Swami Sahajanandji who came from Uttar Pradesh and founded a sect in Gujarat, gave religious discourses. The language of these discourses, though Gujarati, was greatly influenced by Hindi. Several of his pupils were from Hindi speaking region and the devotional songs composed by them in Gujarati, were greatly influenced by their mother tongue, Hindi.

In the 19th century Dayaram, Dalpatram and Ranchhodji Diwan composed lyrics and long narrative poems in Hindi. In the late 19th century, Bhimrao Bholanath wrote *Prithviraj raso* on the model of *Prathviraj raso* of the Hindi poet Chandbardai. In the earlier stage-dramas the prose dialogue was in Gujarati but songs were in Hindi.

In post-Independence period, Hindi, as the official language, is taught in the schools and universities of Gujarat. As Hindi gained in popularity, Gujarati writers drew inspiration from the works of famous Hindi writers

like Premchand, Sumitranandan Plant, Mahadevi Verma, Subhadrakumari Chauhan, Agyeya, Mohan Rakesh and others.

Gujarat was a part of the Bombay State upto 1960. Millions of Gujaratis were therefore well-versed in Marathi. Besides, the Marathas ruled over Gujarat for a long period. For these reaons, Marathi literature has an impact on Gujarati literature. The first Gujarati book for children *Balakno anand* by Ichharam Desai was a translation of a Marathi book.

The Brahmo Samaj which was established by Raja Rammohun Roy in Bengal had its impact on western india and in Bombay Prarthana Samaj was founded. Members would gather together on Sundays, and recite prayers. Later, a Prarthana Samaj was founded in Ahmedabad also. For the purpose of prayer, Bholanath Divetia composed songs keeping in view the Marathi songs sung in Bombay. His son Narsingrao Divetia also wrote similar songs. The metres used in such songs were Marathi metres like 'ovi', 'dindi', and 'abhang'. He also wrote an elegy 'Smaru swihita' in Marathi metres, quoting a couplet of Tukaram in th beginning. The musical plays of Marathi also prompted Gujarati playwrights to write musical plays.

In post-Independence period, many of the Gujarati plays were either translations or adaptations from Marathi plays.

Almost all the novels of Khandekar have been translated into Gujarati. Other popular writers whose works have been translated are P.K. Atre, Madhkholkar, Gokhale, Mama Varerker, Ranjit Desai, and Phadke.

The influence of Bengali literature on Gujarati began as early as in the 19th century, when Narayan Hemchandra translated some of the works of leading Bengali writers like Romeshchandra Dutt, Bankimchandra and others. But the real impact of Bengali literature on Gujarati started after Mahatma Gandhi's short stay in Santiniketan. Kaka Kalelkar had already been there as a teacher. It was Kaka and Gandhiji together who brought into Gujarati some of the best writings of Tagore. Gandhiji's secretary Mahadev Desai, was also well versed in Bengali, and he first translated Saratchandra's works in Gujarati, as also some of the well-known poems of Tagore. When Gandhiji founded Gujarat Vidyapith he sent some of the students of Vidyapith to Santiniketan and a band of Gujarati writers emerged who brought to bear on Gujarati the best of Bengali literature. They were Nagindas Parekh, Raman Soni, Prahlad Parekh, Pulakin Trivedi, Kusandas Manek, Bachubhai Shukla, etc.

Of late, Sahitya Akademi has undertaken the valuable work of interlingual translation and National Book Trust is engaged in a similar activity in their Adan Pradan scheme. In Gujarati several anthologies of Assamese, Bengali and Hindi poetry have been published. All these activities have increased the possibility of mutual influence among the different literatures of India.

C.M.

INFLUENCE: OTHER INDIAN LITERATURES (Hindi). From the very beginning, the Indian thought in its developed form came into Hindi literature via other Indian languages. Hindi literature has never been self-limited in its approach. Ancient Indian epics, the *Ramayana* and the *Mahabharata*, have been the sources of inspiration to the whole of later Indian literature ever since their creation and have formed the base of rich literature in Bengali, Marathi, Gujarati, Tamil, Kannada, Malayalam, Kashmiri, etc. Indian literature enters Hindi bhakti sahitya with this splendour. The importance of Rama and Krishna does not lie merely in their annihilation of the enemies, but in the fact that they created a culture of love and affection by making their enemies their devotees. Two currents of the 'Brahma vidya' surged from South—one was the current of bhakti and the other of Advaita—and entered northern India. A vast movement of bhakti spread all over the country. The bhakti-rasa collected by Alwar Bhaktas of the South in *Natiyar divya prabandham* flowed into 'Krishna bhakti dhara' and 'nirguna bhakti dhara' of Hindi.

Thus the tradition of devotion, worship and prayer and the philosophical preceptors of southern India, whether it was Ramanujacharya or Vallabhacharya, Madhavacharya or Nimbarkacharya, Shankaracharya or Ramananda influenced the medieval Hindi literature.

The books of literature, art, philosophy, religion, bhashya, poetics, etc., written hundreds of years ago in India have influenced Hindi literature right from the beginning, i.e. Adikal. Buddhism was in predominance in Bihar, Bengal, Assam and Nepal in the seventh century. Hinayana and Mahayana sects of Buddhism made vast and ineffaceable influence on the literature of Adikal and Madhyakal. In spite of being the religion of saints when Buddhism took the shape of the religion of the society and the religion of the common people, neither Vidyapati nor Jagnik (the author of *Paramal raso*) could save himself from its influence.

The influence of Shakti worshippers of Bengal was only on those sectors of bhakti sahitya which were influenced by the bhakti of Radha. Among them Haridas Sampradaya pioneered by Haridas and Radhavallabha Sampradaya pioneered by Hitaharivamsha were especially influenced.

In the later nineteenth and twentieth centuries the awareness of renaissance gave rise to new ideas, new thoughts, new genres of literature, both poetry and prose, and new trends in all modern Indian langauges. Revolt against British imperialism and colonialism emerged all over the country. Social reformers and political leaders from all parts of the country started the efforts for the

freedom of India. With this cultural awakening or renaissance the creation of the literatures in Indian languages started with new enthusiasm. The renaissance literature of Bengal, especially the works of Iswarchandra Vidyasagar, Bankimchandra, Saratchandra and Rabindranath gave inspiration to Bharatendu and other writers of that age. Thus the literature of Hindi was vigorously influenced by the works of Keshavasut of Marathi, Iqbal and Hali of Urdu, Subramanya Bharati of Tamil. Tilak's paper *Kesari* and Bengali papers *Bangadut* and *Bande mataram* influenced Hindi journalism.

A new era of the transaltions of the classics of Indian languages into Hindi was started in the Bharatendu era. Bharatendu himself translated the Bengali play *Vidyasundar* in 1868. Ramakrishna Verma translated a number of Bengali plays; to name a few of them, *Viranari*, *Padmavati*, and *Krishnakumari*. In the same way a boom of translations of Gujarati and Marathi plays into Hindi started. Bengali and Marathi drama and theatre gave a new vision to Hindi drama. Bharatendu's original plays have been influenced by Bengali and Marathi theatres.

Bengali novels drew the attention of Hindi writers. Bharatendu, Pratapnarayana Mishra, Radhacharan Goswami, Gadadhar Singh, etc. translated Bengali novels into Hindi. Gadadhar Singh translated *Bangavijeta* and *Durgeshnandini*. This tradition of translations continued for a long time. Even in original Hindi novel-writing the model of the Bengali novel was followed. Radhakrishna Das's *Nissahaya Hindu* and Balkrishna Bhatt's *Nutan brahmachari* may be quoted as examples. The influence of Bengali benefited Hindi authors in regard to social and historical novel-writing as well.

It was not only that the Devanagari movement was started in Calcutta but new journalism of Hindi also started there. *Udanta martanda* and *Bharata mitra* were published from Calcutta. Not only Hindi journalism but also Hindi essay and criticism were influenced by Marathi news paper *Kesari* through the writings of Vishnu Shastri Chiplunkar, G.G. Agarkar and Balgangadhar Tilak. The line of Hindi journalism laid down by Bharatendu's *Kashava sudha*, Balkrishna Bhatt's *Hindi pradip* and Premghan's *Anand kadambini* was deeply influenced by Iswarchandra Vidyasagar and Bankimchandra of Bengal, Narmad and Navalram of Gujarat, Vireshalingam of Andhra, Lakshminath Bezbarua of Assam, Fakirmohan and Radhanath of Orissa and Altaf Hussain Hali of Urdu. Hindi essay, criticism and book review have western influence, yet the contribution of journals like Assamese *Jonaki*, Oriya *Utkaladipika*, Bengali *Bande mataram*, Gujarati *Sudarshan*, Malayalam *Vidyavinodini*, Tamil *Gyana bhanu*, Telugu *Chintamani* cannot be ignored.

The awareness of modern renaissance paved the way for the 'rashtriya-sanskritika' (national-cultural) poetry. This type of poetic tradition started with Bharatendu, Maithilisharan Gupta, Makhanlal Chaturvedi, Navin, Dinakar and Chhayavadi and such other poets. The national cultural poetry was influenced by Maulana Hali, Shidali, Iqbal, Tagore, Keshavasut, Subrahmanya Bharati, Vallattol, Fakirmohan, Bhai Vir Singh, Umashankar Joshi, etc. The influence of Hali's 'Musaddas' and 'Musaddaese Kaifi' on Maithilisharan Gupta's *Bharat bharati* is well-known.

Along with Sanskrit and English, Bengali and Marathi have also influenced modern Hindi criticism. Rabindranath Tagore's contemplation about poetics has compelled Hindi poets to think in new ways. The influence of Mohitlal Majumdar and Pramatha Chaudhuri of Bengali, Narasingh Chintamani Kelkar of Marathi, Anand Shankar Dhruva and Ramanarayan Pathak of Gujarati, A.R. Rajaraja Varma of Malayalam, K.P. Lakshmikantam of Telugu may be discerned in Mahavirprasad, Acharya Ramachandra Shukla, Hazariprasad Dwivedi, Nagendra, etc. The preface of *Pallava* and *Dipashikha* manifest this influence on Pant and Mahadevi also. While reviewing Jagannathprasad Bhanu's book *Kavya prabhakar*, Gupta corroborated the view of Vishnu Shastri Chiplunkar of Marathi, "Thus if Vishnu Shastri Chiplunkar has attributed dominance to genius, it is right." (*Saraswati*, 1912). Marathi critics' evaluations and discussions of rasa siddhanta, dhvani siddhanta and saundarya shastra have made an impact on Hindi poetics. Marathi scholars did profound studies of Sanskrit poetics. V.V. Patwardhan analysed it an *Kavya ani kavyodaya*, Shridhar Vyankatesh in *Maharashtriyanche kavya parikshan* (1928), R.S. Jog in *Abhinava kavya prakash* (1930), Dattatreya Keshava Kelkar in *Kavyalochana* (1931) Y.R. Agashe in *Saraswat samiksha* (1934), Shri Narayan Sitaram Phadake in *Sahitya ani sansar* and *Pratibha sadhan*, Deshmukh in *Marathiche sahitya shastra* and *Bhavagandha*. Keshava Vatave in *Rasa vimarsh* (1942), R.S. Varlinge in *Saundaryache vyakaran* (1956), G.V. Deshpande in *Bharatiya sahitya shastra*. Among southern critics who influenced Hindi poetics may be named K.C.R. Reddi, P.S. Shastri, G.V.Krishna Rao, Suri Shastri of Telugu and A.R. Krishna Shastri, Masti Venkatesha Iyengar, T.N. Kanthaiya, Muhappa of Kannada. Thus Hindi poetics has developed adopting the theoretical development in other Indian langauges.

In Dwivedi yug (1900-1918), *Saraswati* edited by Acharya Mahavirprasad Dwivedi was the magazine which familiarised its readers with other Indian languages along with Hindi. Acharya Dwivedi regularly published in it the translations of the works of prominent and well-known writers of Bengali, Marathi, Gujarati, Tamil, Kannada, etc. During this period not only Hindi but all modern Indian languages were influenced by Rabindranath Tagore. Michael Madhusudan gave a new vision to the writers of Hindi. After the award of the Nobel Prize to *Gitanjali* (1913) Tagore's name became a magic word.

The abundance of creative effort in which Dwivedi yug in poetry was moving was influenced by Rabindranath's 'Swachchhandatavad'. Pant, Nirala, Mahadevi Verma got direct and indirect inspirations from him. Only Jaishankar Prasad remained free from his influence. It was so because his thinking was directly linked with Sanskrit poetry, philosophy, and poetics and he wanted to be away from Rabindranath's poetry which had assimilated many western ideas and ideals. Acharya Shukla clearly pointed out that the fashion of Chhayavadi poetry has flourished in Hindi in the imitation of Bengali (*Hindi sahitya ka itihas*). Rabindranath was basically a poet. Therefore his poetry influeenced Hindi poetry more than his plays, novels and essays. 'Pragativad' in Hindi was directly influenced by Marxism. Marxist literature of Bengal and Maharashtra also influenced Hindi literature. The feeling of liberation from the exploitation blown up by Ramdas's *Das bodh* in Marathi psyche, gave a new turn to the whole of the Indian literature. The revolutionary note of a different kind found voice through Tilak's ideology. Ramchandra Shukla, Maithilisharan Gupta, Dinakar, Navin were no less influenced by Tilak. The new literature of Hindi found a new line of direction in the works of Pramatha Chaudhuri, Jatindranath Sen, Mohitlal Majumdar, Qazi Nazrul Islam, etc. of Bengal.

'Prayogvad' (1943) and 'nayi kavita' (1951) had more to acquire in terms of ideas from Bengali, Gujarati, Marathi and Kannada than from western literatures. The poetic consciousness of Agyeya resembles that of Buddhadev Basu and the poetic consciousness of Muktibodh resembles that of Jibanananda Das. Like Agyeya, Buddadev Basu has a good deal of influence of Lawrence and T.S. Eliot on his writing. Actually during this phase there had been a good deal of exchange of ideas among Vishnu Dey, Jibanananda Das, Sudhindranath Dutt, Naresh Guha, Nirendra Chakravarti and Manindra Ray of Bengali, Anant Patnayak, Umashankar Pande of Oriya, Firaq Gorakhpuri and Balaraj Komal of Urdu, Navakanta Barua and Mahendra Bora of Assamese, Amrita Pritam of Punjabi, Ashahupitan, A.L. Valliyappa, Ganapastidasan of Tamil, N.V. Krishna Variar, M. Govindan of Malayalam, Shripati Panda Appalswami, Narayan Babu of Telugu, V.K. Gokak, Krishna Adiga, Bendre of Kannada, Umashankar Joshi, Suresh Dalal of Guajrati, B.S. Medhakar, Sharad Muktibodh, Govind Viththal Karandikar of Marathi and Hindi 'nayi kavita'. Hindi 'akavita' has been influenced by the hungry generation, revolting generation, angry generation of Bengali poetry. The influence of Malaya Raychaudhury, Shakti Chatterji, Vinay Majumdar. Sunil Gangopadhyay has given a new idiom to 'akavita'. Thus intermingling and translations have established a new bridge among the authors of Indian languages.

As far as Hindi drama and theatre is concerned the influence of Bengali theatre and dramatic writings started right from Bharatendu yug. Till that time Hindi folk theatre which was an alive form received a setback. In the absence of a continuous dramatic tradition in Hindi, in spite of Bharatendu's efforts to revive theatrical performances and dramtic writings, Parsi theatre's predominance prevailed in the Hindi world. Jaishankar Prasad had to struggle for associating Hindi drama with traditional classic drama. He tried to adopt the symbolic imaginative theatre of Sanskrit. But at the same time Hindi drama was invaded by the realistic trend of western drama. In addition to the western influence this realistic drama was influenced by Marathi, Gujarati and Kannada theatre also. But no important vision or conception could be achieved by Hindi realistic drama. It was after Independence when it linked itself with the theatrical traditoin and folk theatres of other Indian langauges that Hindi drama could find its path. Bengali 'jatra', Gujarati 'bhawai', Kannada 'yakshagan', etc. along with the continuous tradition of theatre in southern and northern langauges and the base of Sanskrit drama gave Hindi palywrights the proper line of action. Folk theatre of Hindi regions was also revived in search of our basic roots. *Konark, Saharadiya, Ashad ka ek din, Laharon ke raj hansa, Adhe adhure, Andha yug* raised new hopes for its future.

At the same time translations of the plays of various Indian languages and their performances gave vitality and continuity to Hindi drama. Girish Kanrad's *Yayati, Tuglak, Hayavadan,* Badal Sarkar's *Jaloos, Evam Indrajit,* Mohit Banarjee's *Guinea pig*, Vrindavan Dandawate's *Hilo mat dulo mat*, Govind Deshpande's *Udhawast bhasmashala*, Jayant Dalavi's *Sandhya chhaya,* Vijaya Tendulkar's *Khamosh adalet jari hai, Ghashiram Kotwal, Sakharam Binder, Arun Mukharji's Jagannath,* Shivakumar Joshi's *Kahata Kabira,* Vasant Kanetkar's *Kasturi mrig,* Madhu Ray's *Kisi ek phool ka nam lo* have been translated and performed again and again by various directors and dramatic groups.

The situation is that the works of permanent importance written in various Indian languages are necessarily translated into Hindi. Sometimes it has been seen that a piece of literature has been translated into Hindi even before its publication in the original language. For example Girish Karnad's play *Tuglak* was first published in Hindi and afterwards in Kannada.

The development and progress of prose in any language leads to the abundance of novel-writing in that language. This makes from the contact with the other languages. It is quite correct in the context of Hindi novel. HIndi novel, especially, social and historical novel took inspiration form Bankim, Sarat, Rabindranath and others. The novels of Gujarati, Marathi, Bengali, Assamese Punjabi, Tamil, telugu, Malayalam, and Kannada have been promptly translated into Hindi. All the novels of Saratchandra K.M. Munshi, Bimal Mitra, Ashapurna Devi, Mahashweta Devi have been translated. The novels

of Nanak Singh, Rajendra Singh Bedi, Birendrakumar Bhattacharya have also influenced the Hindi novel.

The translation of the biogrpahies and essays have formed a new base of ideological exchange. Thus Hindi has received 'Indian identity' from all our Indian languages.

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K.P.

INFLUENCE: OTHER INDIAN LITERATURES (Kannada). Kannada being a member of the Dravidian family of languages, naturally shows the influence of other Dravidian languages and literatures in those languages. Because of historical and cultural reasons Aryan language literatures also, notably those in Prakṛit and Sanskrit as well as those in Bengali and Hindi, and also Urdu literature, have influenced Kannada literature. This may be said to be largely due to racial, social and cultural exchanges, and, to some extent, to the aggression of foreign languages and the needs of Kannada itself.

The Satavahanas, the Kadambas, the Rashtrakutas, the Chalukyas and the Shilaharas have ruled both Maharashtra and Karnataka; naturally, the two languages and literatures have influenced each other. Words suggestive of Marathi are found in the lists of words in certain sections of the Kannada *Shabdamanidarpana*. Both Janna and Kumaravyasa use words with Marathi inflections and phrases. Rudrabhatta's *Jagannathavijaya* was composed during the domination of the Mahanubhava school: it is a Vaishnava work. It has been suggested that Allamaprabhu, the Virashaiva mystic, shows the influence of the Natha tradition. Mahalingaranga's *Anubhavamrita* is based on Mukundaraja's *Vivekasindhu*. The greater part of north Karnataka came under the influence of Marathi in the nineteenth century. Several leading figures in the realms of literature and culture knew both Marathi and Kannada. The works of a number of Marathi writers like Balagangadhar Tilak, Harinarayan Apte, V.S. Khandekar and sane Guruji were translated into Kannada. Some artists of south Karnataka who came under the influence of the social revolution in Maharashtra staged Marathi as well as Kannada plays. Plays influenced by Marathi were, on the one hand, familiar with and influenced by Marathi literature and on the other, engaged in securing Kannada a place of pride. Venkatesha Rango Katti, who did much for Kannada, wrote his first works in Marathi. Later, the great Dattatreya Ramachandra Bendre himself won a name as a Marathi poet also. The first attempts to write and enact Kannada plays in north Karnataka were a reaction to the dominance of Marathi plays. From about 1910 Venkatesha Tilako Kulakarni Galaganatha (1869-1942) translated a number of Marathi novels, mostly the works of Harinarayan Apte, into Kannada. He contributed to the popularity of the historical novel.

In recent times the literary relationships between the two languages have grown, particularly in the field of drama. The works of writers like V.S. Khandekar and T. Vijaya Tendulkar have come into Kannada while the works of writers like Shivarama Karanth, Sriranga and Girish Karnad have been translated into Marathi. In modern times there have been numerous distinguished Kannada writers like D.R. Bendre, K.G. Kundanagar, P.B. Desai, S.B. Joshi, A.N. Upadhyaya, V.K. Gokak, R.S. Mugali and Sriranga with remarkable proficiency in Marathi.

Bengal and Karnataka came close during the rule of the Rashtrakutas; these relations were strengthened later. The Dvaita school born in Karnataka influenced the Chaitanya school of Bengal. The influence of Sri Ramakrishna Paramahamsa and Swami Vivekananda was considerable in Karnataka. B. Venkatacharya (1845-1914) became interested in Bengali literature; as an experiment he translated Iswarachandra Vidyasagar's *Bhrantibilasa* and then went on to translate Bankimchandra's novels. *Anandamatha* was translated in 1899 and *Bishabriksha* in 1900. So in a sense, the novel came to Kannada through Marathi and Bengali. The influence of Rabindranath Tagore is seen in the works of Bendre, K.V Puttappa and others. The influence of Aurobindo is also strong in the works of Bendre, Gokak and others. Dramatists like Utpal Datta and Badal Sarkar have been rendered into Kannada. It is interesting to recall that A.R. Krishna Sastry won the Sahitya Akademi Award for his critical work *Bankimchandra*.

Movements like those of the Arya Samaj and the Theosophical Society, and the importance of Gandhiji's writings brought Hindi close to educated people all over India. Tulsidas's *Ramcharitmanas* has been translated into Kannada by several poets. Premchand's stories and novels also found several translators and a large circle of readers; their realism and compassion had a storng appeal. Translators like D.K. Bhardwaj, Shambhubhatta, Gurunatha Joshi, Pratap Sudhakar, Pradhan Gurudatta and M.S. Krishnamurthy have translated important works from Hindi into Kannada, so that the writings of Maithilisharan Gupta, Dwivedi, Vrindavanalal Varma, Bhagavaticharan Varma, Dinkar and Jaishankar Prasad have become familiar to readers who are not acquainted with Hindi.

The followers of the sufi faith and sufi merchants came to the Deccan and to north Karnataka through Gujarat in the last decades of the 13th century; they also brought Urdu with them. It struck deep roots here.

Persian and Arabic words were soon combined with Kannada and Marathi to form Raktha which later developed into Dakhani Urdu; the local Muslims whose mother tongue was Kannada adopted Urdu, bowing to political pressures. Karnataka served as the launching pad for Urdu in south India. Later Urdu prospered under the Mughals, the Bahamani rulers and the Mysore rulers. Dakhani expressions and sentences have been identified in the works of Bhimakavi, Govinda Vaida, Virupaksha Pandit and Nanjeshwara Kavi. Like Persian and Arabic words, Urdu words also became current in large numbers in various spheres like administration, religion, music, literature, warfare and industry (e.g. of perfumes). The presence of Urdu is conspicuous in Kannada 'bakhairu' and 'kaiphiyattu'. To this day the language of administration and of the market place have a considerable sprinkling of Urdu words. It is interesting to note that Dakhani literature also shows the influence of Kannada. Ibrahim Adilshah II of Bijapur was himself a poet and the first of his *Kitaba-i-naurasa* is in praise of Goddess Saraswati; later he offers prayer to Lord Ganesha.

Several scholars and creative writers, whose mother tongue was Konkani, have rendered signal service to Kannada literature. Among these may be mentioned Bengal Rama Rao, Panje Mangesha Rao, Govinda Pai and Dinakara Desai. The early inscriptions in Kannada show that stems and inflections in Kannada and Tamil had considerable similarity. Some scholars hold the view that behind the social revolution and the vachana literature of the Virashaiva saints was the inspiration of the Bhakti school of the Shaivas. The stories of the great Shaivabhaktas narrated by the Kannada poets Harihara, Nijaguna and Surangakavi are the stories of the saints celebrated in *Periyapurana* in Tamil. In his *Bhavachintaratna* (Kannada) Gubbiya Mallanarya was influenced by the story of Satyendra Chola narrated by Tirujnana Sambandhar. The influence of Tamil literature is evident in the literature of the age of Chikadevaraja Wodeyar. Chikupadhyaya, Tirumalarya and Singararya, who enjoyed his patronage and whose mother tongue was Tamil, composed narrations of the greatness of centres of pilgrimage in Tamil Nadu, the histories of Alwars and commentaries on Dravida prabhandas in large numbers. Later Christian missionaries translated religious works from Tamil into Kannada. Didactic poems have been rendered from Tamil into Kannada by several writers like R. Narasimhacharya, K. Sampathgiri Rao, Gorur Ramaswamy Iyengar, L. Gundappa and G.P Rajaratnam. The *Tirukkural* has found several translators in every period.

The influence of Malayalam literature on Kannada literature has not been so wide and varied, till recent times. It is in the post-Independence era that we find works from one of these languages being translated into the other on a large scale. T. Obaid worked in both directions. He translated Shivarama Karanth's *Marali mannige* into Malayalam and the poems of Mahakavi Kumaran Asan and Mahakavi Vallattol into Kannada. N. Kasturi, K.S. Karunakaran, B. K Thimmappa and others have made Malayalam works available in Kannada; C. Raghavan, M. R. Vijaynathan Pillai, P.N. Bhattathiri and others have translated Kannada writings into Tamil.

Probably of all the Dravidian languages Talugu has been closest to Kannada. The patronage equally extended to the two literatures by the rulers, the similarities in metres and grammar, and the similarity in the two scripts probably account for this relationship. Venginadu and Sachinadu, which now form part of the Telugu region, were once ruled by a branch of the Chalukya dynasty, by the Rashtrakutas and rulers owing allegiance to them were of Karnataka dynasties. It is only natural that the two literatures should have influenced each other. *Kavijanashrayamu* (Telugu) by Rechane (1100) shows the influence of Nagavarma's *Chandombudhi* (990 A.D). Pampa, the first poet in Kannada, influenced Nannaya, the first poet in Telugu, and so did the vachana sahitya in Kannada influence the Shaiva poets in Telugu. Palkurike Vishwanatha, Shivalenka Manchanna, Mallikarjuna Pandita and Chakrapani Ranganatha are knwon as 'ubhayabhasha' poets, i.e., poets who composed literature in two languages. Bhimakavi has rendered into Kannada the *Basavapurana* of Palkurike Somanatha the original is in couplets. Somanatha's *Panditaradhyacharita* has been translated into Kannada by Neelakantacharya, and *Gurubhaktiyandaru*, which is a part of the same Telugu work has been translated into Kannada by Pemmisetty. Srinatha's poetry shows the influence of Kumaravyasa. Kannada and Telugu enjoyed equal patronage in the Vijayanagara empire. In his *Saundaravilasa* Annaji mentions with respect Palkurike Somanatha and Srinatha. It is the opinion of many scholars that the Kannada *Krishnaraja Bharata* of Timmanna owes much to the Telugu *Bharata* by Tikkana. The similarities in the vachanas of Vemana (Telugu) and Sarvajna (Kannada) are striking and interesting. Several Telugu compositions carry the name of Kanthirava Narasaraja of Mysore as the author. Some anonymous works in Telugu bestow high praise on Chikadevaraja Wodeyar of Mysore. The two Kalale poets, Viraraja and Nanjaraja, both of the age of Chikadevaraja Wodeyar, composed poems in both languages. In modern times Ulachanadu Venkataramaniah and Chandrashekhara Sastry have followed in their footsteps. The works of Vireshalingam Pantulu have been translated by a number of writers including Sreekanta Sastry, B. Somanathiah, Ananathanarayana Sastry, and B. Rama Rao. The works of modern Telugu writers like Vishwanatha Sathyanarayana, Nori Narasimha Sastry, Chalam, Adavi P. Bapiraju and Narla Venkateshwara Rao have been translated into Kannada. M.G. Bheema Rao, Veerabhadra and Sathavalli Venkata Vishwanatha (Hariharapriya) are among the numerous translators who

have placed Telugu works in the hands of the Kannada readers.

It must be mentioned that all through the history of India several literary movements have influenced the entire country, and during such times they have been mutual and multidimensional. The bhakti and mystic movements were such phenomena. The influence of Gandhiji who wrote in Gujarati and also in English on the values embedded in literature and, to some extent, on its language was pervasive but difficult to define. In modern times, the progressive, 'navya' and protest movements have similarly covered the entire country. The first Progressive Writers' Conference was held in Lucknow in 1936, with Premchand as President. It became an All India movement. The Pragatishila Movement gained momentum in Karnataka in 1944-45. Bandaya and Dalita literature in Karnataka, the Digambara literature in Andhra Pradesh, and Black Panther writings in Maharashtra have interacted with one another. As days pass, it will become increasingly difficult to determine literary influences across Indian linguistic borders.

T.V.V.S.

INFLUENCE : OTHER INDIAN LITERATURES (Maithili). Maithili language had to fight for her very existence in her own homeland till recently. Mithila had been the home of innate conservatism and her traditional scholars preferred Sanskrit to Maithili. Her recognition by the PEN (1947) and at the national level by the Sahitya Akademi was a milestone and her contact with contemporary sister languages of the country became more and more cordial and thick. It is from the second half of this century that Maithili came to be recognised as one of the prominent Indian languages on a national plane. Most of the modern Maithili writers entered the field through Hindi.

In Mithila the development of Brajbhasha gave a set back to Maithili literature. Lochana himself was enamoured of it and its use became more pronounced after the reign of Maharaja Raghavasimha, Ratipati-Bhagat, Lochana and Ragunandandas used 'Brajbhasha profusely. Lochana collected the poems in Brajbhasha and called it 'Madhyadeshiyabhasha'. Influence of Surdas and Tulsidas are also perceptible. The popularity of Brajbhasha was the result of the extraordinary influence of 'Vishnupadas', 'rasas' and 'soharas' of all kinds. The influence of Brajbhasha is found in 'sammaras' and 'charitas'—the fascination for Brajbhasha marred the full development of Maithili. It was through Brajbhasha that the songs of devotion (bhajanas) with reference to Krishna entered Maithili literature. It was purified later by Chanda Jha.

The work of regenaration was brought by G.A. Grierson and other scholars of Indian languages, especially Bengali scholars who discovered that Vidyapati was a Maithili poet. Scholars like Saradacharan Mitra, Sunitikumar Chatterjee, Nagendranath Basu, Khagendranath Mitra, B.B. Majumdar and others brought Maithili to the forefront through their writings in English and Bengali. Maithili today can boast of a vigorous and distinctive modern literature and the changes in literary standards and coventions have been far reaching and immense. We come across a gradual adaptation leading to a new mode of writing. A new feeling of freshness and critical attitude has been inculcated among a wider range of reading public. The influence of modern Indian languages in different branches of Maithili literature is visible.

The cyclonic blast of the Gandhian era and revolutionary ideas and movements broke the old traditon of social conservatism and the break was further heightened and intensified by the younger group of writers in modern times. The influence of Bharatendu Harishchandra, Rabindranath Tagore, Qazi Nazrul Islam, Jasimuddin, Suryakant Tripathi 'Nirala', Premchand, Sachchidanand Hiranand Vatsyana 'Agyeya', Pant, Prasad and prominent Bengali, Urdu and Maharashtrian writers on the modern Maithili writers and poets is immense and overwhelming. As a result of the contact with the literary giants in different branches in Indian literature, the Maithili writers soon came to realise that they were enslaved more by their own social customs than any other impediments. They attempted to shake off their mental lethargy and derived inspirations from the new trends of thought inspired by the Romanticists and the 'Chhayavadis'. This led to the development of symbolism, thought-consciousness, progressivism and other movements in Maithili. The Maithili writers who deserve mention as representatives of the aforesaid trends include Yatri, Manipadma, Amar, Kiran, Somadeva, Mayanand, Kishunji, Jivakant, Binodbihari Verma, Gangesha Gunjan, Mahaprakash, Ramanand, Renu, Kirtinarayan Misra, Lalit, Subhash Yadav, Bhimnath Jha and others. These and many others may be said to have been influenced by the contemporary literary movements in the country. Both in the field of prose and poetry we see that the writer is now capable of communicating new thoughts and ideas to the people at large. Yatri, Jivakant, Binod, Dhirendra, Manipadma and others have come down from the high pedestal of aristocracy and have chosen themes from the lower orders and in that they are in line with the literatures of contemporary Indian scene. A number of Bengali dramas have been naturalised into Maithili and thereby Maithili dramatic literature has become richer and more colourful. In the field of essays and criticism, the influence of modern Indian literature on Maithili is more and more descernible.

It was only with the spread of western education on a larger plane that contact of Maithili with contemporary Indian languages and literature became closer in the

beginning of the century and its impact could be felt only after the fifties.

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R.C.

INFLUENCE: OTHER INDIAN LITERATURES (Malayalam). Kerala is a land on the west coast of the country extending from Parassala in the south to Manjeshwar in the north. People belonging to various places from Kanyakumari to Kashmir or Nepal, stay in Kerala and certain families had migrated to this place centuries back. Naturally, various cultural streams flowed into Kerala at a very early period. South Indian people and languages have definitely intermingled and the relationship of Kerala with Tamil Nadu and Karnataka is very ancient. The earliest Malayalam literary work *Ramacharitam* and the whole of early 'pattu' literature were under the engrossing influence of Tamil. 14th century text *Lilatilakam,* a book on the grammar, poetics and prosody of early 'manipravalam', shows some evidences of the influence of Kannada language. Kunchan Nambiar has used expressions from Hindustani, Telugu, Konkani and the language of Lata. Evidence of the influence of the modern Indian languages till the early decades of 20th century is, however, almost nil.

As per the facts available, the Malayalam translations of books from different languages bear testimony to such influence in the present century. The data published by the Kerala Sahitya Akademi in 1973 of the translations in Malayalam gives a comprehensive picture of the interrelationship of Malayalam and other modern Indian languages. The number of books translated from different languages is shown as follows: Bengali—250; Gujarati—7; Hindi—144; Kannada—5; Marathi—14; Oriya—3; Punjabi—4; Sindhi—1; Tamil—67; Telugu—2; and Urdu—26.

Facts regarding the early publications are not available in detail. Translation of *Tirukkural* (Tamil) by A. Govinda Pillai appeared in Malayalam in 1896. Many classics and modern books as *Chittirappavai* by Akilan have been translated into Malayalam. C. Rajagopalachari is a Tamil author well-known to Malayalis. Bankimchandra Chatterji's *Anandamath* was translated into Malayalam in 1909 for the first time. *Durgeshnandini* and other novels also appeared later. Saratchandra Chatterji, Dwijendralal Roy, Iswarchandra Vidyasagar, Girishchandra Ghosh, Michael Madhusudan Dutt, Rabindranath Tagore, C.R. Das, R.C. Dutt, Tarasankar Bandyopadhyay, Charuchandra Chakravarti, Bibhutibhushan Bandyopadhyay, Bimal Kar, Bimal Mitra, etc. are the prominent Bengali authors whose works have been translated into Malayalam. Mohammad Iqbal, Ali Sardar Jafri, Kishan Chandra, K.A. Abbas, etc. from Urdu; Kalindicharan Panigrahi, Harekrishna Mehatab and Fakirmohan Senapati from Oriya; Masti Venkatesa Iyengar, Sivaram Karanth, etc. from Kannada; Gulabdas Broker, Balachand Nanachand Shah, K.M. Munshi, Chunilal Madia, etc. from Gujarati; Adivi Bapi Raju, Satyanarayana Murthi, etc. from Telugu; Amrita Pritam, Bhajan Singh and a few others from Punjabi; Kumbhar Guruji, Mama Varerkar, V.S. Khandekar, etc. from Marathi; Gobind Malhi from Sindhi; Tulsidas, Kabir, Jayashankar Prasad, Bachchan, Ashk, Premchand, Ramkumar Verma, Jainendrakumar, Bhagavaticharan Varma, Yashpal, Rahul Samkrityayan, Vrindavanlal Varma, Prabhakar Machwe and many others from Hindi have been introduced to Malayalam readers. As far as Bengali literature is concerned, the Sri Ramakrishna Mission Movement in Kerala is a notable factor. That brought many persons close to Bengali literature also. The image of Swami Vivekananda and Rabindranath Tagore and the Independence struggle also gave sufficient opportunity to bring the north Indian languages closer.

Among the writers who imbibed the influence from outside, C.S. Subramonian Potti, R. Narayana Panicker, C.R. Sarma, P. Seshadri Iyer (who knew almost all the Indian languages too), Puttelatt Raman Menon, G. Sankara Kurup, etc. deserve special mention here. Some religious people of the last generation joined the Ramakrishna Mission and some art-lovers studied at the Vishwabharati of Tagore. Kumaran Asan (1873-1924), one of the modern trio, studied in Calcutta for some time. His works like *Karuna, Chandalabhikshuki, Sri Buddha charitam,* etc. clearly show how he was influenced by external themes. He even started a magazine called *Vivekodayam* in 1902. Ullur was passionate in the Indianness of his outlook. 'Dadabhai Naoroji', 'Ente Gurunathan' (My master), 'Karmabhumiyute pinchukal' (The tiny leg of Karmabhumi), 'Pora, pora' (Not enough) and many other noted poems of Vallathol are brilliant expositions of national fervour. Poems like 'Narendrante prarthana' (Prayer of Narendra) presents him as a spokesman of Indian culture.

G. Sankara Kurup who translated *Gitanjali* (1959) in Dravidian metre tried his best to imbibe the spirit of Tagorian mysticism in his poems. The poet Akkittam translated 'Sagar sangit' of C.R. Das into Malayalam (1966). K.C. Pillai and V.S. Sharma made a new venture to publish *Gitanjali* in original with a Malayalam rendering (1978).

The Central Sahitya Akademi has done yeoman service by publishing many books in Malayalam and thus introducing non-Malayalam works and non-Malayali authors to Kerala. Hindi is accepted in the curriculum of school and college and it opened the door for mutual give and take. Kerala Hindi Prachar Sabha and hundreds of Hindi teachers have made Hindi literature broadly familiar to Malayali readers. A distinguished journalist, poet and author N.V. Krishna Warrier

used to edit the Hindi weekly *Yugaprabhat* for the Mathrubhumi publications. Warrier has done a lot to bring various Indian literatures closer to Malayalam. Similar work done by Nilina Abraham, Ravi Varma, V.D. Krishnan Nambiar, M.N. Satyarthi, C.A. Balan, etc. cannot be ignored.

Tamil, Kannada, Hindi and Bengali have been included in the curriculum in some educational institutions of Kerala and this is very helpful in making these languages and their literatures popular in Kerala. The State Language Institute's services with regard to the translation and adoption of vocabulary, preparation of dictionaries, etc. deserve special mention. The Madras University has published the Malayalam translation of *Kamba Ramayanam* prepared by S.K. Nayar. The University of Kerala brought out *Vyasar virunt* of C. Rajagopalachari, translated by P. Seshadri. Kerala Sahitya Akademi recently brought out the translation of *Shilappadikaram* by Ramesh Nair. Subramoniabharati's poems and *Tirukkural* and translated by Vennikulam Gopala Kurup, are published by the Sahitya Pravartaka Cooperative Society. The translation of *Ramacharitmanas* by Bhattatiri is published by the Mathrubhumi. T.K. Raman Menon also translated *Ramacharitmanas*. The Sri Ramakrishna Ashram has published *Sri Ramakrishna vachanamritam* and many other translations. Various bhajan groups have popularised the songs of Tulsidas and Mirabai. The All India Radio also has contributed in this respect. Institutions, individuals and publishing firms have taken interest in bringing out Malayalam editions of books from various Indian languages. But the work done so far is not comprehensive. There are virgin fields yet to be introduced to Malayali readers.

The translations show the visible influence of the original works in different literatures and languages on Malayalam. This is no doubt a major fact, but there are also indirect and invisible influences governing the life and thought of Kerala. The influence of great personalities like Rabindranath Tagore, Gandhiji, S. Radhakrishnan, Jawaharlal Nehru and Sri Aurobindo, new creative impulses transmitted from external sources into Malayalam and the contacts and intermingling with writers of other regions are also relevant in this context. But on the whole no concrete achievement in Malayalam literature can be pointed out.

The influence of Tagore, the impact of Nationalist Movement as well as of the parallel development of prose literature in individual influences as seen in the contributions of Kumaran Asan, Vallattol, G. Sankara Kurup, etc. also deserve attention. Opportunities for contact between literatures were rare in early days. Except perhaps for persons and events of national importance, nothing could greatly influence Malayalam literature. Now Malayalam literature is becoming richer gradually and contacts are widening day by day.

V.S.S.

INFLUENCE: OTHER INDIAN LITERATURES (Marathi). Though Chakradhar, the first Mahanubhav poet, was a prince from Gujarat, some saint poets like Sheikh Muhamad came from a Muslim family, Soheroba Ambiya was Konkani-speaking and among modern Marathi writers D.R.Bendre attained great proficiency in Kannada and Kaka Kelelkar in Gujarati. Very few Marathi writers come from other regional languages. So one aspect of the influence brought by writers having a different mother-tongue from Marathi, bringing their local colour is ruled out.

The other source of influence is those writers in Marathi who are polyglots and those who have done excellent translations as well as creative writing in their own mother tongue. In Namdev's one pada the cow-maidens, whose apparels are stolen by Krishna, request him to give back their different kinds of dresses in four languages—Gujarati, Kannada, Rajasthani and Urdu. Some compositions of Eknath and other medieval saint poets are available in Hindi, but they cannot be considered as influences. Their Marathi compositions and those in Hindi are two sets apart.

The greatest influence was that of Sanskrit in the early literature and of English after the nineteenth century, but both of them cannot be termed 'regional'. Amongst other languages which are regional but have no state of their own, Urdu and Sindhi are two. In the earlier literature in saint-poetry, Ekanath's dialogue between Nathapanthi Sadhu and a Turk is very interesting. The Marathi saint showed deep knowledge of Muslim theology along with yoga. There are many Urdu and Persian words in ballads composed in Shivaji's times as well as in historical records in prose called 'Bakhars'. The loan-words from Protugese and Turkish, Persian and Arabic, Tamil and Kannada are many in Marathi. But words don't mean 'influence'. Even verse-forms from neighbouring regional languages, like 'regale' or 'venba' or 'chaupai' or 'doha', 'chhappaya' or 'raas' from Kannada, Tamil,Gujarati or Hindi are not adopted or used by Marathi poets. The only outside verse-form adopted in modern period is 'sonnet' ('sunit' in Marathi) from English and 'ghazal' and 'rubai' from Urdu (Originally from Persian).

Region-wise there is hardly any influence of Assamese or Oriya. Some saint poets visited Jagannath puri and descriptive poems on places of pilgrimage mention that place, but there is hardly any influence. In one of the Marathi monthlies, Birendrakumar Bhattacharya's novel *Mrintyunjaya* was serialised in translation. In Aravinda Gokhale's *Kathankar* there are translations of select stories from each regional language along with interviews with the writers in Marathi. But that is all. Keshav Kelkar's novel *Kohima* is one exception.

Comparatively, the highest influence is of modern Bengali literature. Entire Bankimchandra Chattopadhyaya, Rabindranath Tagore and Sharatchandra Chattopadhyay's fiction was available in Marathi translation. Some of the translations were done by more than one Marathi

writer and more than once. Some translators specialized in this kind of work, and it is going on for almost a century. In poetry, *Gitanjali* influenced many lyricists like B.R. Tambe and B.B. Borkar. Bankimchandra's historical novels did influence some writers including Hari Narayan Apte. In V.S. Khandekar's novel *Ulka*, one character goes to Shantiniketan and writes romantic letters from that place and expresses his socialist bias. G.N.Dandekar's novels are strongly influenced by Saratchandra. Later Bengali writers are translated in Marathi, but hardly anyone influenced any single writer. Though S.V. Biwalkar went with Mahatma Gandhi to Noakhali and wrote his novel *Sunita*, it is a spot-documentary. So the humourous satirical sketches by P.L. Deshpande about Bengal *Banga chitren*, cannot be called a product of influence of literature but more as travelogue. That way there are many learned books on Raja Rammohan Roy or Vivekananda's life and work. On Subhash Bose P.K.Atre wrote a novel; critical appreciations on Tagore by G.D. Khenolkar, Acharya S.J. Bhagawat, B.B. Borkar, S.K. Kshiresagar and A.R. Deshpande are also available. Narhar Kurundker wrote a very fine essay on Saratchandra's women-characters. The play of Badal Sarkar, *Pagla ghoda* has its echoes in a Marathi modern play *Mahanirvana*, Prabhakar translated Nazrul Islam's '*Bidrohi*' in 1938, in a Marathi literary magazine, *Sahyadri*. But except on fiction, the influence of Bengali is not very notable.

Amongst other north Indian languages Kashmiri and Punjabi have hardly influenced Marathi. Kaka Gadgil translated *Jopuji* and many novels and stories of Amrita Pritam and Kartar Singh Duggal have been translated in Marathi. But there is no study on Punjabi literature as such. G.N. Dandekar went to Bhakhra-Nangal when it was being built and wrote a novel *Ahmi Bhagirathache putra*. Vasudha Mane's *Haji pir* is also more of a war-documentary.

The highest influence, next to Bengali, seems to be of Urdu and partly that of Hindi. Many writers and scholars in Marathawada, the erstwhile Hyderabad state, knew Urdu well. Their writing has indirect influence of Urdu, like on the poems of V.R. Kant or those of Amar Shekh. Setu Madhavarao Pagadi, Devisingh Chauhan, Y.M. Pathaen are great scholars of Urdu, Persian and Marathi and have contributed to history, linguistics and literary research. The greatest and the pioneer amongst such scholars and one who was a poet of no mean merit, was Madhava Traymbak Patwardhan, the author of *Pharsi-Marathi kosh*, *Gajjalanjali* (ghazals in Marathi) and Omar Khayyam's translation from original Persian, *Draksha-kanya*. There are many historical novels written on Shivaji's and Peshwa's times and some of them have the Mughal historical records in details. Inamdar's *Shahenashah* is a novel on Aurangzeb, Indumati Sheorey wrote a novel on Ghalib's life. Very few Urdu-speaking persons in Maharashtra wrote in Marathi and made a mark. Amar Shekh or Hamid Dalwai are exceptions.

Tulsidasa's *Ramcharitmanas* was translated into Marathi by Shrikhende as *Sushloka-manasa;* it was translated in prose too. There are translations of Kabir and Mirabai, Premchand and Jainendra Kumar (in 1938 *Tyagapatra* was translated by A.M.Joshi in Marathi) and a play by Mohan Rakesh or a novel by Mannu Bhandari, but all this is a drop in the ocean. The fact is that majority of Bombay-based and Nagpur-based Marathi speaking people understand Hindi and can easily read it because the script is common. So they hardly feel the necessity of translation from Hindi into Marathi. Excepting a study like Anil Avachet's *Punniya* (a study of J.P's movement and its after-effects), hardly any Marathi writer has chosen any Hindi speaking region as the locale for his or her writing. Sharatchandra Muktibodh's three novels on Madhya Pradesh and Jyotsna Devadhar's novel on Rajasthan are exceptions. P.L. Deshpande's Kakaji, a character of the play *Tuzeabe tuzpashi,* from Indore speaks a kind of Hindi tinged with Marathi. V.D. Ghate and R.B. Joshi wrote some five personal essays on Indore, Kanpur, Delhi and such places. But strangely enough there is no novel on Rani of Jhansi or Ahilyabai Holkar, Sayajirao Gaekwad or Madhavji Scindhia, all great heroines and heroes, who earned named in the Hindi speaking areas. There is one novel on Pandita Ramabai wherein her exploits in Bengal are described.

As far as south Indian regions are concerned, Kannada characters in Marathi plays of Gadkari and Atre are objects of ridicule. There are some travelogues like Ganodor Gadgil's *Gopuranchya deshat*. There is hardly any book by any Marathi writer about Kerala; nor is there any influence of Andhra on Marathi. Many years ago, one Behramji Malabari was hailed by the editor of *Kerala-kokil*, a magazine in Marathi published from Kerala. Now there is hardly any bi-lingual scholar from these provinces except some Kannada-knowing Marathi persons. Khaire wrote a small book on Tamil loan words in Marathi. Sane Guruji translated *Kural* and P. Machwe translated 30 poems of Subramanya Bharati in the centenary year of his birth.

In sum, Marathi literature is hardly influenced by other regional literatures in India, except by Bengali and to a partial extent by Urdu. Early Marathi musical and mythological plays were influenced by Tamil 'korvanji' and Kannada 'yakshagan', but now there is very little influence of any south Indian languages on Marathi.

P.M

INFLUENCE: OTHER INDIAN LITERATURES (Punjabi). With the advent of English and the adoption of English language in schools and colleges, the intellectual horizon of the Indians widened. The widespread communication system helped greatly in bringing the people of various provinces of India near each other and gave greater oportunities of understanding sister languages and their literatures. The consciousness brought by the western literatures, through English language inspired our

scholars and students of literature for creative literary excercises. Urdu was made the official language by the rulers, therefore this language had a wide impact on the regional languages. The famous Hindi fiction writer Munshi Premchand came under its impact. Whereas Nanak Singh, the eminent Punjabi novelist was influenced greatly by the work of Munshi Premchand, Punjabi poet like Dhani Ram Chatrik rendered the thoughts of Muhammad Iqbal and Hali, the famous Urdu poets, in his verses. In November 1811, Munshi Kanshiram published his first Punjabi grammar entitled *Qaida-i-zaban-i-Punjabi* in Urdu. Hazara Singh, maternal grandfather of Bhai Vir Singh translated an Urdu reformist work as *Dulhan darpan*. Out of the Indo-Aryan languages, Bengali and Hindi have made considerable impact on the Punjabi language and literature. Like Munshi Premchand, Saratchandra, the noted Bengali novelist inspired the Punjabi novelist Nanak Singh. Several works in Bengali have been translated into Punjabi, e.g. *Gitanjali* of Tagore (different translations published in 1941, 1958 and 1961), *Rajani, Devi Chaudhurani* and *Kapal kundala* of Bankimchandra, *Nashtanid, Dak ghar, Gora*, etc. of Rabindranath Tagore, *Parinita, Biraj bau* and *Mejdidi* of Saratchandra and *Arogya niketan, Saptapadi* and *Banabasi* of Tarashankar Bandyopadhyaya. The books translated from Hindi literature include *Shatranj ke khilari, Godan, Nirmala* and *Sewa sadan* of Munshi Premchand, *Atamkatha* of Rajendra Prasad, *Tyag-patra* of Jainendrakumar, etc.Most of the attempts at translations are being made at the instance of Sahitya Akademi, New Delhi, National Book Trust, New Delhi, Department of Languages, Punjab, Patiala. Besides translations, transliterations of important works from other languages are being published such as *Sur rachnavali, Mira padavali, Guru kul, Shiva Bhavani, Kamayani, Padmavat, Dhola Maru ra Doha*, etc. from Hindi and *Bang-i-dara, Kalam Zafar, Diwan, Zauk, Diwan-e-Ghalib, Diwan-i-Daagh, Kuliyat Wali Dakhni*, etc. from Urdu. Some forms of versification and poetry prevalent in Urdu and Hindi literatures have also been used in Punjabi literature. Like in Urdu, ghazal is now becoming popular in Punjabi. There has been no significant impact of Dravidian languages and literatures on Punjabi, though a few pieces from classics are sometimes rendered into Punjabi. Recently during the centenary celebrations of the birthday of the patriot-poet of Tamil Nadu, Subramania Bharati, some of his selected poems were translated into Punjabi poetry by Surinder Singh Kohli. The book was published in 1983 by the Punjab State University Textbook Board, Chandigarh.

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S.S.K.

INFLUENCE: OTHER INDIAN LITERATURES (Sindhi). Historically speaking, the conquest of Sindh by the British in 1843, was fateful in the sense that it was like the ushering in of the modern era. It seemed that great changes would take place, especially in the literary field which had earlier been dominated by Persian language and literature owing to the fact that this language was the court language all over Sindh.

Simultaneously a new awakening was taking place in Bengal. Bengali mind had the earliest brush with western ideas as the Raj had its first establishment in Bengal. Ideas of liberty, emancipation of women from social slavery, freedom from dead-weight ritualism and cruel customs had caught the imagination of the Bengali literati. Such ideals were concretised in the formation of a movement known as 'Brahmo Samaj', under the inspired leadership of the great reformist, Raja Rammohun Roy, that almost revolutionised the social environment.

A noble son of Sindh, Navalrai Shaukiram founded Brahamo Samaj in Sindh, which produced a tremendous impact on the Sindhi mind. Two stalwarts of Sindhi prose, Dayaram Gidumal (1857-1927) and Kauromal Chandanmal (1845-1916) were charmed by the new ideas and became the first harbingers of the social change in Sindhi society. This created a great urge to know more about Bengal, the Bengal of 1905 ferment, the Bengal of *Anandmath* fame. Kauromal Chandanmal introduced great Bankimchandra Chatterjee by translating his short stories and novels. His first novel that appeared in Sindhi version was *Chandermukhi*. Bankim's great patriotic revolutionary novel, *Anandmath*, was also brought out in Sindhi in the later years.

In the early twentieth century, the great poet Rabindranath Tagore shot up into world prominence on receipt of the coveted Nobel Prize in 1913. A learned son of Sindh, Jethmal Parsram, a theosophist and sufi of a high order and a great writer, took upon himself to persuade Tagore to come to the land of Sindhu (1923).
People were simply bewitched by the majestic personality of the poet. He admired the Sindhis for their broad outlook and bright intellect, but castigated them for their too much of imitation of the West. He advised them to rekindle love for their own language and rich culture. The message blazed a trail for a new literary upsurge.

Rabindranath Tagore became instantly a beloved poet in Sindh. The scholar writer, Jethmal Parsram, introduced the poet to the Sindhi audiences. He brought out an abridged version of the poet's great novel, *Noukadubi* (The wreck), in Sindhi. It proved to be an oasis in the arid literary field of Sindh. Soon all the major works of Tagore were translatd into Sindhi. As a matter of fact it was a stream of translations of the best Bengali literature that flowed into Sindhu (Indus). All stalwarts of Bengali literature–Bankimchandra Chatterjee, Saratchandra Chatterjee, Romeshchandra Dutt and some more

became household names in Sindhi literature. Naturally, the impact of Bengali literature became evident in the original creations of Sindhi writers.

Not only that, the enormous impact of Bengali on Sindhi mind also played a vital role in creative thinking vis-a-vis many issues of human concern. Indirectly this influence provided much needed impetus to the Sindhi writer and in the next two or three decades great stalwarts of Sindhi prose rose high to the literary horizon, the prominent among them were Mirza Qalich Beg, Jethmal Parsram, Parmanand Mewaram, Bherumal Maherchand, H.M. Gurbuxani, Lalchand Amardinomal, M.U. Malkani, Ram Panjwani, Assanand Mamtora, N.R. Malkani, Amarlal Hingorani, Nadir Beg, etc. who pormoted Sindhi prose to an appreciable standard.

Then came a phenomenal wave of national awareness in the sub-continent. It came down like an eruption of a valcano. The massacre of innocent men, women and children in the Jalianwala Baugh (1919) inflamed the revolutionary patriotic forces against the British Raj. Mahatma Gandhi also entered the political arena with his moral weapons of truth and non-violence. Indian literature echoed with the restlessness of the soul of India. Hindi, Urdu, Bengali, Gujarati and many other Indian languages became powerful vehicles of creative expression of the burning desire for freedom. The single foremost writer whose writings expressed deep anguish and spirit of revolt was Munshi Premchand, though writers like Saratchandra Chatterjee, Yashpal, Upendranath Ashq, Noor-ul-Islam, K.M. Munshi, K.A. Abbas, Sudershan, Ramanlal Desai, Anchal and some others had their share of influence. Above all *Gora*, Tagore's celebrated novel, created a great patriotic fervour. The writings of the above authors influenced Sindhi poetic as well as prose compositions.

In this context, Sindhi poetry played a glorious role. Three great modern poets descended on the literary scene with meteoric dazzel—Lekhraj Kishinchand 'Aziz', Kishinchand 'Bewas' and Hundraj 'Dukhayal'. They bequeathed a proud legacy of patriotic poetry. Sindhi prose also played a remarkable role in rekindling the spirit of freedom. A novel entitled *Itehad* by Guli Kripalani (now Sadarangani), who was inspired by Mahatma Gandhi's message of unity and harmony among Indians, has its own place in Sindhi literature.

In the first quarter of twentieth century, a world shaking event had occured. Suppressed and downtrodden masses of Russia had overthrown (1917) one of the most cruel regimes in the world.

But the real impact of the event leading to progressive thought came in the later years when the progressive writers' movement was launched in the year 1936. Two great luminaries of Indian literature, Rabindranath Tagore and Munshi Premchand were associated with the first conference. Munshi Premchand delivered his passionate presidential address and Tagore sent his message to the conference urging the writers to identify themselves with the common man's lot.

First glimpses of the progressive thought, which had its source in Urdu and Hindi, appeared in the poetry of the great modern Sindhi poet Kishinchand Bewas, who radicalised Sindhi poetry, not only in form but also in content. His identification with the aspirations of the impoverished and downtrodden was eloquent and total. His poems, *Porihati* (The working woman), *Gharibani ji jhoopri* (The Cottage of the poor) and some others convey a total sympathy for the toiling millions, and his severe indictment of the exploitative social order is evident in these poems.

Khanchand Daryani, the eminent playwright in Sindhi, had been greatly influenced by the new wave even much earlier than the progressive movement took an organised shape. This fact is reflected from the themes he selected for his dramas, such as tyranny of the zamindar, the victim of hunger, blinded by the riches, etc.

Hyderbux Jatoi was rather under the spell of this new literary wave that travelled to Sindh from the north. He was, perhaps, the most outspoken representative poet of the progressive thought in the early years. He was a rebel. He demolished ruthlessly the Muslim priesthood and the orthodoxy in his first collection of poems, *Tuhfa-e-Sindh* (Gift of Sindh). The orthodox mullas were furious. They hit him hard, calling him a heretic, who should be banished. His poem 'Shikwa' (Accusation) addressed to God aroused the greatest wrath of the conservative sections. Next came his anthology of poems, *Azade-e-Qoum*, bursting with passion for freedom of the country.

The new generation of Sindhi writers, who came into contact with the writings of the stalwarts of Urdu like Krishan Chander, Rajinder Singh Bedi, Ismat Chughati, K.A. Abbas and others, were simply ignited. They went in for the translations of almost all the outstanding writers. This influenced the creative talent in Sindhi. This fact is brought out from the original creative output in the next two decades. Short stories, poems, short plays and other writings poured in hundreds. Entire gamut of literary expression went under a tremendous qualitative and radical change. Sindhi literature vibrated with refreshingly new ideas. It came to be identified with the life of the common people, reflecting their joys and sorrows, pain and pleasure. The most prominent writters of the new generation were Sobho Gianchandani, Gobind Malhi, Sheikh Ayaz, Mohammad Ibrahim Joyo, Gobind Panjabi, Anand Golani, A.J. Uttam, Sugun Ahuja, Krishin Khatwani, Lekhu Tulsiani, Bhagwan Lalwani, Lachman Rajpal and Kirat Babani.

The Sindhi writing in India, especially that brought out after the second half of the sixth decade, was, to a certain extent, influenced by new Hindi literature for at least a decade. But later, the bulk of Sindhi works reflected modern sensibility, bereft of any influence of modern Indian literature produced in other languages.

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Ki.B.

INFLUENCE: OTHER INDIAN LITERATURES (Tamil). Tamil had a very mature and varied literature by the time the other Indian langauges started developing literatures of their own. Indeed before the first literary works of the other Indian languages were composed, Tamil has had two or even three golden ages of efflorescence when works of enduring quality were produced on a variety of subjects. The Tamils had their own literary tradition dating from before Tolkappiyar, which was a luxuriant growth, native to the soil. Later on, the Sanskrit tradition came to have a great influence over the Tamil, owing to the many direct contacts with the Aryans in the early days and later through the Tamils themselves who had attained great proficiency in Sanskrit.

The other Indian languages including the Dravidian, except Tamil, had adopted without any reserve, the Sanskrit literary tradition as their own. Tamils were in a position to absorb elements of the Sanskrit tradition direct from the Sanskritists and hence there was no possibility of the Tamils being influenced in a significant way by the literary tradition of the other Indian languages.

There was also the other reason that Tamil being an older and more developed language, there was little inclination on the part of the Tamils to copy, imitate or be strongly influenced by the literary mores of the other Indian languages. However, due to some historical reasons, Telugu literary ideas exercised a certain influence over Tamil. Telugu kings and chieftains ruled over areas of Tamil country. In their territories Telugu became the language enjoying royal patronage and a number of Telugu works came to be composed under the influence of Tamil ideas. The miraculous adventures of Lord Shiva of Madurai appear to have been a big favourite with these Telugu poets and a number of works came to be composed on them.

But Telugu literary modes under royal patronage became popular with Tamil poets, too. There is a genre called the 'shataka' (a century of verses) which is very popular in Andhra country as a compact unit in which many different kinds of literary compositions can be created. This genre became popular with Tamil poets who produced a number of shatakas in Tamil. The usual pattern of these works was to address one of the gods (usually a deity enshrined in a place) with some reverential adjectives and then convey some ethical concept in the manner of Naladiar. So these were essentially 'niti' works which were given the external garb of a religious poem by the simple device of the poet addressing a deity. The best known examples of this genre are *Arappaleeswara shatakam* and *Tandalaiyar shatakam*. They enjoy a certain measure of popularity with Tamil readers.

Whatever influence other Indian languages and literatures had on Tamil came through religious ideas. In a deeply religious society as the Indian, religious ideas catch on faster than others. A pilgrim from Tamilnadu who desired to visit Kashi and bathe in the Ganga had to travel through Andhra Pradesh and the Hindi belt and the journey took several months, even years; he could bring with him home some ideas from these regions.

Thus we have a version of the Harijan devotee Nandanar popularised through Gopalakrishna Bharati's *Nandan charittirak kirtanaigal* in Tamilnadu, which is strongly influenced by a Kannada version. There is a Kannada version of the familiar story of Tiruneelakanta Nayanar where it is presented differently from what is portrayed in the *Periapuranam*, the great Tamil source book for the lives of Shiva saints; these are clear instances of non-Tamil influence over Tamil literary culture.

The spread of Shaiva ideas of non-Tamil origin in Tamilnadu was much facilitated by the dominance exercised by the Kannadiga Virashaivas over Tamil Shaiva mutts. Turaimangalam Svapairakasha Swamigal was a Kannadiga himself and he wrote a number of Tamil works introducing Kannadiga concepts. His most famous work *Prabhulingalilai* is actually a Tamil translation of a Kannada work composed by one Samarasa; but the Tamil work has been so exquisitely done that it reads like an original classic. The works of Nyagunayogi and his brother were translated freely into Tamil verse, care being taken to put them in the Tamil pattern. A brother-in-law of Shivaprakasha Swamigal, Shantalinga Swami by name composed the famous *Avirodha undiyar* which attempts to show how there is little difference in the essential teaching of Advaita and Shaiva Siddhanta. The many disciples of Shivaprakasha Swamigal wrote works in Tamil borrowing and adopting ideas from Kannada religious literature.

Under this factor should also be mentioned the stories of Maharashtrian saints which became popular in Tamilnadu during the reign of the Maratha kings of Thanjavur. These stories have had a great influence on the bhakti movement in Tamilnadu spawning religious literature in Tamil and providing the raw material for religious discourses rendered with music.

Bengali, Hindi and Urdu exercised some influence on Tamil, mainly through translations. The great works of fiction of Bengali writers like Bankimchandra and Saratchandra and Tagore and Tagore's poems were translated into good Tamil by T.N. Kumaraswami and T.N. Senapati; Tagore's plays have been rendered into Tamil efficiently by T.S. Parthasarathy. The launching of the early translation especially from Bengali and to a lesser extent from Hindi and Urdu had a stimulating effect

on Tamil writers who first produced imitations and later were inspired to compose original works of vitality. The one thing the Tamils learnt from these writers is the value of realism in fiction.

A unique institution in Tamil is the monthly digest *Manjari* issued by the Kalaimagal house where selected translation from other Indian languages are regularly published. These translations have also made their impact on modern Tamil literature.

A.V.S.

INFLUENCE : OTHER INDIAN LITERATURES (Telugu). The mutual exchange and interaction among different literatures of India helped spread literary forms and techniques from one literature to another. These developments lent new look and offered fresh themes to the various literatures of this country.

No other Indian literature has influenced the Telugu literature to the extent to which Bengali literature has done. The influence of Bengali literature is to be found not only on the writers, readers and the literary movements of this land of Andhras, but it has gone so deep that it also affected the social and political life of these people. Telugu writers appreciated the Bengali literature mostly through their English and Hindi versions. Of course, some learnt Bengali and attempted translations from the originals into Telugu with varying success.

It is through Bengali literature that the Andhras were first exposed to the ideas of nationality and social reformations. The result was that the Brahmasamajam and the Vandemataram movements of Bengal were transplanted in Andhra and struck firm roots in this soil. This Bengali influence had so percolated into the very fabric of the social and cultural life of the people during the period 1930-1970 that even the common masses used to name their children after Bengali names like Mukherjee, Banerjee, Chatterji, Bose, Tagore, etc.

The foremost personality amongst the Bengali writers who influenced the Telugu literature was Rabindranath Tagore. The influence of Tagore over Telugu writers could be traced far back to 1890s. His influence on the romantic poets of Telugu modern literature was quite significant. Devulapalli Krishna Shastry, Vedula Satyanarayana Shastry, Rayaprolu Subba Rao, Abburi Rama Krishna Rao, Achanta Janaki Ram, Bezwada Gopala Reddy, Mallavarapu Visweswara Rao, Sri Sri, T.N. Ansuya Devi, B.V. Singaracharya, Chalam, Jaggaiah, Mutnuri Krishna Rao and Amarendra are some of the luminaries of the romantic movement in Telugu literature who have been influenced by Tagore and his works. His *Gitanjali* was translaslated into Telugu as early as 1914. Out of many translations of *Gitanjali*, those of Chalam, Singaracharya, Bellamkonda Rama Das, Adipudi Somanatha Rao and Janakiram are noteworthy.

Almost all the works of Tagore have been translated into Telugu. Some of the young and enthusiastic writers and poets of Andhra had been so much inspired by his writings and thoughts during those days that they used to go on a literary pilgrimage to Shantiniketan. Some of them even stayed back and pursued their studies under his guidance and tutelage. Akurathi Chalamaiah, Rayaprolu, Abburi, Pattabhi, Mallavarapu Visvewsara Rao, Bezwada Gopala Reddy are some of them.

Gurajada Appa Rao, the doyen of modern Telugu poetry, also came under the influence and ideas of Tagore. They used to correspond with each other. Sambhuchandra Mukherjee, a noted Bengali magazine editor, encouraged Gurajada to write in English in those days.

Tagore's stories and novels were so popular amongst the Telugu readers that many writers vied with each other in translating his works into Telugu. K Vaikunta Rao's translation of Tagore's novel *Home and Abroad* and Gopala Reddy's translation of *Kalidasu* and *Smarana* were trend-setters in this regard.

It should be admitted that the modern young poets of Telugu literature adopted free verse form as a vehicle to convey their sentiments and feelings only after reading the classic *Gitanjali*. After reading Tagore, the young Telugu poets adopted lucid prose and his style of diction in their literary pursuits.

Next to Tagore, Saratchandra was another great Bengali literary giant who exercised tremendous influence on Telugu literature. His themes and characters are quite familiar to the Telugu poeple. The impact of his works and his influence on the writers and readers of Telugu literature during the period 1930-1970 was a milestone in the history of the Telugu fiction. At one time it was thought that the education of the youth was not complete until and unless he was well-versed with the works of Saratchandra. It was accepted as a hallmark of middle class culture, good taste and refinement to have a thorough knowledge of Saratchandra's works.

Veluri Sivarama Shastry, T. Sivasankara Shastry, Chakrapani, Bondalapati Sivarama Krishna, Sakuntala Devi, Lata, etc. are some of the outstanding writers who have translated the works of Saratchandra into Telugu. The influence of Saratchandra is evident in the short stories and novels of Kalipatnam Rama Rao, Lata, Kommuri Venugopala Rao, Panyala Ranganatha Rao. At one time the Telugu writers were so much enamoured of Saratchandra and his style and technique of writing stories that they copied not only his themes but even introduced into Telugu fiction the outlandish customs of 'padadhuli' (collecting the dust of feet) and 'melimusugu' (veil).

Of all his works *Badadidi*, *Devadas*, *Seshprashna* and *Shrikant* a have a special place in the hearts of Telugu people and they prize them very dearly.

Pandita Gorrepati Venkata Subbaiah, an eminent biographer in Telugu depicted the life and works of

Saratchandra in his book *Saratdarshanam*. Another praiseworthy work on the life of Saratchandra is the brief biography by K.V. Raman Reddy.

Bankim inspired many Telugu novelists and poets in composing patriotic songs. Bankimchandra Chatterjee's *Anandamath, Vishavriksha, Kapalakundala, Krishnakanter uil* and *Durgeshnandini* that are rendered into Telugu are very widely read. Sarat and Bankim are the two personages who greatly influenced Telugu fiction writers.

Bankim was hailed as the Scott of Bengal. His romantic recreation of history had a strong impact on the historicial fiction of Chilakamarthi Lakshmi Narasimham. Translations of Bankim's novels and other Bengali novelists paved the ground for the emergence of original novels in Telugu published by Andhra Pracharini Granthamala and others. O.Y. Dorasamayya, Changanti Seshayya, Sreenivasa Rao and C. Bhaskara Rao translated some of Bankim's novels into Telugu.

Bibhutibhushan Banerjee and D.L. Roy influenced Telugu fiction and playwrights respectively during the first half of the 20th century. Later on Tarashankar Banerjee, Sunil Gangopadhyaya and Ashapurna Devi have exerted considerable influence on Telugu fiction.

Bibhutibhushan Banerjee's *Pather panchali*, Tarashankar Banerjee's *Ganadebata*, Sunil Gangopadhyaya's *Pratidwandwi*, Dwijendralal Roy's *Pashani* and *Sita* (plays), and a few works of Humayun Kabir and Ashapurna Devi have been ably translated into Telugu and they made a deep impression on the world of Telugu readers.

Venguchukka Granthamala published a few translations of Bengali detective stories into Telugu. Panchkadi Dey's detective novels rendered into Telugu created a new epoch in the history of Telugu fiction. It caught the fancy of Telugu people and writers so much that the genre of detective stories and novels has come to stay on the land of Andhras and is flourishing well even today. Mention must also be made of the small but delightful stories written by Satyajit Ray for children in spoken dialect. These stories rendered into Telugu have certainly fired the imagination of children and enriched their literature in Telugu.

The Bengalis and the Andhras share the same emotional fervour and idealistic vision. Therefore Bengali literature naturally struck a responsive chord in the hearts of the Andhras.

The Andhras started learning Hindi in right earnest from the days of freedom movement. The Dakshina Bharata Hindi Prachara Sabha founded by Rajaji initiated the drive for spreading Hindi language and literature in Andhra Pradesh. *Ramacharitamanas* of Tulasidas has been rendered into Telugu in various forms by many writers. Next to *Valmiki Ramayana*, this *Ramayana* has a pride of place amongst the Telugu people. The 'vachanas' of Kabir, songs of Mirabai and padas of Surdas, have been rendered into sweet sounding Telugu songs that are very much cherished and recited by the devotees all through Andhra Pradesh.

Of all the Hindi writers, Premchand is the most popular one amongst the Telugu poeple. His works such as *Nirmala, Godan, Rangabhumi, Premchand kathalu* have been translated into Telugu. He made a deep impression on the progressive writers of Andhra Pradesh. Tummala Venkataramaiah, Alvaru Swamy, Pitcheswara Rao, Aluri Bhujanga Rao, Gadde Lingaiah, Karuna Kumara, Sarada, Ma Gokhala all are greatly influenced by his writings and ideas.

Vasireddy Sita Devi rendered into chaste Telugu a good biographical work on Premchand called *Premchand, jeevitamu-sahityamu*, originally written by Shivarani Devi in Hindi.

Rahul Sankritayan was a great scholar, historian, novelist and writer who influenced the contemporary literary and cultural scene of our country deeply. *Olga nundi Ganga teeram, Jaya yudheya, Simhasenapati, Loka samchari, Rigveda aryulu, Digdarshan* are some of his important works rendered into Telugu that caught the attention and interest of the intelligentsia of Andhra Pradesh.

Dandamudi Mahidhar and Rachakonda Narasimha Murthy have done great service to the people of Andhra Pradesh by rendering many good works of Hindi literature into sweet and simple Telugu. Of course, there are many other good writers with equal felicity who did yeoman service to the Telugu literature by translating some good works from Hindi into Telugu. Aluri Bhujanga Rao's translation of Yashpal's *Simhavalokana*, Lanka Narayana Rao's translation of Bhagavaticharan Varma's novel *Chitralekha*, I. Panduranga Rao's translation of Jaishankar Prasad's *Kamayani* are notable examples.

Unlike the influence of Bengali, the influence of Hindi stimulated some Andhra poets such as Bairagi, Bhanu, Renu and Panduranga Rao to write poems in Hindi under the impact of great masters like Dinkar, Nirala and Sumitranandan Pant. It is worth mentioning that A. Ramesh Choudary wrote his novels in Hindi and made a mark among the writers of fiction.

The Muslims reigned in Andhra and many of its parts for quite a long time. During their reign both Persian and Urdu flourished as official languages. On account of their special patronage and encouragement, Urdu became very popular amongst the masses and it also became the common language of the masses. These Muslim kings patronized Telugu poets also. These poets used to introduce Urdu words in their works just to flatter the patronizing kings.

Ghalib and Makhdum are the two great Urdu poets who have lasting influence on Telugu literature. Telugu writers are very much inspired by the songs and poems of

these gifted poets. Dasarathi, Gajjala Malla Reddy and C. Narayana Reddy have rendered some of the Urdu songs of Makhdum into Telugu and helped Telugu readers to appreciate and enjoy his poetry. The poems of Mir and Bahadur Shah Zafar, the last Mughal emperor of India, have been translated into Telugu by various writers with varying success.

Even some good Urdu novels have been translated and introduced to the Telugu poeple. Dasaradhi Rangacharya translated Mirza Ruswa's *Umrao Jan Ada* into Telugu and earned the appreciation of one and all. The well-known poet Dasaradhi rendered into Telugu *Guzeshta Lucknow* of Abdul Halim 'Sharar' under the title *Pracheena Lucknow*, a work depicting the people and culture of Lucknow.

In Andhra Pradesh about one crore people who speak and understand Urdu, are to be found in Telangana area. As these people were under the rule of the Nizams until 1949, it is here that we find the influence of Urdu to a large extent in Andhra Pradesh. Even today 'mushairas' (literary gatherings) wherein both Telugu and Urdu poets participate side by side and recite their poetic compositions to select gatherings, are conducted in many parts of Telangana. Thus, it can be said that the Urdu poets have influenced their Telugu counterparts in the Telangana area. This influence is so deep that the modern Telangana poets naturally dapple and embellish their free verse with Urdu words.

When one is estimating the influence of one Indian literature over the other, we cannot but recall Mohammad Iqbal's words that all Indians are singing birds perching on one and the same branch in the rose garden. By reading Urdu poets and writers, their counterparts in Telugu have learnt to appreciate the brevity and dignity of expression, the melody and majesty of diction in Urdu language. The Telugu poets have tried to adopt the rhetoric, style and other techniques of Urdu poets in composing similar genre of poetry in Telugu and have succeeded to some extent.

Before 1870 Telugu people did not have dramas of their own. But they had the rich tradition of 'veethinatakas' or street plays which are a good mixture of song, verse and dance. Around 1850 theatrical companies from Maharashtra started to tour Andhra Pradesh from time to time. Sangli Drama Company was one such troupe that visited Andhra area in those days and helped create the beginning of Telugu theatrical performances in Andhra. The Marathi 'tamashas' (open air musical operas) influenced the theme and style of 'prahasanas' of Chilakamarthi and Veeresalingam to a larger extent.

The influence and impact of Marathi theatre on Telugu theatre was quite significant. During the period of 1900-1950, the musical tunes of Marathi stage verse became very popular in Andhra area so much so that the stage artists of Andhra used to adapt them for reciting and singing Telugu poems and songs on the stage. Bal Gandharva's music profoundly influenced the stage music of Andhra.

Many of the modern research scholars opine that the 'Harikatha kalakshepam' of the Telugus was a gift from Marathi people.

The mystic poets such as Namdev, Tukaram, Jnandev, etc. wielded great influnece on the relgious devotees and the mystic poets of Andhra.

The heroic figure of Shivaji projected by Balagangadhar Tilak during the early phase of our struggle for Independence inspired Gadilyaram Venkata Sesha Shastry to compose his famous epic *Shiva bharatam*.

The two classics of Tamil literature *Kamba Ramayanam* and *Tirukkural* have had their effect on Telugu literature. Patualapattu Sreeramula Reddy rendered *Kamba Ramayanam* and *Tirukkural* into chaste Telugu verse. But Maruppuru Kodanada Rami Reddy translated *Kamba Ramayanam* into delectable colloquial Telugu prose in his own inimitable style. He did invaluable service to the Telugu literature and the Telugu readers are very much indebted to him for the able rendering of *Silappadikaram*, the Tamil classic, into Telugu under the caption *Manjeeragatha*. Of course, the Telugu people always have great respect and admiration for Subramanya Bharati and deem him to be one of the greatest modern national poets of India. A few writers have tried to render some of his works into Telugu. Arudra, the famous Telugu modern poet, rendered part of *Kalingattuparani*, a Tamil kavya, into Telugu verse under the title *Vennela-vesavi*.

A few good novels from Tamil have been translated into Telugu. Still one can say that even though Andhras and Tamilians have lived together in one and the same state until 1953, the interaction between Tamil and Telugu literature is not as much as it should have been.

Out of all the Dravidian literatures, Kannada has influenced Telugu most. Both Kannada and Telugu used to have the same script until the 13th century. Right from the 11th century, one can find the influence of Kannada over Telugu poetry.

Scholars opine that Nannaya, the first celebrated poet (Adikavi) of the Telugus adapted Pampa Mahakavi's *Vikramarjuna vijayam* in transcreating *Mahabharata* into Telugu from Sanskrit. Ketana adapted Nagavarma's *Karnatabhashabhushanam* in preparing his *Andhra-bhashabhushanam*, a book on rhetorics and prosody.

The great Telugu poet Srinatha once remarked that he had been writing his works in a language known as 'Karnata bhasha' (the language spoken by people in Kannada Desa—the language pleasing to the ears). Thus he equated Kannada with Telugu showing the close relationship between them.

Srikrishna Devaraya's empire consisted of both Telugus and Kannadigas. He encouraged both Telugu and Kannada poets. The Astadiggajas in his *Bhuvanavijayam*

may consist of a few Kannada poets also in addition to the Telugu poets. Srikrishna Devaraya was also known by the title 'Karnatakshitimandaleshwara', meaning king of the Karnataka area. The fact that this title was bestowed on a Telugu king shows that he equally patronised both Kannada and Telugu languages and thus helped both the languages grow with mutual help from one another. Krishna Devaraya belongs to the Tulu dynasty and there is a region and a language by that name obtaining in Karnataka state. This fact also highlights the cultural interaction and mutual influence between Telugus and Kannadigas in those times.

Paying obeisance to Lord Vighneshwara at the beginning of his kavya, Allasani Peddana, the Poet Laureate of Srikrishna Devaraya composed the poem 'Ankamu jeri shailatanaya stanadugdhamulanu velu..." (While suckling at the breast of Parvati, the little Ganesha playfully stretches his palm to the other side and finds only the dangling cobra mistaken for the stalk of a lotus). This poem is nothing but a repetition of what was already found in Kannada kavyas of those days.

Venkata Parvateshwara Kavulu (the twin poets) translated some of Bankimchandra's Bengali novels from Kannada into Telugu which were published from Kakinada by the Andhra Pracharini Granthamala. Many Kannada works have been translated into Telugu and received with appreciation. Some of them are Bhairappa's *Vamsa vriksham*, U.R. Anantha Murthy's *Samskara* and Shivarama Karanth's *Marananantharam*.

Even though Orissa is a border state to Andhras, its influence over Telugu literature is comparatively very limited vis-a-vis Kannada and Tamil. Kalindicharan Panigrahi's novel *Matira manishia* a rendering into Telugu from Oriyan has become quite popular amongst the Telugu readers.

The influence of Malayalam over Telugu literature is also meagre. In the past there was not much interaction between these two literatures. Of late, two novels of Thakhazhi Sivasankara Pillai which have been translated by Gannavarapu Subbaramaiah entitled *Royyalu* and *Rendu serlu*, have been very well received by the Telugu readers.

Of late, All India Radio, Doordarshan, Central Sahitya Akademi, Publications Division, National Book Trust and some enterprising private publishers have been organising pan-Indian literary get-togethers and translation projects (Akhil Bharatiya Kavi Sammelan, Adan Pradaan, etc.).

These attempts will certainly go a long way in influencing the readers and writers belonging to different regional languages of our country towards a better mutual understanding.

P.Vi.

INFLUENCE : OTHER INDIAN LITERATURES (Urdu). Urdu literature evidences influences of the languages it has been coming in contact with over the centuries. The Urdu language took shape in literature in the regions roughly covered by U.P., Bihar, Madhya Pradesh, Rajasthan, Andhra, Delhi, Harayana and Punjab in India and Punjab, N.W.F.P., Sindh, etc. in Pakistan.

The Urdu language, it is almost undeniable, is the language born of sociological relationship between Muslims and Hindus. The Sufi saints took to the local language and began writing devotional poetry in Brajabhasha with a splash and sprinkle of words from their own languages which had passed into common currency as a result of developing contact. Data Ganj Baksh Hujweri (d. 1063), Khwaja Mui'n-ud-Din Chisti (1142-1235), Khwaja Qutb-ud-Din Bakhtiyar Kaki (1186-1236), Baba Farid Shakarganj, Nizam-ud-Din Aulia 'Mehboob-e-Ilahi', and a host of other Sufi saints took to the language spoken and understood by common people. Baba Farid, when asked about the location of the intellect in the body, replied: "Bich sar ke"—the words which are Urdu and Hindi both. Baba Farid's verses with Punjabi/Brajabhasha background are still recited in Sikh Gurudwaras. Amir Khusrau (1254-1325), a devoted disciple of Hazrat Nizam-ud-Din Aulia, was a multidimensional genius, a musician of no mean eminence and originality, a poet of Persian and Urdu, well-versed in several languages. He has left behind a good many verse-forms, pahelian (riddles), mukarnis (denials) and ghazals in Persian, Urdu Hindavi and in Urdu-Persian mixed style. One illustration would be enlightening enough:

Siagri rain mohe sang jage, Bhaur bhai to bichran laga, Kya Sakhi sajan? Na, sakhi diya (mukarni) ("He kept awake all night, but began to part in the morning". Sakhi (maiden-friend), "Your lover?" "No, the lamp."). Recently Gopi Chand Narang has discovered a rare MS of Khusrau's Hindavi riddles in Berlin which contains 144 new Hindavi riddles which he has published for the first time. The language is Hindavi, i.e., early Rekhta (or Urdu/Hindi) with a lot of regional dialectal element. Khusrau's *Khaliqbari* (versified dictionary), which begins with a couplet, 'Khaliqbari Sarjanhar Wahid aek bida Kartar', also shows regional influence. The couplet explains the meanings of khaliq and wahid, in Hindi which at that time was not known by its present name. The regional languages in this manner continued exercising influence on Persian, thereby helping in the emergence of a new language, Urdu. When Muslim influence started permeating in Deccan regions, Gujarat, Bengal, Northern India and other regions of the subcontinent, Urdu also began drawing upon regional resources. A good number of Hindu writers and poets took to translating Hindu scriptures into Urdu verse and prose. The process still continues.

Coming to the modern times, Urdu literature is yet quite assimilative to influences. Urdu came into its present

form during the 18th century; the process got accelerated further around 1858. Hindi itself is, as a matter of fact, a beautiful conglomeration of a number of languages—Rajasthani, Brajabhasha, Bhojpuri and Maithili. Hindi git (song) and doha (a couplet) verse-forms have almost acquired prestigious positions in Urdu poetry. Hafiz Jalandhari was the trend-setter in git-forms. Besides Hafiz, there are a good many reputed lyricists. One important characteristic is prominently noticeable. Written in popular language cutting across linguistic frontiers, these songs have a universal appeal. Urdu songs bear eloquent testimony to their having been influenced by Bengali, Gujarati, Punjabi and Hindi songs.

Manzum dramas (versified dramas) and operas written in Urdu, a tradition dating from staging *Inder Sabha* in 1846, are at present written in simple Urdu which jumps the linguistic borders. Now a good many such dramas and operas are included in All India Radio and Doordarshan (television) programmes. It may be noted that Rabindranath Tagore, who staged many versified Bengali dramas at Shantiniketan, had a considerable influence on Urdu versified dramas—a fact that has not yet been critically assessed.

Doha writing, though the verse-form was beautifully utilized by Amir Khusrau, is catching on now. A good number of poets in India and also in Pakistan have turned to writing dohas, among them Jamiluddin Aali has already acquired a position of eminence. Reputed Urdu journals carry this verse-form. Dohas in Urdu are written in Hindi metres.

Urdu fiction consisting of short stories and novels is indebted to English fictional craft which began attracting creative attention since the advent of the British rule in India and subsequent introduction of English literature in the curricula. Bengali teachers for teaching English were in great demand throughout northern India. There sprang up Bengali colonies throughout; clerks, doctors and teachers from Bengal settled down here and there. Bengali cultural programmes became a great draw. Fiction written by Bankimchandra Chattopadhyay, rendered into dramatic forms, began to be staged at Bengali theatres. His novels like *Durgeshnandini, Kapalkundala, Anandamath* and others touching upon socio-historical background attracted creative writers of other languages, especially of Urdu and Hindi. Munshi Premchand drawing upon the technique began writing short stories and novels with socio-cultural background in Urdu and Hindi. A host of Urdu writers, following in his footsteps, appeared. Urdu fiction thus grew up to maturity imperceptively influenced by Bengali fictional craft through Premchand. Saratchandra Chattopadhyay, who added a new dimension to Bengali fiction, also exercised an imperceptible impact upon fiction writing in Urdu.

Rabindranath Tagore won Nobel Prize in 1913 for his *Gitanjali,* originally composed in Bengali and rendered into English by Tagore himself. It was translated into Urdu by a number of poets including Niaz Fatehpuri and Firaq Gorakhpuri. T.C. Rastogi's is the only versified translation.

Immediately Tagore's poem attracted attention of Urdu poets. The technique of giving new socio-cultural content to time-old allusions seems to have an impact upon Iqbal. Tagore's fiction was rendered into Urdu. His short stories like 'Homecoming', 'Kabuliwala', etc. and novels, especially *The wreck* and *Gora,* exercised deep influence.

Kashmir has been the matrix of literature over centuries. Prakrit, Sanskrit, Persian and Sharada (Kashmiri) have been the vehicle of creative writing. Most of the present-day writers use Urdu and Kashmiri languages. Ghulam Ahmad Mehjur ushered in a new era. Urdu prose and poetry written by Kashmiris bear testimony to the Kashmiri language exercising influence upon Urdu.

Punjabi is spoken and written by over 20 million people in Indian Punjab and Pakistani Punjab. Over the centuries till today, Urdu and Punjabi languages have been interacting. Urdu has been enriched by Punjabi influences penetrating through writers like Iqbal, Manto, Rajinder Singh Bedi, Krishan Chander, Faiz Ahmad Faiz, Upendranath 'Ashk' and Hansraj 'Rahbar'.

Assamese literature, despite its being of ancient origin and rich enough, was little known in Urdu circles. Rastogi translated into Urdu verse a few poems written by Devakant Baruah and Raghunath Choudhary. This introduction may result in further inter-relationship.

Through the efforts made by Sahitya Akademi, All India Radio and Doordarshan (television), all the Indian languages are coming closer to one another; get-together provided by such organisations may result in further mutual influences.

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T.R.

INFLUENCE: SANSKRIT (Assamese). Though Assamese comes from the Eastern Magadhi Apabhramsha and inherits some of its characteristics in syntax and structure, it does not follow the rules of Prakrit grammar in 'satva' and 'natva' and 'karaka' (case ending); rather, it adheres to the rules of classical Sanskrit grammar in suffixes and prefixes, 'sandhis' and 'samasas'. Thus the Sanskrit literature exercised its influence on Assamese literature mainly through language. Of course, the themes, the treatment, the age-old thoughts and ideas expressed in Sanskrit literature have also exercised their influences on Assamese, as they have universally done on almost all Indian literatures.

Literary activity in Assamese is supposed to have

flowered from 7th century A.D. Huen Tsang, the Chinese pilgrim to India in early 7th century, observed the difference of speech of Kamarupa from that of central India, which suggested the growth of an independent speech.

The early Assamese literature is either translation of or adaptation from the epics and the puranas. Along with the theme, the style of developing the plot, delineation of character, trend of description, the poetic diction, etc. also entered into the domain of Assamese literature from Sanskrit.

Early Assamese literature is almost invariably lyrical and narrative; the first deals with devotion and other sentiments subjectively, while the second tells the mythological tales objectively. The object of the writers is to disseminate knowledge enshrined in 'shastras' and 'kavyas' among the masses in a language which is within their ken.

From the formative period of Assamese literature it was handled by Sanskrit scholars who were well-versed not only in the puranic lore but in Sanskrit poetics too. This was the case even in the developed stage of the old Assamese literature.

Ananta Kandali, a versatile writer of the 16th century, declared with great self-confidence: "I am quite capable of writing in Sanskrit verse; however, for the benefit of women and shudras (who do not know Sanskrit) I shall wield my pen for producing Assamese verses intelligible to them, because listening with understanding gives immense pleasure.".

It is, therefore, little wonder that in the treatment of the thematic matter those poet-translators would scrupulously follow the rules of Sanskrit poetics. In the delineation of a particular 'rasa' only admissible 'vibhava' and 'anubhava' were introduced. In the mattar of translation of 'shastras' difficult passages were interpreted on the basis of the commentary or commentaries and hence, not only the words and phrases of the text but those of the commentaries also found place in the Assamese rendering.

The influence of Sanskrit on Assamese literature is to be viewed against this background. For instance, certain passages of the *Bhagavata* were translated following the philosophical views of Shridhara Swami and the concept crept into other literary compositions also. Thus, though Shridhara's commentaries on the *Bhagavata* and the *Gita* were not rendered into Assamese, his philosophical concept of monism influenced the thought and compositions of the saint-poets.

Shankaradeva (1449-1568), who translated major portion of the *Bhagavata* and made adaptations from it and other puranas, speaks, following Shridhara: "In reality there is no difference between gold and ornaments made of gold." In his original works, based on the themes taken from the *Ramayana* and the puranas, Shankaradeva adhered strictly to the rules of Sanskrit poetics in the matter of description of physical beauty, love affair (between the hero Lord Krishna and Rukmini), and natural scenary, like the gardens full of lakes and flowers, etc. Rukmini was attracted to Krishna on hearing his virtues, qualities and physical charm, without seeing him. The love of Rukmini for Krishna has been described first and then only that of Krishna for her. This is in accordance with the dictum 'adau vachyah striyo ragah'.

Pitambaradvija, a senior contemporary of Shankaradeva, in his *Ushaparinaya* describes Usha's passion for Aniruddha after she had sexual enjoyment with him in her dream. Chandrabharati, a versatile talent of this period, in his *Kumaraharana* (Abduction of Aniruddha) depicts similar course of events.

In the composition of dramas, known as 'ankiyanata', Shankaradeva and his disciple Madhavadeva had done away with the division of acts (anka), but retained the benedictory verse ('nandi'), the introductory ('prastavana' or 'sthapana'), the function of 'sutradhara' (the function was enlarged) and 'bharatavakya' at the end. It is interesting to note that though there is no division of acts in the ankiyanata, in the mythological and historical dramas of the modern Assamese literature, 'anka' and 'garbhanka' are introduced from the Sanskrit drama. Soliloquy (svagatokti) and such other devices of the Sanskrit drama are also used in some of the modern Assamese dramas.

In depicting the character of hero and heroine, the early Assamese poets liked to laden them with all the virtues and good qualities. These qualities matched well with their physical beauty described after the traditional concept of beauty.

One overriding factor that must not be lost sight of is that the early Assamese literature was the result of the desire to spread the bhakti cult, which received new impetus with the advent of Neo-Vaishnavism, and works depicting Hari or Lord Krishna were written with that end in view. In the literature produced during this period and subsequently, the hero is often Lord Krishna or Rama and there was no scope for displaying the human frailty. On the other hand, the villain is always depicted as the embodiment of everything that is bad.

Both in the early and modern Assamese, influence of Sanskrit is very prominent. Scholars who wrote Assamese poetry in early years, did not look upon Assamese as a language entirely different from Sanskrit. They considered it only to be the current local form of Sanskrit. The poet-scholars not only used Sanskrit words and phrases, but used descriptive lines from different works. For instance, Madhavadeva (1489-1596) used definition of the bad day as given in *Amarakosha*, by contrast: The day overcast by clouds is not a 'durdina' (bad day), the day passed without reciting the glory of Hari is really a bad day. The frequent and extensive use of Sanskrit words and phrases, incorporation of ideas clothed in high sounding

Sanskrit phrases in early Assamese literature made the trend of Sanskrit literature popular with the masses, and even those who had no knowledge of Sanskrit, understood them and could appreciate their literary beauty.

The relation between Sanskrit and early Assamese literature was considered so close that nobody thought of writing a grammar giving the rules of Assamese composition, or compiling a lexicon, showing word-formation and etymology. The Sanskrit grammars and lexicons served both the purposes. It was the Christian missionaries in the mid-19th century who took interest in Assamese, adopted Assamese medium for preaching Christanity and wrote the first Assamese grammar and lexicon. Their extraordinary zeal for colloquial language and their attempt to prove that Assamese is a quite different language from Sanskrit set the sail in the right direction. Nevertheless, the modern Assamese writers continued to draw upon the thoughts and ideas, words and expressions, literary style and the poetic diction of the perennial source of Sanskrit.

Of the two types of Sanskrit metres, 'vritta' and 'jati', calculated on the number of syllables and 'matra' (time required to pronounce) respectively, the 'vritta' was followed by the early Assamese authors, though they twisted it to a great extent to suit their purpose. The necessity of making an expression pleasant to the ears of the listeners prompted them to adopt the scheme of repeating the same sound of the last two syllables of each foot of a 'pada' in a couplet. In fact, along with the equal number of syllables the similar sound at the end of the pada is the mainstay of the Assamese metres. This tendency is however noticeable in the composition of Shriharsha and Jayadeva. The 'pada' metre of 14 syllables was made into a number of varieties according to the length of foot, and the number of syllables. The Assamese poets followed this method for about six centuries and only in the recent times the modern poets have discarded this rhyme scheme and adopted a free verse pattern.

The Sanskrit rhetoricians have elaborated two types of literary embellishment (alankara): one is 'shabdalankara', based on the sound of the words and the other is 'arthalankara', arising from the meaning of the words. The early Assamese writers made use of the second extensively and the first rarely.

The similies were mainly drawn from the Sanskrit classics. However, since the very beginning, the Assamese authors have displayed a keen sense of reality and skilfully used similies observed in their surroundings, such as in the socio-religious ceremonies, in the field of cultivation or in fishing and hunting scenes.

Madhava Kandali (14th century) in his translation of the *Ramayana* compares Ravana, who was waiting incognito for his chance to approach Sita, with a man fishing by hook. There are hundreds of them of this type used by the poet-authors after him.

In modern Assamese the poets are seen to be inclined to using more Sanskrit words, though they no more follow the style, poetic diction and poetic convention of the Sanskrit literature. The fiction writers and the short story writers usually use the standard Assamese which contains about seventy-five per cent 'tatsama' and 'tadbhava' words. They never pay any attention to depicting the physical charm and beauty of the heroes and heroines, and hence the question of following the conventional standard of describing female beauty does not arise at all.

B.S.

INFLUENCE : SANSKRIT (Bengali). Broadly speaking, Sanskrit is the matrix of all the New Indo-Aryan languages. Its influence on any of the modern Indian languages including Bengali is great. With the advent of the Aryans in Bengal towards the 3rd century B.C., Bengal was gradually Sanskritized and the Sanskritization was complete by the Gupta era in the 4th-5th century A.D. As the Brahmanic culture spread, Sanskrit became the court language and the language of most of the literature composed by the aristocrats. Though the common men did not use Sanskrit as spoken dialect, yet ideas pertaining to that culture were propagated to them by the Sanskrit-speaking Brahmins and by the castes of higher order. The Buddhist acharyas of eastern India who included some excellent Sanskrit grammarians and philosophers, were also responsible for the popularity of Sanskrit culture in Bengal. The then Indian Sanskrit literature was very rich both in religious and literary works. The Bengali scholars were attracted to this wealth and they also contributed some valuable pieces of literary works to the Sanskrit store. Of these works, the drama *Venisamhara* of Bhattanarayana, written in high sounding Guadi style, the 'shlesha kavya' *Ramacharita* of Sandhyakara Nandin, *Pavanaduta* of Dhoyi and the melodious *Gitagovinda* of Jayadeva are worth mentioning. Two of the anthological works, *Subhashitaratnakosha* of Vidyakara and *Sadukti-karnamrita* of Shridhara Dasa, are also valuable additions. Muslims invasion did not extirpate, but, on the contrary, to some extent accelerated the culture of Sanskrit. Many treatises on Smriti (Social and religious codes) were written. Scholars like Shulapani, Rayamukuta Brihaspati and Raghunandana flourished in the Middle Ages. Studies on grammar and lexical works like *Amarakosha* predominated. Culture on different branches of philosophy, especially on the Vedanta, Mimamsa and Nyayshastra was prevalent. During the Chaitanya period Sanskrit culture reached its climax. Rupa, Sanatana and Jiva Goswami gave Gaudiya Vaishnavism a new stimulus. Rupa Goswami's contributions were the most valuable. He wrote dramas, extended poems and lyric poems on devotion: *Haribhaktivilasa* and *Ujjvalanilamani* are two monumental works on divine aesthetics. Some of the Muslim sultans and particularly the native Hindu bhuswamis (landlords) were great patrons of Sanskrit learning. In

this way Sanskrit became a living inspiration for the life and literature of the Middle Ages in Bengal.

It should be remembered that so far as the outward forms are concerned, medieval Bengali literature was free from any Sanskrit influence. Absence of dramas and literary epics in Bengali prevalent in Sanskrit was a remarkable feature of the medieval Bengali literature. A vast mass of this literature consists of long narrative episodes in verse, called 'mangal kavyas'. Their function was to sing the victory of the indigenous gods and goddesses (grama-devatas) like Chandi, Manasa or Dharma Thakur, who were trying to secure a position with the Sanskrit puranic gods and goddesses. The form of the mangal kavya was a new one, and quite different from the narrative poetry of Sanskrit. This also holds true for Bengali 'Nath gitikas'.

However, some influence of Sanskrit even on these mangal kavyas cannot be gainsaid. From the brief life-sketches of the poets and from other internal evidences, it is clear that the poets who wrote these kavyas were well-versed in Sanskrit. From the lists available of the vernacular literature of Bengali, it is known that studies on grammar, lexicon, rhetoric, prosody and poetics were current and the poets read the masterpieces of Sanskrit literature with the grand epics like the *Ramayana*, the *Mahabharata* and the puranas. The mangal kavya may be styled as the native purana of Bengal. The poets tried to fit their deities in grandeur with the puranic gods and goddesses. In power and grace they were often equated with the puranic ones. Mangal kavyas are replete with many puranic references, showing their intimacy with Sanskrit. Though weak in expression, the poets of these kavyas used profusely the ideas, words, phrases and similes of Sanskrit literature. The mangal poets of the first rank like Kavikankan Mukundaram, Rupram Chakrabarti, Narayan Dev, Ketakadas, Kshemananada, Ghanaram, etc. were greatly influenced by Sanskrit. Of these Raygunakar Bharatchandra of the 18th Century was the real representative of a typical Sanskrit poet. Though his *Annada mangal kavya* signs of decadence, yet his eroticism, artistic expression, mastery over sound elements and production of sentiment remind one of the master-poets of Sanskrit. He also tried to use some of the Sanskrit metres in Bengali.

The translation works of medieval Bengal are all adaptations of the Sanskrit grand epics. The episodes of the *Ramayana*, the *Mahabharata* and the puranas are freely adapted. Brahmanic ideas and ideals, their ethics and rituals were fully narrated through these works.

The Vaishnava 'padavalis' of Bengal show indelible print of Sanskrit love-lyrics in both matter and manner. Radha's love for Krishna, though divine, is no less human. In delineating the moods of love, the poets exactly followed the dicta of Sanskrit *Kamashastra* and *Natyashastra*. The resonance of selected Sanskrit words, the 'matravritta' metre and the rhetorical expressions amply bear the stamp of Sanskrit erotic poetry. Particularly the poets who wrote these poems in Brajabuli dialect followed the Sanskrit tract very faithfully. Chaitanyadev added a new tone to the love divine, as a result of which post-Chaitanya poets of Vaishnava padavali followed the theory of Rupa Goswami's divine poetics. Post-Chaitanya Vaishnava padavali imitated the subtlety and sublimity, richness and refinements of Sanskrit love-poetry.

Bengali underwent a great change with the establishment of the East India Company's rule. The old ideas changed and Bengal faced a new world of western ideas. The age of reason dominated over that of emotion and faith. Foundation of the Hindu College opened a new world of European literature before the young Bengal. The epics of Milton, the dramas of Shakespeare and to top it all, the new philosophical thoughts of Europe dazzled the eyes of modern Bengal. Bengali literature also broke the fetters of traditional literature and entered a new phase; new epics and extended poems in European style were composed; dramas and novels in western technique were written and Bengali prose developed in an admirable splendour with essays of different types. The narrative verses of Rangalal, the *Meghnad badh kavya* of Michael Madhusudan, the epic poems of Hemchandra and Nabinchandra, the prose-romances of Bankimchandra, the essays of Akshaykumar Datta, Bhudev Mukherjee and Bankimchandra and the dramas of Madhusudan, which broke the bindings of alamkarik (rhetrorician) Vishvanatha of the old school captured the mind of Bengali readers.

All of these productions created a new taste. But this western trend could not blot out the impact of the deep-rooted Sanskrit culture. By the side of the Hindu College, there was a Sanskrit College. The pandits of the college strictly adhered to Sanskrit. They translated Sanskrit works into Bengali, retaining the basic Sanskrit elements. They thought chaste Bengali meant Sanskritic Bengali. Their 'sadhu bhasha' marched ahead. Writers like Iswarchandra Vidyasagar, Ramagati Nyayaratna and Tarashankar Tarkaratna were great agents of Sanskrit style and diction. There were also many rural 'tols' (Sanskrit schools) which propagated Sanskritic ideas. The revival of oriental studies by the European scholars unlocked the treasure of ancient Indian literature before the eyes of New Bengal. Poets like Valmiki, Vyasa and Kalidasa came to the forefront. Thus modern Bengali literature found a scope to assimilate the Sanskrit ideas with the western thoughts.

Sanskrit is a rich store house, which constantly supplied the stories, episodes, characters and moral values to the vernacular literature for ages. Bengali writers of the 19th century, in spite of western influence, drew materials from this old store. Michael's immortal epic *Meghnad badh kavya* shows its indebtedness to Sanskrit in many respects. The main episode of the epic was borrowed from

the *Ramayana*. In selecting the names of the cantos Madhusudan followed the rules of Sanskrit poetics. Nabinchandra's epic trilogy of *Raibatak-Kurukshetra-Prabhas* was termed as the new *Mahabharata* of the age. Madhusudan's first drama *Sharmishtha* bore the stamp of Sanskrit. He called drama as 'darshan kavya' following the old style. The episodes of *Brajangana kavya* and *Viranga-na kavya* were drawn from the *Ramayana*, the *Mahabhar-ata* and the puranas. His borrowings from Valmiki and Kalidasa and his use of Sanskritic vocabulary show his moorings in Sanskrit literature. After all, this 'tremendous literary rebel' of Young Bengal could not entirely break away from Sanskrit.

Bankimchandra, the eminent novelist of the 19th century Bengal, was also a product of the western education. But he was well-versed in Sanskrit. In the beginning of every chapter of his novel *Kapalkundala*, quotations had been collected from different books, both eastern and western. Quotations from the masterpieces of Sanskrit literature mark his indebtedness to the old. In his novel *Bishabriksha*, he describes Suryamukhi's drawing as found decorated with some pictures. Subject matters of these paintings were drawn from the noted love-episodes of Sanskrit literature. In his last days Bankim engaged himself in propagating the ideas of 'nishkama karma' through his novels and essays. These works amply prove his knowledge of Sanskrit and its influence over his thought.

Mind of Rabindranath, the universal poetic genius of Bengal, was saturated with the ideals of the Upanishads. His writings are also filled with references to the *Ramayana*, the *Mahabharata*, and the puranas. Classical Sanskrit poets like Kalidasa and Jayadeva were also wet nurses for this poetic child. Kalidasa's ideas and expres-sions influenced his imagination to such a high degree that his philosophy of Love and Beauty was mainly based on Kalidasa's theme. His new readings on the classical Sanskrit works like *Shakuntala, Meghaduta, Kumarasam-bhava* and *Kadambari* amply prove his impassioned love for the grand Sanskrit literary productions.

Influence of Sanskrit is deeply rooted in Bengali mind. Sanskrit lores, its traditional heritage and character, its artisitc description of men, women and nature, its wonderful diction and well thought-out proverbs, are of perennial inspiration to the poets of all ages. What to speak of the post-Rabindra literature, even the ultra-modern writers of Bengal are not free from Sanskrit influence. With the dawn of modernity, the Sanskrit archetype went through many changes and the writers sometimes assimilated and sometimes explained the tradi-tional in a rational way. This zeal for explaining the past in a rational way and with new interpretation has become the go of new Bengali literature; it speaks of Bengal's latent love for Sanskrit which, after all, is the source and basis of her language.

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J.K.C.

INFLUENCE: SANSKRIT (Dogri). Being a language of the Indo-Aryan group, Dogri has been greatly influenced by Sanskrit, directly as well as through Prakrit. It has absorbed a large number of Sanskrit words, both in their 'tatsama' and 'tadbhava' forms. Duggar was one of the earliest settlements of the Aryans and it is only natural that their language should influence the local dialect. Sanskrit names of some hills, places and rivers of Duggar and current even today. Examples may be found in Sundrakot, Chandrabhaga, Devaka, etc. It is believed that the word 'Madra' by which this part of the country was known in Panini's time, has remained with meanings changed; Madra in today's Dogri means (i) a popular Dogra curry and (ii) a short statured man.

The influence of Sanskrit on Dogri is seen both in original works and in translations. Examples of the former may be found in the Vedanta in Dogri written in six books by Swami Brahmananda Tirth and in the Dogri Ramayana written by Shambhunath Sharma who has acknowledged his debt to Valmiki. Examples of the latter are numerous, beginning with translation in the later half of the 19th century of the Sanskrit work *Lalavati*, to the latest volume (3rd volume) of stories from *Kathasarit-sagara* published in 1984. The translations include *Shrimad-bhagavad-gita* (7 translations including two in verse), Bhartrihari's *Sha-takas*, five *Upanishads*, plays of Bhasa and Baudhayana, Kalidasa's *Meghduta, Betal panchavinshati, Panchatan-tra, Hitopadesha, Namamala* and *Deshopadesha* of Kshemendra, *Durga saptashati* and Shankaracharya's *Vivaka chudamani*. Dogri literary criticism has also come under the influence of Sanskrit. *Dogri kavya-charcha* by Champa Sharma is directly influenced by the tradition of literary appreciation in Sanskrit kavyashastra.

S.P.S.

INFLUENCE: SANSKRIT (Gujarati). Sanskrit has influ-enced the Gujarati language and literature to a great extent and this can be traced right from the medieval period to modern times. The two great epics, viz. the *Mahabharata* and the *Ramayana* along with the puranas have been the source of inspiration and material for Gujarati poets and writers. Beyond this, the influence of Sanskrit classical literature like that of Kalidasa, Bana and Bhavabhuti can also be traced.

Bhakta-kavi Narasimha Mehta, Premananda, Bhala-na, Akho and Dayarama belong to the medieval period of Gujarati literature. While Narasimha's poetry is replete with elements of devotion to Lord Krishna, his knowledge of Vedanta philosophy is also visible in its content. In

general, the Vedantic philosophy, as represented by the Upanishads and the great acharyas like Shankara also provides a major shaping influence on the literature of this period. Premananda seems to borrow his themes from the puranas and his famous *Natakhyana* is an example. Same is the case with his *Dashama skandha*. Bhalana was also influenced by classical literature in his rendering of Bana's *Kadambari* in Gujarati, Akho, the philosopher poet with a taste for social satire, has also been attracted to vedanta philosophy. Dayarama in his pleasing 'garbis' with titillating rhythm celebrates Lord Krishna and seems to be clearly influenced by the Dashama skandha of the *Bhagavata*.

While reviewing the modern period, great names such as those of Govardhanram Tripathi, Manilal Nabhubhai Dwivedi, Anandashankar Dhruv and others come to our mind. Govardhanram can be rightly called the father of Gujarati novel and his *Sarasvatichandra* can be placed as one of the great classics of world literature. This great novel which runs into four parts, exhibits tremendous influence of Sanskrit in its prose style; it also incorporates the subtle principle of lakshyalakshana in Sanskrit. Himself a great Sanskrit scholar, Govardhanram also composed some works in Sanskrit, including *Vidhikunthitam*, a prose story and *Hridaya-ruditashatakam* in verse. The latter one was composed in memory of his beloved wife, and can be compared with the *Karunavilasa* of Pundit Jagannatha. *Manoduta* and *Girnaraparvata* are the other two, perhaps not published as yet. For the latter perhaps, he was inspired by Magha's Raivataka varnanam in *Sisupala-vadha*. Manibhai Nabhubhai Dwivedi, also a profound scholar of Sanskrit, exhibits his close association with Sanskrit learning in his *Siddhantasara*. Similarly, Anandashankar Dhruva, who was himself a professor of Sanskrit, composed his *Apana-dharma* replete with vedantic ideas, and his translation of the *Shri-bhasya* of Ramanuja is a great contribution. Keshav Harshad Dhruv, an equally great name, has given excellent translations in Gujarati of Bhasa's *Svapnavasavadatta* and *Pratijnayaugandharayana*, and of Vishakhadatta's *Mudararakshasa*, and of Kalidasa's *Vikramorvashiyam*. He has given excellent versified translations of the original Sanskrit maintaining the charm and content of the original. Over and above this scholarly introduction and literary appreciation are also attached to his works. Kilabhai Ghanashyam's versified translation of *Meghaduta* is also noteworthy. Among the poets, 'Kant' in his poetic diction exhibits the influence of Jayadeva's *Gitagovinda* and Nanhalal in his *Hari samhita* shows traces of his study of the *Bhagavata*. Kanhiayalal Munshi has also been under the spell of the *Mahabharata* in his *Krishnavatara*.

But among to-day's great names, poets Umashankar Joshi and Sundaram, a follower of Shri Aurobindo and the Mother, exhibit the influence of Sanskrit literature in their writings. Umashankar came out not only with excellent translations with learned introductions, of Kalidasa's *Shakuntala* and Bhavabhuti's *Uttararamacharita*, but also composed *Prachina* and *Mahaprasthana* with their content inspired by the great epics. He also wrote *Puranoman Gujarat* (Gujarati in the puranas), a work of original research. Kavi Sundaram has contributed an excellent translation of Shudraka's *Mrichchhakatika*. Similarly Prajaram will be remembered for his versified translation of the *Raghuvamsha* of Kalidasa.

Some other names of great professors of Sanskrit and Gujarati also deserve mention. Dolarrai Mankad, a great Sanskritist, has contributed to the field of Sanskrit poetics and drama in Gujarati. Rasiklal Parikh, a great connoisseurs of Sanskrit literature and profound scholar, has given us *Sharvilaka*, a play in which a minor character in Shudraka's *Mrichchhakatika* is depicted as a hero, with the political sub-plot in original as the principal theme. His essays in *Puratattva*, on the plays of Bhasa, his excellent translation with versified rendering of the verses of the *Kavyaprakasha* of Mammata, with Professor Ramnarayan Pathak as a co-author, and his *Anand mimamsa*, a learned study of Sanskrit literary criticism and aesthetics, are other rich contributions. Ramaprasad Baxi with his *Natyarasa* is also a great name to remember. Bhogilal Sandesara with his *Vastupalanun sahityamandala* has made a scholarly contribution by apprising his readers of the data concerning history, culture and literary activity of medieval Gujarati. Harivallabh Bhayani, a well-known scholar of Sanskrit, Prakrit and Apabharamsha and Nagindas Parekh have also contributed to the understanding of Sanskrit literary criticism through their works.

Thus, Gujarati literature, beginning with Narasimha Mehta, down to Umashankar and Sundaram, has acquired prominence under the influence of Sanskrit literature with its great epics, puranas, classical poetry such as those of Kalidasa and Bhavabhuti, etc. And Gujarati literary criticism has also become richer under the influence of Anandavardhana and Abhinavagupta.

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T.N.

INFLUENCE: SANSKRIT (Hindi). Sanskrit literature, the fountain head and feeder of Hindi, has greatly influenced medieval and modern Hindi literature both in its content and in its form, especially in the field of poetry and drama. The content comprises the subject-matter, philosophical, devotional and ethical ideas and the principles of dramaturgy, poetics, rhetorics and prosody. The form includes the structure of a composition, metrical pattern, vocabulary and figures of speech.

The influence of Sanskrit literature on medieval Hindi poetry is very comprehensive. As regards the nirguna saints and sufi poets, most of them were neither scholars of Sanskrit nor interested in its literature. Their compositions, therefore, are not directly affected by Sanskrit poetry. Allusions to characters of the *Ramayana*, the *Mahabharata* or the puranas, use of traditional comparisons, etc. are the result of their acquisition of knowledge through discourses. So is the case with their presentation of philosophical views. Saguna-bhakti-kavya is highly indebted to Sanskrit literature. The poets of this stream have copiously borrowed the themes and ideas from the puranas the *Ramayana*, the *Mahabharata* and poetic compositions of Sanskrit. The *Bhagavata purana*, *Brahmavaivarta purana* and *Gitagovinda* are the three outstanding works which have immensely influenced the poets of Krishna cult, particularly Surdas (1478-1583, *Surasagara*) and Nanadas (1533-1583, *Bhramaragita* and *Rasapanchadhyayi*). The basic theme of the Krishnalila was provided by the *Bhagavata purana* and the *Gitagovinda*. They were inspired by the *Gitagovinda* in respect of the lyrical and melodious qualities of their poems. Surdas repeatedly declares in the *Surasagara* that he is describing the holy deeds of Krishna and other Avataras as told by Sukadeva in the *Bhagavata*. He has also divided his work into twelve skandhas on the pattern of the *Bhagavata*. But he and other poets of this class borrowed only the basic theme from the *Bhagavata*, utilised their power of imagination to the maximum, innovated innumerable situations and episodes and portrayed them with poetic excellence and devotional fervour. The story of the friendship between Krishna and Sudama described in the *Bhagavata* is retold in detail and with ingenuity by a number of poets in their narrative poems, e.g. *Sudamacharita* (Narottamadas, 16th centurty) and *Sudamacharita* (Haladhardas, 1575-1676).

The influence of Sanskrit literature is noticeable to a large extent on the Ramakavyas. Some of the great poets, e.g. Tulsidas (1532-1623) and Kesavadas (1555-1617) were profound scholars of Sanskrit and had deep regard for tradition. Tulsidas frankly admits in the introduction of his *Ramcharitmanas* that he is presenting the tale of Rama as recorded in the *Ramayana*, various puranas and other ancient chronicles. The theme of his epic is based on the *Ramayana* and *Adhyatmaramayana* but the idea of its presentation through the dialogue btween Shiva and Parvati has been taken from the latter and the division of the work into seven Kandas follows the pattern of the former. These two works are the main source of the subject-matter but considerable material has also been derived from the *Bhagavata*, *Shivapurana*, *Padmapurana*, *Brahmavaivartapurana*, *Hanumannataka*, *Prasannaraghava* and may other works. His *Vinayapatrika* is influenced by Sanskrit stotras, e.g. *Stutikusumanjali* and *Mahimnastotras;* the *Kavitavali* and *Gitavali* and by the *Adhyatmaramayana*, *Valmiki Ramayana* and *Hanumannataka*. Tulsidas's sources are multifarious. He has freely taken matter from Sanskrit epics, puranas, dramas, etc. and presented it in his own style. Many of his verses are mere adaptations of Sanskrit shlokas.

The main story of the *Ramachandrachandrika* (Kesavadas) is derived from the *Ramayana* but the construction of many dialogues is influenced by the *Hanumannataka* and *Prasannaraghava*. Many of his imageries have been taken from the *Kadambari*, *Mrichchhakatika* and other works. The *Ramayanamahanataka* (Pranachandra Chauhana, 1610) was written under the inspiration of *Hanumannataka*. The *Paurusheyaramayana* (Barahata Narharadas, 1643) and *Avadhavilasa* (Laldas, 1643) are primarily indebted to the *Ramayana*. The poets of Rasikasampradaya were to some extent influenced by the *Anandaramayana*. A noteworthy feature of the Hindi Ramakavyas is that they are dependent on the *Ramayana* and/or *Adhyatmaramayana* for the plot of the story but are more inclined to borrow from Sanskrit dramas so far as the dialogues are concerned.

The most direct influence of Sanskrit literature is seen on the Riti-kavya. The rhetorician poets of the medieval period borrowed the definitions of literary and technical terms from Sanskrit poeticians and illustrated them with original verses. Kesavadas, the first eminent poetician poet, depended mainly on the *Rasatarangini* (Bhanudatta), *Sarasvatikanthabharana* (Bhoja) and *Rasarnavasudhakara* (Singabhupala) for his *Rasikapriya* (1591), and on the *Kavyadarsha* (Dandi) for his *Kavipriya* (1601). Subsequently, works dealing with the various aspects of poetry, e.g. *Kavikulakalpataru* (Chintamani, 1650) *Rasarahasya* (Kulapati Mishra, 1670), Shabdarasayana (Deva, 1743) and *Kavyanirnaya* (Bhikharidas, 1746) find their main source in the *Kavyaprakasha* (Mammata) and *Sahityadarpana* (Vishvanatha). Treatises on rasa and nayaka-nayika-bheda, e.g. *Barvaninayikabheda* (Rahima, 1556-1638), *Rasaraja* (Matirama, 1640) and *Jagadvinoda* (Padmakara, 1803-21) are largely indebted to the *Rasamanjari* and *Rasataranagini* of Bhanudatta. For the exposition of figures of speech the rhetroricians, e.g. Matiram (*Lalitalalama*, 1665), Bhusana (*Sivarajabhushana*, 1673) and Padmakara (*Padmabharana*, 1810) have generally followed Jayadeva (*Chandraloka*) and Appayyadikshita (Kuvalayananda).

As regards the works on prosody, e.g. *Chandoharadayaprakasha* (Murlidhara, 1666), *Vrittavichara* (Sukhadeva Misra, 1671) and *Chandasarasamgraha* (v. *Vrittakaumudi*, Matira, 1701) they are invariably inspired by the *Vrittaratnakara* (Bhattakedara). The aim of medieval Hindi poetician poets was to communicate to the Hindi reader the principles of the theory and art of the poetry available in Sanskrit. We find the influence of the Arayasaptashati and *Amarukashataka* on the *Satasai* of Bihari (1595-1663), and that of Bhartrihari's *Nitishataka*

and *Vairagyashataka, Chanakyaniti, Suktimuktavali,* etc. on Hindi Riti kavyas. The titles of the collections of poems indicating the number of verses, e.g. Mubarak's *Tilashataka* and *Alakashataka, Bihari-satasai* and *Vrinda-satasai* are obvious imitations of *Shringarashataka, Nitishataka, Aryasaptashati* and *Durgasaptashati.*

Sanskrit has also influenced modern Hindi poetry as well as prose literature. The themes of Ramakavyas, e.g. *Ramacharitachintamani* (Ramacharita Upadhyaya, 1920), *Saket* (Maithilisharan, Gupta 1929), *Ramachandrodaya* (Ramanantha Jyotisi, 1937), *Vaidehivanavasa* (Ayodhyasingh Upadhyaya, 1939) and *Ravana* (Haradayal Singh, 1952) are essentially based on the *Ramayana* but at times ideas have also been borrowed from other compositions, e.g. *Pratimanataka* (Bhasa), *Raguhuvamsha* (Kalidasa), *Mahaviracharita* and *Uttararamacharita* (Bhavabhuti). The theme of *Priyapravasa* (Ayodhyasingh Updadhyaya, 1914) and *Daityavamsha* (Haradavala Singh, 1947) are based on the *Bhagavata* but they are also inspired by the *Meghaduta* and *Raghuvamsha* respectively. The *Mahabharata* is the source of many a poem, e.g. *Kurukshetra* (Ramdhari Singh Dinkar, 1943), *Krisnayana* (Dwarikaprasad Misra, 1943), *Angaraja* (Anandakumar, 1950), *Rasmirathi* (Dinkar 1953), *Senapati Karna* (Lakshminarayan Misra, 1958), and *Urvashi* (Dinkar, 1961). The *Gangavatarana* and *Uddhavashataka* of Jagannathadas Ratnakar owe their themes to the *Ramayana* and *Bhagavata.* Jayashankar Prasad has dexterously depicted in his *Kamayani* with metaphorical relevance to present context the story of Manu derived from the Vedic and Pauranic literature.

The influence of the *Buddhacharita* on the *Siddhartha* (Anup Sharma, 1937) and of the *Kumarasambhava* on the *Parvati* (Ramananda Tiwari, 1955) is quite evident. There are certain works, e.g. *Priyapravasa* and *Siddhartha* in which Sanskrit metrical forms have been used exclusively. The Hindi poets have also followed Sanskrit poets in the use of figures of speech and standards of comparison.

Many Hindi dramas, e.g. *Krishnasudama* (Sivanandana Sahay, 1870), *Rukminiharana* (Devakinandan Tripathi, 1876), *Damayantiswayamvar* (Balkrishna Bhatta, 1885) and *Pradyumnavijay* (Ayodhyasingh Upadhyaya, 1893) were written on themes occurring in the puranas and the *Mahabharata.* Early plays followed the pattern of Sanskrit dramas including nandi, prastavana and bharatavakya. The treatises on the theory of drama, e.g. *Nataka.* (Bharatendu Harishchandra, 1883), *Natyashastra* (Mahavirprasad Dwivedi, 1903) and *Rupakarahasya* (Syamasundardas, 1931) present in a condensed form the principles laid down in the *Natyashastra* (Bharata) and *Dasharupaka* (Dhananjaya). Some modern writers have tried to express contemporary mentality through ancient themes. The *Andhayug* (Dharamvir Bharati), *Ashadh ka eka din* and *Laharon ke Rajahamsa* are respectively inspired by the *Mahabharata* and *Meghaduta.* Sanskrit literature is the source of many novels, e.g. *Banabhatta ki atmakatha* (Hazariprasad, Dwivedi) which reveals the impressions of the *Harshacharita* and *Kadambari* on its content and style. Essayists e.g. Balakrishan Bhatta, Mahaviraprasad Dwivedi and Hazariprasad Dwivedi have often made allusions to and quoted from Sanskrit literature. Modern literary critics are considerably guided by classical Sanskrit scholars in their appreciation of poetry. Hindi literature is largely dependent on Sanskrit literature with regard to subject-matter, philosophy, dharma, bhakti and kavyashastra.

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U.S.

INFLUENCE: SANSKRIT (Kannada). The first extant work in Kannada is the *Kavirajamarga* (The pathway of great poets) written by or in the court of the Rashtrakuta emperor Nripatunga-Amoghavarsha (808-880 A.D). It not only refers to a number of Kannada works in prose and verse now unfortunately lost, but also mentions the examples of great Sanskrit writers like Kalidasa, Bharavi, Banabhatta and Bhatta Narayana as deserving emulation by Kannada authors. It openly recognises the value of Sanskrit literary norms in the appreciation of early Kannada works; it indicates by its own practice that in metrical patterns as well as in traditional literary content and form old or classical works were deeply influenced by Sanskrit literary tradition. Loving dearly as he did Kannada indigenous forms, the author did not forget that a judicious conformity to Sanskrit models would bring grace and elegance to Kannada literary works.

The extant old Kannada poets are mostly Jainas—Pampa, Ranna and Ponna, etc. and they all belong to the 10th century. They have all perfected the champu literary form in such a way that the grandeur of Bana's prose, the grace of Kalidasa's verse, Bhatta Naryana's dramatic power, discursive mythological elements of the puranas, and the narrative flow of the *Ramayana* and the *Mahabharata* are all mingled in them in varying proportions. Even the lyrical fervour of the *Meghaduta* enters these works along with a devotional strain familiar to us in Sanskrit stotras. Their vocabulary too is very much enriched by 'tatsama' and 'tadhbava' words, which almost elbow out the 'deshi' words in conventional literary descriptions which are more often than not artificial. Their ingenious attempt to equate the epic heroes with their own patron-kings lands them often in verbal exercises which ring untrue and unrealistic. Their pioneering achievement lies in perfecting the standard measures for Kannada classical poetry, 'kanda' (Prakrit: khanda; Sanskrit: skan-

dhaka or aryagiti) and khyata-Karnatakas, out of the innumerable metrical patterns described in Sanskrit prosody. Most of the literature produced in this form was by Jaina poets whose aim was at once literary and religious. The incidental defects are writ large in the works of a large number of imitative poets who handled the cumbrous champu form in the later centuries till a vigorous reaction started in the 12th century with the rise of Virashaiva 'vachanakaras'. We see a poetical theorist like Nagavarma already raising his vocie against the indiscriminate use of Sanskrit vocabulary in poetry meant to be understood by the common people of the land. A promiscuous mingling of Sanskrit and Kannada vocables is compared by him to a necklace in which pearls and pepper are strung together. This was his fling against the commonplace analogy of the earlier authors that a good combination of the two was like a necklace in which pearls and corals are strung together.

The Virashaiva saints (Shivasharanas) evolved a new form of poetic prose called 'vachana' (saying) and included even colloquial words in their zeal to eschew Sanskrit words as far as possible. But their inspiration at the same time was drawn from other sources in Sanskrit on the content side. The Upanishads, the *Gita,* the Shaivagamas as well Shiva-stotras in Sanskrit exercises a noticeable, though indirect, influence on the vachanas of all the masters such as Allama prabhu, Basavanna Siddharama and Akka Mahadevi. But this literature is admittedly religious and cannot be deemed as pure literature.

From the angle of literature alone, the service of Virashaiva poets like Harihara and Raghavanka who brought into currency new metrical patterns like 'ragale', 'shatpadi' and 'tripadi' deserve greater recognition. The latter indeed became an effective medium for the writing of not only puranas about Shaiva saints of yore by poets of the 15th century and after, but also for adapting the Sanskrit epics by brahmin poets.

The Vaishnava saints from the 14th century onwards gave a singularly new turn to Kannada literature by evolving varieties of 'padas' conforming to musical song-forms developed in Sanskrit Sangita-shastra on the one hand and Madhvacharya's doctrines of 'Dvaita Vedanta' on the other. This gave also the impetus for Advaita writers like Mahalingaranga, the author of the *Anubhavarta* and Nijaguna Shivayogi to write philosophical works in Kannada.

Throughout the whole period it is noticed that in technical poetics, grammar, prosody, mathematics, Astrology, Lexicography, Medicine and so forth, the Kannada writers had no doubt that their business was only to express in Kannada knowledge found in the Sanskrit works under each head. Thus the Sanskrit thought and culture have been assimilated in Kannada in an almost inseparable way.

In the modern period too, poets of the stature of Kuvempu and Ambikatanayadatta, masters of crisp and idiomatic prose like A.R. Krishna Shastri and D.V. Gundappa, great essayists like Masti Venkatesha Iyengar and T.N. Srikantiya have all had Sanskrit as one of their formative influences. The more recent modernist literature shows a vigorous reaction against Sanskrit thought and culture. Sanskrit influence today is at its lowest ebb, partly because Kannada has already assimilated most of what is worthwhile in Sanskrit in the past several centuries. Yet in this age also, there is a trend to give the Sanskrit classics a precise and pure Kannada form by way of good modern translations.

K.Kr.

INFLUENCE: SANSKRIT (Kashmiri). Kashmir, the land of Saraswati, has been the abode and cradle of Sanskrit language and literature for centuries together. It is still called 'Sharadapitha' on the basis of its past reputation and tradition. Kashmir gave birth to giants like Ananadavardhana, Abhinavagupta, Somanand, Kalhana, Bilhana, Somdeva and others, who enriched the treasure of Sanskrit literature and Indian philosophy. Sanskrit enjoyed the status of court language of Kashmir till the 6th decade of the 14th century, when Muslim rule was already established. The conventional view that Kashmiri is a language of Dardic group has been vehemently challenged by the current day Indologists who have strongly come out with arguments to prove that Kashmiri is the off-shoot of the Vedic. Against this background, Kashmiri emerged as 'Deshbhasha' (or the language of common people) while all other transactions were carried out in Sanskrit.

Born and brought up in the lap of Sanskrit, Kashmiri derived manyfold benefits from it.

The main departments of Kashmiri which have been influenced by Sanskrit can be classed as under: (i) Vocabulary, (ii) Forms of poetry, (iii) Prosody, (iv) Mythology and (v) Folklore.

Kashmiri owes more than thirty per cent of its word-hoard to Sanskrit. Months of the year and days of the week owe their names mostly to Sanskrit with slight variations here and there. Kashmir is possibly the only area in the whole of northern India where even today the vedic weights are in vogue in rural areas. The most important thing worth consideration is the fact that Kashmiri has retained some vedic words in their original form up to this date.

Most of the village-names, river-names and town-names of Kashmir are Sanskrit in origin.

The terminology used in the agricultural operations by illiterate farmers is originally Sanskrit. There is no doubt that during the long process of history Sanskrit words have undergone changes in accordance with the rules of phonetics. For instance Sanskrit 'sha' has become 'ha', 'ja'

has become 'za' and sometimes 'pa' becomes 'va' in Kashmiri. Similarly 'ha' and 'ra' have become interchangeable.

The earliest form of Kashmiri poetry is 'vakh', a Sanskrit word which means 'speech', 'talk', 'discourse', 'saying', etc. The original word in Sanskrit is 'vak' and is not a form of poetry there. But in Kashmiri it is an independent form of poetry, which is confined to 'Shaiva' school of poets alone. This particular form of poetry has been composed in 'anushtubh' metre. Apart from poetry, vakh in Kashmiri is used in the sense of saying, too. Another folk form of Kashmiri is 'vatsan' which has derived its name from Sanskrit 'vachana'.

'Shruk' is another form of Kashmiri poetry. 'Shruk' in fact is the Kashmiri form of Sanskrit 'shloka'. In Kashmiri the sacred compositions of Nund Rishi have been associated with this name.

'Pad' is also a form of Kashmiri poetry adopted from Sanskrit. There the word 'pad' carries the meaning 'verse' also. Sanskrit 'lila' (The divine play) is the name given to devotional poetry of every kind in Kashmiri language written by Hindu poets. All these forms of poetry are living and popular even today in Kashmiri.

Kashmiri like Sanskrit is a language of many vowels. In the field of prosody only Sanskrit metres can serve the purpose. Persian and Arabic metres can serve no purpose particularly in the case of such forms which owe their origin to Sanskrit.

The mythology of Kashmiri is also borrowed from Sanskrit. The famous vedic god Indra is the most powerful mythological character of Kashmiri poetry. He is the symbol of music, dance and bliss. Like 'Indra', 'Yach' (Sanskrit: Yaksha) is another important character, who is dreaded by common folk. The common day myths like 'Satisar' (the lake of Sati), 'Vetha zanam' (the birth of Vitasta) are very old in origin. The name 'Vistasta' is mentioned in the Rig Veda which means that from the early Vedic period Kashmir was the seat of Aryan culture.

Hindu and Muslim saint-poets of Kashmir have freely borrowed from Hindu mythology and made use of it to the best of their capacities.

Both 'Sagunavad' and 'Nirgunavad' flourished in Kashmiri. Both the schools reached here through the medium of poetry. Some portions of the *Bhagavata purana* have been versified by eminent poets. With Avtar Bhat (1420-1470), a great savant of his times, began the tradition of translations in Kashmiri. He wrote the narrative *Bana-survadha katha* (The story of Banasura). He borrowed the theme and the plot of his story from *Harivamsha-purana*, the supplement to great Sanskrit epic the *Mahabharata*.

The *Mahabharata* was the first epic to attract the attention of Kashmiri poets. In the 18th century some unknown poet translated it into Kashmiri.

The famous story of Nala and Damayanti which is included in the 'Vanaparva' of the *Mahabharata*, was presented in the form of masnavi by Bulbul Nagmi (1859).

Tarachand 'Bismil' (b. 1904) borrowed an episode from the *Mahabharata* and wrote *Draupadilaj* in the form of drama. He also translated the *Bhagavadgita* in Kashmiri verse. Others who have worked in this direction include Nilakanth Sharma (1888-1970), and Sunaram Razdan (b. 1918). Arjandev Majbur (b. 1923) translated *Meghaduta* in Kashmiri and published it in book form in late sixties.

Recently Kashinath Dhar (b. 1916) has completed the translation of famous Sanskrit masterpiece *Shakuntala*.

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Mo.S.

INFLUENCE : SANSKRIT(Maithili). Influence of Sanskrit on the literature of New Indo-Aryan languages differs from language to language. In the case of Maithili it is much more impressive as Mithila has been one of the famous seats of Sanskrit studies from the time of the Brahmanas.

In the 13th century Jayadeva's *Gitagovinda* gave a new lease of life to the decadent poetry of Sanskrit. Many writers in the eastern part of the country tried to emulate the feat of Jayadeva in their own languages. Maithili even produced an 'Abhinava Jayadeva', a title conferred on the great poet Vidyapati Thakura (1350-1440) by his patron, the king Shiva Simha of Mithila. From the *Varnaratnakara*, an earlier work, it is clear that the 'padas' or songs in Maithili were composed even before it. Vidyapati picked up the tradition, composed padas on love-sports of Radha and Krishna and perfected it in such a way that it became a vogue in Maithili as well as in other neighbouring languages. Vidyapati generally followed the Sanskrit poetic conventions in the formation of the images, in the use of figures of speech and in the selection of dictions. Govinda Dasa (later half of the 19th century) is the second great poet after Vidyapati. His padas on love-sports of Radha and Krishna touch almost every aspect of love. Govinda Dasa differs from Vidyapati in several respects. While Vidyapati was original, Govinda Dasa was polished; while Vidyapati was very fond of heaping metaphor upon metaphor, Govinda Dasa was enamoured of using alliteration and assonance which sometimes resulted in mere jingling of sounds. In this respect he resembles Jayadeva more than Vidyapati. His language unlike that of Vidyapati abounds in 'tatsama' words. The impact of Vidyapati's padas on his successors was so great that for about four hundred years no other literary forms except the padas flourished in Maithili.

Mahakavya is one of the oldest literary genres and Sanskrit poets vied with one another in composing

mahakavyas. In Maithili it was Manabodha who wrote his mahakavya *Krishna-janma* (The birth of Krishna, 1880) and started a new tradition of mahakavya-writing. *Krishna-janma* is an abridged adaptation of the *Harivamsha* and describes the adventures of Krishna's childhood. The poet does not follow the ornate style of the Sanskrit mahakavya tradition but reveals his superior narrative skill in the manner of the puranas. His language is as simple as it is effective. But the greatest mahakavya ever written in Maithili on the ancient model is Chanda Jha's *Mithila-bhasha Ramayana* (Ramayana in Maithili language, 1898). It is an adaptation of the *Adhyatma Ramayana*. Although the poet follows the Sanskrit mahakavya conventions, the easy flow of his idiomatic language, especially in rhymed moric metres, has made this work most popular. Lala Dasa's *Rameshvaracharita Mithila Ramayana* (1914), named after Maharajadhiraja Rameshvara Simha of Darbhanga, is an adaptation of the *Ramayana* of Valmiki. It is a plain and simple narration of the story of Rama. Badrinatha Jha's *Ekavaliparinaya* (The marriage of Ekavali, 1937-42) follows very closely Sanskrit mahakavya conventions. The result is that it lacks the freshness of the preceding Maithili mahakavyas on account of its overwrought rhetoric. Similar is the case with *Radha-viraha* (Separation of Radha, 1969) of Kashikanta Mishra 'Madhupa'. It may be mentioned here that the writers of mahakavyas in Maithili even now follow more or less Sanskrit poetic conventions. Exceptions are, no doubt, there, e.g. *Kichaka-vadha* (Murder of Kichaka, 1937-61) of Tantranatha Jha and *Chanakya* (1965) of Dinanath Pathak.

The tradition of writing dramas in Sanskrit in Mithila which began with Murari Mishra (later part of the 8th century), the author of *Anargha Raghava*, continues up to the present century. Jyotirishvara Thakura's (1280-1340) *Dhurta-samagama* is a famous Sanskrit 'prahasana' (farce). Linguistic evidences do not support the view that Maithili songs of *Maithili Dhurtasamagama* were composed by the author himself. Maithili rendering of Sanskrit verses of *Dhurtasamagama* must have been done by someone else after Vidyapati's *Goraksha-vijaya* which started the vogue of introducing Maithili songs probably to cater to the taste of the general audience. Thus, *Goraksha-vijaya* emerges as the first extant Sanskrit drama having Maithili songs interspersed with Sanskrit and Prakrit verses. The fashion of introducing Maithili songs alongwith Sanskrit and Prakrit prose or verses continued in works like *Ananda-vijaya nataka* of Ramadasa Jha in the time of Maharaja Sundara Thakura (1644-71), in *Parijata-harana* of Umapati Upadhyaya (later half of the 17th century), in *Gauri-svayamvara* of Lalakavi in the time of Maharaja Narendra Simha (1744-61) and in *Shrikrishna kelimala* of Nandipati, a contemporary of Maharaja Madhava Simha (1776-1808). It may be mentioned here that Maithili became the medium of a large number of dramas written in Nepal. But all these dramas followed more or less the Sanskrit dramatic conventions. It was after a few decades in the 20th century that the Maithili dramas could free themselves completely from Sanskrit dramatic tradition.

The *Varna-ratnakara* (The ocean of descriptions) of Jyotirishvara Thakura is the oldest extant prose work in Maithili. It is a sort of literary lexicon describing poetic conventions and it served as a handbook for litterateurs. Naturally the style is pedantic where things are enumerated, and artistic where things are compared. That is why tatsama words are found in plenty. Prose portions of the dramas written in Nepal follow the pattern of Sanskrit prose. Modern Maithili prose, which begins with the journalism and story-writing, is the result of the western influence, direct or indirect.

The influence of Sanskrit poetics lasted longer in Mithila than anywhere else. Even though the poets and the dramatists deviated here and there from the trodden path set forth by Sanskrit literary principles, critics were not willing to recognize deviation as there was nothing about it in Sanskrit poetics.

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H.M.

INFLUENCE: SANSKRIT (Malayalam). Sometime in the distant past all south Indians (most probably some others also of the Indian sub-continent, as some tribal languages of central and eastern India and the Baluchistan language Brahui show) spoke a Dravidian language. Some centuries later, this language whose history in the rest of India was halted through a variety of reasons, continued to exist in south India and developed into the present day Dravidian language in her several areas. A northern branch including Telugu and Kannada, perhaps individualised itself earlier. The southern branch, the predecessor of the present Tamil and Malayalam, continued as a common stock under the common name 'Kotumtamil'. In a subsequent period this was individualised into the Tamil and Malayalam of today spoken in the eastern and western parts respectively of the mountain range named Western Ghats. It may be mentioned here that some significant features of present day Malayalam like the absence of endings in verbal forms were features of early Kotumtamil which have subsequently been lost in Tamil after it was individualised in its present form.

In the period after the colonisation of Kerala by the Aryans, locally known as Nambudiri brahmins, this Dravidian language spoken on the western side of the Western Ghats came under the heavy influence of Sanskrit, primarily in the field of vocabulary, literary forms and themes. During these periods of changes,

however, the basic syntax of the language remained unchanged, and indigenous literary forms in Dravidian metres and with the native vocabulary of the language continued to assert and be dominant from time to time.

The colonisation of the land of the Cheras (Cheras or Cherela or Kerala) by the Aryans under the leadership of Parasurama sometime in a late century before Christ, led to the exercise of considerable power by the Nambudiri brahmins. That they established exogamous marriage relationship with the dominant Nayar community not involving rights of succession to children from such marriages in their own brahmin families, helped this process. The Nambudiri system of inheritance according to which the eldest son inherited the family property and marriage in the endogamous way leaving the younger ones to marry exogamously from among Nayars and Kshatriyas led to a deeper, though non-formal, Aryanisation of society. It also led to increased educational, cultural and literary activities by the Nambudiris. Many schools came to be started where the Vedas were taught and much literature was written. The conflict among the various religions poets who had perhaps been earlier in the field doing educational and cultural work among the people, was also there.

The Sanskritists soon found that their language and the literature in it was foreign to the people and inevitably a pollination of the oral language with Sanskrit followed. This language was perhaps still called Tamil although it had moved a long way from the Tamil of the Tamilnad area. The 14th century work *Lalatilakam*, a work on the grammar and poetics of manipravalam, a hybrid of Malayalam and Sanskrit, calls it 'bhasha' as different from Sanskrit. The word itself means only 'language' although it continues to be used to this day to mean 'Malayalam', especially in such forms as *Bhashashakuntalam* which means the *Shakuntalam* in 'bhasha' or 'Malayalam'. Another name Malayanma or Malayalma coined much later than the manipravalam period was in use till the last decades of the 19th century as is evident from documents and in such a work as *Malayanmayute vyakaranam* (The grammar of Malayanma) by George Mathan (d. 1970).

The manipravalam which developed as a literary language earlier than the 14th century, was a combination of Malayalam and Sanskrit. Mani (ruby) stands for Malayalam and pravalam (coral) stands for Sanskrit. By the time the *Lilatilakam* was written, a number of poetic works had already been composed in this language form. Such are *Unniyachchicharitam* (The story of Unniyachchi) and *Unnunilisandesham* (A message to Unnunili). According to the *Lilatilakam*, the best manipravala is when the number of words from Malayalam is more than those from Sanskrit. The use of Sanskrit words in their inflected form is a feature of the manipravalam. It is in this respect that the manipravalam differs from another type of combination of Sanskrit and Malayalam known as 'nambiyartamil'. In the latter, inflected Sanskrit forms are not used. The *Lialtilakam* assesses the literary quality of manipravalam compositions using the yardstick of Sanskrit poetics. The work itself is written in Sanskrit metres and in the style of aphorisms (sutra) and commentary (vritti) famous in Sanskrit grammatical treatises. It may be mentioned here that the kathakali literature which originated early in the 17th century also uses inflected Sanskrit forms.

During the emergence and growth of the manipravala literature in the Sanskrit style and metres, works in the Dravidian metres continued to be written. We have, thus, pattus or song literature. While in some of these like folk-songs, the vocabulary was local and Dravidian, in some classics like the *Ramacharitam* (The story of Rama, anonymous, 12th century) a mixture of Sanskrit words is evident. But inflected Sanskrit forms are by and large out and Sanskrit forms are Dravidianised using the unaspirated Dravidian sounds. We also find several inscriptions and landgrants of this period without heavy Sanskritisation.

But the Sanskritic influence was definitely on the increase. The Chakyars and Nambiyars, traditional recitors and performers of 'kuttu' in the temples employ a highly Sanskritised language in their expositions. The prose is long and involved, patterned obviously on Sanskrit prose of such works as Bana's *Kadambari*.

We find this influence in the champu form of literature, in a prose-cum-verse style. *Bhasharamayana champu* by Punam Nambudiri (1425-1505) is an important work.

To the post-manipravalam period belong such classics as the *Krishnagatha* of Cherusseri (15th century) and the *Adhyatmaramayanam* and other works of Ezhuttacchan (late 15th and early 16th century). Though written in non-Sanskritic Dravidian metres, the Sanskrit influence on these works is obvious. Unlike the manipravalam works the themes of which were mostly secular and erotic, these works were written on puranic themes and stories. The emphasis has shifted from the 'kama' or eros of the manipravala to dharma or virtue. There was a strong admixture of Sanskrit words in these works, but no inflected Sanskrit forms to any appreciable degree. Besides the metre, the syntax too is totally Malayalam. One feels at once that the Sanskritic content of the vocabulary is eclipsed by the idiom and syntax. These works thus became immensely popular, more so the works of Ezhuttacchan because of their powerful devotional and moral vigour. In the centuries that followed Ezhuttacchan and Cherusseri, a large number of compositions both in the Dravidian and Sanskrit metres continued to be written. In these works a good proportion of Sanskrit words was employed, though as uninflected bases as a rule. Long compounds were not eschewed. The manipravala rule of less Sanskrit and more Malayalam was also not always

observed. The Sanskritic influence in the centuries after the 15th century is also evident on a number of works on technical sciences like Astronomy, Medicine, Architecture which were either translations from Sanskrit or independent works. Towards the close of this period, i.e. in the late 17th and 18th century, a number of kavyas or poetical works and dramas were translated. Nor were such works as puranas excluded. Kotungallur Kunnukkuttan Tampuran (1864-1913), a many-sided genius, translated the entire *Mahabharata* in lucid and beautiful Malayalam verses. Independent long poems (mahakavyas) were also written by poets like Vallattol Narayana Menon (1873-1958), Ullur S. Parameswara Iyer (1877-1949) and others.

The predominence of Sanskrit in a number of works written in these centuries created its own reaction in a movement towards a greater use of Malayalam and for an overall clarity of poetry. This was known as the Venmaniprasthanam or the Venmani movement, a name derived from the leadership given to it by a father and a son who belonged to a Nambudiri family of the name Venmani. They were Venmani Acchan Nambudirippad (d.1890) and Venmani Mahan Nambudirippad (1844-1893). They wrote their works according to the norms they prescribed. Poetry in pure Malayalam words was the aim of another movement known as the 'pachchamalayalaprasthanam'. Pachcha means 'pure'. Kundur Narayana Menon (d. 1936) wrote works in poetry in this simplified language. In the important works that were written on the grammar and poetics of Malayalam in the second half of the 19th century and in this century, the influence of Sanskrit is evident. Kovunni Netunngati (1830-1889), author of the grammatical work *Keralakaumudi*, even surmised that Malayalam originated from Sanskrit. By far the most significant grammarian of this period was A.R. Rajaraja Varma (1863-1918) who wrote a grammar of the Malayalam language entitled *Keralapaniniyam*. The very name of the work is indicative of Sanskrit influence. The work is written in the 'sutra' and 'vritti' style reminding us of the great Sanskrit grammarian Panini. The *Bhashabhushanam* and *Vrittamanjari* by the same author are also influenced by Sanskrit works in their fields. K.M. Kuttikrishna Marar (1900-1973) was a literary critic trained in the traditional Sanskrit line and applying these canons to modern works. Joseph Mundasseri, another literary critic of this period, applied a criterion patterned on a combination of Sanksrit literary canons and modern ideas.

Prose occupies an important place in modern Malayalam. Its ability to do greater justice to the complexities of life through the novel, the short story and the drama is recognised. Besides, a good deal of writing is done in the exact sciences. The masses, the new reading public look for a simple idiom. All these have devalued any excessive use of Sanskrit words in today's writing. Yet early 20th century saw two major writers noted for a heavy use of Sanskrit in their works. One was Kerala Varma Valiakoil Tampuran (1845-1914), a doyen of literature in his period, and the other was C.V. Raman Pilla (1858-1922), the author of monumental historical novels.

In the 20th century, particularly in the last four centuries, Malayalam poetry almost elbowed out the Sanskrit metre. Writers who use it are rare. Literary movements like romanticism also discourage classical patterns and influences. Latest literary criticism inevitably follows non-Sanskrit lines. Stylistically, modern Malayalam has still a good percentage of Sanskrit words, though English stylistic devices are common. The Sanskrit words themselves have long ceased to be strange and are today part and parcel of the language after centuries of contact and usage. But looking up to Sanskrit for poetic garbs like metre and figures of speech seem to be a thing of the past. It is, however, increasingly felt that the influence of Sanskrit linguistics and literary criticism is not a matter solely relevant to Malayalam (or any other Indian language) but is of contemporary relevance in the thoughts in these fields both in the West and in the East. Ideas like the suggestive power of the word (dhvani) have come back after a western orientation and with a new terminology. This recognition is bound to give a new direction to work in the study of language and literature in Malayalam as also perhaps in other Indian languages.

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K.R.P.

INFLUENCE : SANSKRIT (Manipuri). Sanskrit deeply influenced the thought, outlook and everyday life of the Manipuri speaking people. Sanskrit, therefore, has a great influence on Manipuri literature, too.

There was a great revival of Manipuri literature in the 17th century during the reign of Khagemba (The conqueror of the Chinese). There are influences of Sanskrit puranas, astronomy, astrology, etc. on Manipuri books written at that time. Instances in point are *Leithak leikharol* and *Thawan michak khenjanglon*. The former is actually modelled on Sanskrit puranas, while in the latter the names of all the constellations are in Sanskrit and the legends partake of nature legends in Sanskrit. The sayings in Sanskrit going under the name of 'subhashita' were translated into Manipuri at the beginning of the 18th century. This set a trend of adaptation of Sanskrit works either directly or via Bengali. All these made their impact on Manipuri prose. In modern times also, Khwairakpam Chaoba Singh, Pukhrambam Parijit Singh and L. Kamal Singh, all pioneers of prose, were influenced by the Sanskrit tradition.

The Indo-Aryans reached the wide plains of West

Bengal and modern Bangladesh and then pushed down the Surma Valley which comes upto the foot hills of Manipur. The belief of the ancient Manipuris in nature-gods, preponderance of gods over goddesses, their ancient modes of worship, the motif of some of these ancient legends and institutions, the verb-structure of the Manipuri language and the etymology of basic Manipuri words—all point to the conclusion that other waves of Indo-Aryans did penetrate into Manipur; they settled there and formed a part of the Manipuri speaking people. The ideas expressed in some early Manipuri hymns to the Fire and the Sun are analogous to those expressed in some Vedic hymns.

In modern times, pioneer Manipuri writers like Kh. Chaoba Singh, L. Kamal Singh, A. Minaketan Singh and others had Sanskrit background and their literature has the indelible mark of Sanskrit literature. Even in the case of H. Anganghal Singh, the later part of his famous *Khamba Thoibi sheireng* shows the clear imprint of acquaintance with Sanskrit.

In poetics, the terms used are all Sanskrit. The prosodic analysis also is on the line of Sanskrit.

R.K.J.S.

INFLUENCE : SANSKRIT (Marathi). The beginning of Marathi literature can be traced back to the 10th century or thereabouts, the first evidence being the inscriptions of the ruling kings of Maharashtra.

Marathi developed from the Maharashtri Prakrit which comes from Sanskrit; Sanskrit is, thus, a kind of grandmother to Marathi. In the course of its development Marathi acquired words, phrases and grammatical features from Prakrit, native dialects unaffected by Sanskrit, Austric group of languages, Urdu-Persian during the Muslim rule, and from English during the latter half of the 19th century. But the essence of Marathi is essentially Sanskritic. The bulk of its vocabulary is borrowed from Sanskrit directly. The derivative words and the grammatical structure and syntax are moulded by Sanskrit. In the reconstruction of Marathi grammar scholars have now come to rely more on the Paninian model rather than on the Latin used by English linguists at the beginning. With the development of provincial/regional languages and their endeavour to encompass the new technical, scientific and philosophical thought, these languages including Marathi turn invariably to Sanskrit to coin the required terminology. In the past few decades the study of Sanskrit has fallen into alarming decline; and yet the tendency among the educated and cultured people is to use impressive Sanskrit diction and a style of writing cultivated by classical Sanskrit writers.

The most powerful literary influence of Sanskrit has been in the sphere of religion, philosophy and social values. It is a feature of all provincial/regional literatures that they began with a reproduction of Sanskrit religious and philosophical thought through translation, adaptation, commentaries or exposition in the vernacular language. The early literature in these regional languages is religious-philosophical in character with a high didactic tone, whether it is a philosophical treatise or a commentary or a narrative of mythological, puranic stories told to underline spiritual and moral virtues. The early Mahanubhava literature in Marathi aims at other-worldly and ascetic values. The most influential book in Marathi, *Jnaneshvari* by Jnanadeva, is a commentary or 'bhashya' on the *Bhagavadgita*. This 13th century work is followed by the 'abhanga' poetry of Tukaram, the *Dasabodha* of Ramadasa and the *Bhagavata* of Ekanatha, all in the 16th century. In between these three centuries there is a luxuriant growth of saint-poetry which was produced by pious men from all castes. The feature of this saint-poetry is the doctrine of 'bhakti', the path of sincere and complete devotion to a personal god, the path of identification with him and emancipation from the repeated cycles of life. This path of devotion is founded on the knowledge of identity between individual soul and Universal Soul, Atman and Brahman, the monism taught by the Upanishads and perfected in the Vedanta, developed by preceptors like Shankaracharya. The doctrine of bhakti itself has its roots in the Vedic literature, in the Pancharatra school, the Vishnu-Krishna worship, which acquired, in course of time, particular forms, sometimes sectarian, in different regions of India. In Maharashtra Vishnu-Krishna appears as Vitthala, with his consort Lakshmi as Rukmini or Rukhamai. The yogic discipline to control the body, senses and mind, which Patanjali taught and which Jnanadeva and his Natha sampradaya adopted both as a spiritual preparation and as a means of liberation, goes back to the Vedic/Sanskrit culture. In other words, the entire saint-poetry of Maharashtra could be described as the legacy of Sanskrit philosophical and religious thought presented in Marathi form to suit the local needs.

The Pandita poets of the second period imitated Sanskrit literature partly through translations but mainly by narrating the epic and purana stories or by composing verses of praise and prayer addressed to the popular gods of the Hindu pantheon, Rama, Krishna, Devi, etc., or by composing didactic verses to preach the importance of religious and ethical virtues. Poets like Moropant and Vamana Pandita use Sanskrit words, long compounds and classical metres to tackle such themes. The earlier saint-poetry preached the supremacy of the spiritual over the mundane and materialistic mode of life and sparkled with the fervour of devotion and the philosophy of Vedanta. Even the native tradition of heroic and erotic songs could not escape this spiritual influence and some compositions of native poets like Ram Joshi and Honaji Bala are coloured by Vedantic thought proclaiming the transitoriness of worldly gains like wealth and women.

Though Sanskrit stories in plenty appeared in translation, the Marathi story and fiction seem to have grown independently. But it is interesting to note that the Marathi word for novel i.e. 'kadambari' seems to have been borrowed straight from Bana's prototype.

The influence of the *Ramayana*, the *Mahabharata* and the *Bhagavata* on our national life is tremendous. These stories have been told over and over again. The poets seem to have accepted the literary principles of Sanskrit poetics too, like 'rasa', 'dhvani', rhetorical figures and 'kavya-bandhas'. An independent Marathi epic like *Raja Shivaji* by Kunte is also composed on the Sanskrit model. The Marathi poets are attracted by 'akhyanas' or long narratives in verse, which sometimes acquire the proportions of an epic. Vamana Pandita's Krishna akhyanas and Raghunatha Pandita's Nala-Damayanti story may be taken as examples. The 'stotra' poetry has found more favour with the general public.

Marathi drama came on its own in 1943 with the story of Sita svayamvara being presented through songs and mimetic acting. The real beginning of the Marathi stage, however, was with the translation and stage representation of Kalidasa's *Shakuntala* in 1880, which started the epoch of mythological plays set to music (sangita-nataka). Marathi drama borrowed Bharata's technique of stage presentation and the fourfold 'abhinaya', leading towards rasa-production, emotional response and appreciation. The performance opened with 'sutradhara' and his wife 'nati' or 'pariparshvika', his assistant, the singing of 'nandi', and the end was marked by the valediction called 'bharatavakya'. The opening was the old 'purvaranga' technique of introducing the play and the playwright; and it continued to dominate the Marathi stage even as late as the first half of the 19th century when dramatists adapted Moliere's farces and comedies to native themes ushering the social drama, and yet continued Bharata's mode of opening the dramatic performance. It was with the advent of Ibsenian influence in the third decade of the 20th century that the mode of Sanskrit drama was pushed to the background. However, even with the modern and new wave dramatists the attraction of mythological and legendary themes has not ceased. The writers only handle them with a new approach. The popularity of Sanskrit plays in translation or adaptation continues; and the Sanskrit production technique, particularly the use of mime comes to be revoked, consciously or unconsciously, under the guise of folk-drama.

The general influence of Sanskrit literature and Sanskrit poetics is, however, dwindling since the two world wars. Literary and aesthetic values are undergoing a change under the impact of the West, bringing in a note of contemporary awareness, realism and experimental productions.

G.K.B.

INFLUENCE : SANSKRIT (Oriya). The indebtedness of Oriya literature to Sanskrit is immense. Like all other literatures of north India, it has been greatly influenced by this parent literature in various ways. About seventy per cent of words in the Oriya language are of Sanskrit origin. They are either in 'tatsama' or in 'tadbhava' form.

Besides the borrowing of words, the authors of ancient Oriya literature, since the beginning of the 15th century, have also tried their hand in producing puranas on the model of Sanskrit puranic literature. The ancient authors of Orissa engaged themselves in such endeavours mostly for the benefit of the local people who were ignorant of Sanskrit. Their works greatly enriched Oriya literature. In this connection the religious poets of the past, like Sarala Das (15th century), Balaram Das (16th century) and Jagannath Das (16th century), made the greatest contribution to Oriya literature. In the 15th century, Sarala Das composed the *Mahabharata*, *Chandipurana* and *Bilanka Ramayana* on the model of Sanskrit epics and puranas and created a tradition.

In the 16th century Balaram Das and Achyutananda Das composed the Oriya *Ramayana* and *Harivamsha* on the Sanskrit models. Two important works of Sanskrit such as *Shrimadbhagavata* and *Shrimadbhagavad gita* were also translated into Oriya during this period by Jagannath Das and Balaram Das. Most of the puranas of the later period were only adaptations of the Sanskrit models. Hence, the ancient period of Oryia literature may rightly be termed as the Age of Translation and Adaptation from Sanskrit literature.

Orissa had a long tradition of association with Sanskrit learning and culture. The rulers of Orissa, such as the Sailodbhavas (575 AD-730 AD), the Bhaumakaras (8th-10th centuries), the Somavamshis (from the middle of the 10th to the beginning of the 12th centry), the Imperial Gangas (1037-1434), the Suryavamshis (1435-1545) patronised the study of Sanskrit. It is evident from their inscriptions written both in Sanskrit prose and poetry. Sanskrit in those days was mostly studied by the Brahmins. Many of the Sanskrit scholars of Orissa made their mark in India as poets, grammarians, critics and commentators. Their contribution to Sanskrit is well-known. In this connection the names of Murari Misra (8th century), author of *Anargha Raghava*, Jayadeva (12th century), author of *Gitagovinda*, Markandeya Misra, author of *Dashagrivavadha* and *Prakrita sarvasva*, Vishwanatha Kaviraja (14th century), author of *Sahitya darpana* and many other plays, Gobardhan Acharya (12th century), author of *Arya saptashati*, Ramananda Roy (16th century), author of *Jagannatha Vallabha*, Samanta Chandrasekhara (19th century), author of *Sidhhanta darpana* may be cited here.

With a view to spread knowledge among the local people, the scholars and poets took pains to translate classical Sanskrit works into Oriya, when the Oriya

language and literature were still very undeveloped. Such efforts to develop this language through the induction of Sanskrit culture brought Orissa into the mainstream of Indian culture. Among those who translated Sanskrit puranas in verse form during the 17th and 18th centuries, the names of Krishnacharan Pattanaik, who translated *Bhagavata*, *Vamana purana*, *Kalki purana*, *Ramayana*, Jayasingha, translator of *Bhagavad gita* and Dronaparava of the *Mahabharata*, Haladhar Pattanaik and Suryamani Chayupattanaik, translators of *Adhyatma Ramayana* deserve special mention. At different periods of the Oriya literature, the *Mahabharata* and the *Ramayana* have been translated into Oriya by many authors. The stories of Sanskrit mythology being used as subjects for puranic literature in Oriya have helped to popularise the use of Sanskrit mythology in Oriya literature. The increased use of Sanskrit mythology is seen in the poetical works like *Raghunath vilas* of Dhananjay Bhanja, *Baidehisha vilas* of Upendra Bhanja and *Ambika vilas* of Brajanath Badajena.

Gitagovinda of Jaydeva, written in Sanskrit, is one of the most popular books in Orissa. It has been rendered into the Oriya verse form by several authors. Among such works, the work of Dharanidhar Das (16th century) is considered to be the earliest. In subsequent periods, Brindaban Das (17th century), Bajuri Das (18th century) and Gourahari Parichha (19th century) have translated this work in different types of verse pattern prevalent in Orissa.

In the later period of the 19th century after the printing presses were set up during the British rule, translation from Sanskrit got a fillip by the patronage of the landlords and the ruling chiefs of Orissa of that period. Through their efforts many puranas and classical works such as the Upanishads, *Manu smriti*, *Markandeya Chandi*, *Ratnavali*, *Raghuvamsha*, *Naishadha*, *Atmabodha*, etc. were translated into Oriya. Besides, Fakirmohan Senapati (1843-1918), Radhanath Roy (1848-1908) and Madhusudan Rao (1853-1912), the pioneers of modern Oriya literature, in addition to their creative works, also took up the work of translation from Sanskrit with devotion and sincerity. Fakirmohan's *Ramayana*, *Mahabharata*, *Chhandogyaupanishad*, Radhanath's *Meghaduta* and Madhusudan's *Uttara Rama charita* are notable works in this connection. Ramsankar Roy (1858-1937), the famed writer of novels and dramas, also translatted a few Upanishads and some portions of the Vedas. Translation of *Meghduta* and *Chaurapanchashika* by Gopinath Nanda (1886-1927), the famous philologist and scholar, deserves special mention as these works have been rendered in Sanskrit metre.

During the present century, the poetic works of Kalidasa, Bhartrihari, Bhasa, Vishakhadatta, Magha and works of poetics and literary criticism of Anandavardhana, Mammata, Bharata and Vishvanatha Kaviraja have been translated into Oriya. Mrityunjaya Ratha (1882-1924), Radhamohan Rajendra Deva (1881-1945), Madanmohan Tripathy, Kulamani Mishra, Ananta Tripathy, Krishnachandra Kar, Radhamohan Garnaik, Banamber Acharya, Anantaram Kar, Balunkeswar, Sidheshwar Tripathy, Dhaneshwar Mohapatra, Janakiballav Pattanaik, etc. have shown their excellence as translators.

The Oriya poets, while devoting themselves to adapt and translate puranic literature into Oriya, also wrote kavyas and mahakavyas on the models of the Sanskrit mahakavyas. The poetry written during the seventeenth and eighteenth centuries was mostly dominated by the influence of the orante style of the 'ritikavyas' of Sanskrit literature. During the period under discussion the use of figures of speech became a poetic tradition. Most of the figures of speech used in Sanskrit kavyas have found place in the kavyas written by Oriya poets such as Dhananjay Bhanja (1611-1701), Upendra Bhanja (1670-1720), Dinakrishan Das (last part of 17th century), Abhimanyu Samantsinghar (1757-1807), Bhaktacharan Das (1780-1855), Jadumani Mohapatra (1795-1866), etc. Upendra Bhanja, the greatest poet of the period, claims in his writings that his kavya is like the Sanskrit work *Naishadha* and is mainly written for the delight of the learned people:

> Ghena Naishadha paraye
> Upaindra kahe budha pramoda karaye.

Most of the Oriya kavyas have followed the principles of Sanskrit poetics. They are divided into several cantos and have followed the prinicple of beginning the kavya with an invocation, salutation or introduction of the subject.

A few didactic poems, based on the fables of *Hitopadesha* and *Panchatantra* were composed by Dinakrishna Das. Origin of 'choutisha', a popular form of poetical composition in Oriya during the medieval period, may be traced back to Sanskrit. In addition to these, 'champu', a mixed composition of prose and poetry also gained popularity in Orissa. However, it may be said that too much imitation of Sanskrit had also its own drawbacks. This is manifested in the poetic works of Jadumani Mahapatra and others which are full of stylistic affectations and laboured composition.

In the pronunciation of words it is to be noticed that unlike in other languages, there is complete absence of sharply accented sound in Oriya. As a result, Oriya is unsuitable for adopting Sanskrit metre. Hence, a different kind of metrical system was evolved in Oriya literature. The Sanskrit metrical system has therefore practically no influence on Oriya verse-form. However, few poets have tried to introduce Sanskrit metres such as malini, mandakranta, shardulavikridita, etc. But it has remained an unsuccessful metrical experiment and has failed to earn any popularity or to create a new metrical tradition.

Starting from Sarala Das upto the modern age, the

Oriya poets have also borrowed ideas from Sanskrit kavyas and have carefully incorporated them in their composition. In this respect, Kalidasa has exercised the greatest influence on Oriya. Being influenced and inspired by the *Abhijnashakuntala* of Kalidasa and *Uttara Rama charita* of Bhavabhuti, Gangadhar Meher (1862-1924) composed two beautiful kavyas in Oriya named *Pranaya ballari* and *Tapaswini*.

During the early period of dramatic writing in Oriya, few dramatists also followed the principle of Sanskrit drama and introduced 'nandi' and 'sutradhara' which formed the prologue to the drama. Dramas written by Radhamohan, Rajendra Deb, Gopinath Nanda, Harihar Ratha, Padmanabha Naryan Deb (1872-1904) clearly show the influence of Sanskrit literature on them.

Influence of Sanskrit prose style can also be ascertained from the writings of the ancient and medieval Oriya literature. Prose style of the *Kadambari* to a great extent has influenced and inspired Narayanananda Abadhuta Swami to write a work in prose named *Rudra sudhanidhi*, supposed to have been written in the 15th century. *Chaturabinoda*, a collection of tales and fables of Brajanatha Badajena (1730-1795) was written on the models of Sanskrit *Hitopadesha* and *Panchatantra*. *Hasya kallola*, another prose work of Baladev Ratha (1979-1845) was written under the influence of Sanskrit *Hasya taranga*.

Thus, the influence of Sanskrit runs deep and extends for centuries beginning from the ancient period till the modern, shaping the different forms of Oriya literature and enriching its contents.

J.B.M.

INFLUENCE: SANSKRIT (Punjabi). The Punjabi language is an evolute of vedic Sanskrit. Leaving aside the deshi vocabulary and the words taken and assimilated from Persian, Arabic, English and other western languages, the remaining vocabulary, forming major part of the language, consists of Sanskrit tatsama words and tadbhavas. Thus the major body of the Punjabi language is Sanskritic. Sanskrit developed into Prakrits and Prakrits into Apabhramshas. From Apabhramsha evolved the modern vernaculars, one of which is Punjabi. Vedic Sanskrit flowered into classical Sanskrit and there was a rich harvest of literary exercises throughout the period. In the earlier age there were vedic mantras, Brahmanas, Aranayaks, Upanishads, Sutras, Smirits, Itihasas and older Puranas. In the later times, besides the later religious writings, there were kavyas of Ashvaghosha, Kalidasa, Bharavi, Bhatti, Kumaradasa, Magha and other lesser epic poets, Historical kavya of Kalhana and other minor historical kavyas, poems of Bhartrihari, Amaru, Bilhana and Jayadeva, lyric poetry and anthologies, gnomic and didactic poetry, the didactic fable, the great romances, the later romances and champus, theories of poetry and other scientific literature. With the emergence of vernaculars, when Sanskrit had become obsolete, it was essential that the religious thought of the vedas, itihasas, puranas and smritis be rendered into vernaculars for the religious needs of the Hindus. In pursuance of this objective several Upanishads, Brahmanas Aranayaks, the *Ramayana*, the *Mahabharata, Vishnu purana, Bhagavata purana, Manu smriti, Gita, Yoga Vashishta*, etc. were rendered into Punjabi, imbued with the prevalent diction of the saints. In the British period, greater attention was paid to the Sanskrit lore and literature. *Mudrarakshasa* by Vishakhadatta, *Shakuntala, Vikramorvasi, Meghaduta by* Kalidasa, *Hitopadesha, Panchatantra, Shatakas* of Bhartrihari, etc. were translated into Punjabi. After independence Harbhajan Singh and Devraj Chanana translated some mantras of *Rig veda* into Punjabi in their book *Rig bani*. Surindar Singh Kohli translated five Upanishads into Punjabi poetry in his book *Panchamrit*. Besides the above-mentioned renderings, we find that there has been great impact of the Sanskrit language and literature on the Punjabi language and literature in various forms. There are many references of myths and tales from Sanskrit itihasas and puranas in the hymns of the *Adi granth*. Several myths are frequently found in the works of modern poets. They form part of the imagery. Anecdotes have sometimes been picked up and used in Punjabi. An example from Bhai Vir Singh will suffice. In one of his quatrains (rubai) Vir Singh says: The sea asks the stream, "you bring several plants, but not the bamboo." The stream says, "I uproot all the plants full of ego, but I cannot do any harm to that which leans with the current." This anecdote has been picked up from a tale in the *Mahabharata*.

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S.S.K.

INFLUENCE : SANSKRIT (Rajasthani). Since very ancient times, Sanskrit has been studied and used by people of all ranks and classes right from the king and nobility to the common man in Rajasthan. Sanskrit grammar, poetics, the puranas and the science of astrology and astronomy have been studied deeply.

The influence of Sanskrit on Rajasthani literature can be studied under four stages: (1) The Early period (778-1183); (2) The Heroic period (1184-1527); (3) Bhakti period (1528-1856) and (4) The Modern period (1857 onwards).

The early period covers great Sanskrit scholars like Svayambhu (b. 790), Devasen (b. 933), Munja (b. 993), Bhoja (b. 993), Hemachandracharya (1088-1172) Jinadat-

tasuri (b. 1093), Pushpadanta, Haribhadrasuri (b. 1159) and Vajraswan Suri (b. 1168).

Svayambhu wrote *Padam charitra* (based on the *Ramayana*), *Rithanemichariya* (based on the *Harivamsha purana)*, *Panchami chariyu* (based on *Nagakumara katha*) and *Svayambhu chhanda*.

Pushpadanta Acharya, a Brahman turned Jain, wrote the *Mahapurana* and the *Kosha*, which are influenced by Sanskrit language and literature. Acharya Haribhadra Suri of Chittoda also wrote on Sanskrit grammar and philosophy. Hemachandracharya, who was honoured by the Gujarat rulers, Siddharaj Jaya Singh and Kumarpal were known for their scholarship in Sanskrit.

During the Heroic period the Rajasthani songs that described the valour of Prithviraj, Maharana Kumbha, Kamada Dev, Hamir, Maharana Sanga and Maharana Pratap were in one with Sanskrit tradition. Sarangadhar wrote *Sarangadhar samhita* (1363) and also *Hamir raso* and *Hamir kavya*. Sridhar Vyasa wrote *Ranmal chhuanda*, which includes the description of a battle between the subedar of Patan and Ranmal. Padmanabha composed *Kanhadadeprabandha*, which described the war with Allauddin Khilji.

Prithiviraj raso of Brahma Bhattchand has many stanzas written in Sanskrit. Maharana Kumbha wrote *Gitagovinda Mewadi tika*. Other books written under Sanskrit influence include *Pancha Pandava rasa* by Shalibhadra Suri (1353), *Vasanta vilasa* by Gunavanta. *Nal-Damayanti akhyan* by Devavardhan (1443), *Madhavanal Kamkandala prabandha* by Ganapati (1517), *Pancha Pandava phagu* and *Samudrika stripurusha* by two anonymous authors.

The Bhakti period begins with the battle of Khanwa. This period was full of the saints and Bhakt poets whose poems are imbued with the spirit of Sanskrit literature. Mira Bai (1498-1546), Isar Das (1538-1610), Sant Dadu Dayal (1544-1603), Prithviraja (1549-1600). Sanyanji Jhula (1575-1646), Swami Charandas (1703-1781), Bankidas (1781-1833) have been inspired and influenced by Vallabhacharya, *Ramanimayacharya* and the *Bhagvata mahapurana*.

In the modern period (1857-1900), Suryamal (1815-1863), Maharaja Chatur Singh (1879-1929), Manohar Sharma, Gridharilal Shastri, Ramkaran Asopa, Narottamdas Swami, etc. have been influenced by Sanskrit literature.

The classification of Rajasthani literature is based on that of Dandi's *Kavyadarsha*, Vamana's *Kavyalankara sutra* and Vishvanatha's *Sahityadarpana*. Agarchand Nahata in his *Prachina kavyon-ki-rupa parampara* has spoken of 117 forms of Rajasthani poetry which have retained their original Sanskrit forms.

Besides poetry, Rajasthani prose also has borrowed the diction and style of Sanskrit works. Manikyachandra Suri wrote *Prithvichand charita* in poetic prose. *Brihatkatha*, *Kathasaritsagara*, *Vaitala panchavisnshati*, *Shukasaptati*, *Simhasan battisi*. *Hitopadesha* and countless other stories, poems and dramas are extensively influenced by Sanskrit vocabularly, form and style. The plot construction, characterisation and the use of prose along with poetry were all modelled on Sanskrit literature. Sanskrit dramatic traditions are dominant on the dramas which are popularly called 'khayal'.

The Rajasthani folk-songs, proverbs, idioms, puzzles, etc. are also influenced by Sanskrit literature. Rajasthani language has its roots in Vedic Sanskrit, laukik or classical Sanskrit, Prakrit and Apabhramsha. That is why the structure of Rajasthani is similar to that of Sanskrit.

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P.L.M.

INFLUENCE: SANSKRIT (Sindhi). The Sindhi language, being one of the new Indo-Aryan languages, is closely related to Sanskrit (Vedic as well as classical) which represents the old stage of all modern Aryan languages spoken in India and Pakistan. Sindhi has preserved several linguistic peculiarities of Sanskrit, Prakrit and Apabhramsha, which its sister languages have lost during the course of their development.

The Sindhi literature of early period (712-1520) has been preserved mostly by bards and minstrels of Sindh through oral tradition. It mainly contains ballads of valour and romance of local chieftains and folk characters. However, there is some written Sanskrit tradition also. The earliest work in Old Sindhi seems to be a version of the *Mahabharata*, one of the famous epics of Sanskrit literature. Its existence comes into light from a Persian manucript *Mujmil-al-tawarikh*, in which the author clearly states that he has taken the entire account about the ancient history of Sindh, about the heroes in the *Mahabharata* and about later kings of India from antoher Persian work and that earlier historical Persian document has been written in 1026 by Abul Hasan Ali bin Muhammad-al-Hablati, keeper of the city library of Jurjan on the basis of Abu Salih's Arabic manuscript, which was again a translation of a document written in some Indian (Hindwani) language. Sunitikumar Chatterji, after critically studying the proper names of the characters in the *Mahabharata* as given in Persian in *Mujmil-al-tawarikh* has concluded in his book *Languages and Literatures ot Modern India* (1963), that the original work in 'Indian' language must have been in old Sindhi language. He has further postulated that there was an independent recension of the *Mahabharata* story written in the language of Sindh of times before 1000 A.D. say, between 800 or 900 A.D. and 1000 A.D.

There are some other references also which clearly

prove that during the early period of Sindhi literature, or even one or two centuries prior to it, the study of Sanskrit literature flourished in Sindh. It certainly must have influenced the Sindhi literature of that period. The propagation of Sanskrit in Sindh is evident from a reference in *Chachnama* (a Persian work written in 1216 A.D. based upon an Arabic manuscript of an earlier time), where it is mentioned that king Chach, who ruled in Sindh during 631-671 A.D. was well-versed in Sanskrit. He had learnt four Vedas by heart. Even during the rule of Arabs in Sindh (712-1050), this region was a centre of Sanskrit studies. Mansurah, a city developed by Arabs in Sindh, was known for its literary activities. Many Arab scholars who settled there, studied Sanskrit. They translated various Sanskrit books into Arabic.

Among the Sindhi ballads and legends of this period, which have been transmitted from one generation to another by oral tradition, there is one legend pertaining to the thought-current of Vedic religion. It narrates the heroic deeds of Amarlal or 'Uderolal', who was born in the year 950 A.D. at Nasarpur (Sindh). He is regarded as an incarnation of Varuna, the god of waters. He saved the Hindus of his time from tyranny of a petty chieftain at Thatta, Mirkhshah by name, who was making the life of his Hindu subjects intolerable by threatening them by force to accept Islam.

There are some minor thought-currents in the Sindhi literature of this period, which later on developed into the mainstream of devotional poetry. They clearly indicate the impact of Indian philosophical thought. For instance, Pir Sadar-ud-Din (1300-1416) and Pir Hasan Kabir-ud-Din (1341-1449), two preceptors of Ismaili faith, propagated the principles of their sect in Gujarat, Sindh and Multan in the form of poems called by them 'ginan.' These poems were composed in the mixed language of these regions. In order to attract Hindu masses for conversion into their faith, they adapted several ideas of vedic philosophy and Hindu religion. To quote one example, Pir Sadar-ud-Din wrote a book *Dashavatara* in which he narrated nine incarnations of Vishnu according to puranas, and then stated Ali as the tenth incarnation. The book is a scripture of the Ismaili Khojas and is studied with great devotion.

The Sindhi literature of middle period (1520-1843) mainly consists of devotional poetry of sufi saint-poets. There are a few saint-poets like Sami (1743-1850) who believed in 'nirguna bhakti' (i.e. devotion to the Absolute God). It is noteworthy that the Vaishnava bhakti movement with different forms of worship of Rama or Krishna, noted in the medieval literature of many Indian languages, is absolutely absent in Sindhi literature of this period. It seems that the trend of Vaishnava bhakti could not find its place in the Sindhi literature of the middle period for the reasons that Sindh mostly remained isolated from the rest of India due to its geographical position. The desert of Rajasthan on the east, the desert of Kutch on the south-east and the Arabian sea on the south and south-west prevented the interchange of ideas between Sindh and the rest of India.

The 'saguna bhakti' movement which flourished in northern and eastern literatures of India during the 14th century and onward, had, therefore, no impact on Sindh at that time. It influenced the Sindhi literature much later during the modern period. Besides, since the beginning of the 8th century A.D., Sindh faced constant invasions by Muslims from the west and the north-west, and did not have any long spells of peace and prosperity. The Islamic spirit of proselytization was continuously at work in Sindh, which forced many Hindus to embrace Islam. It is also possible that many Hindus in early Muslim period, due to prevailing unrest and disturbances migrated to other regions like Rajasthan and Gujarat along with their literature which has not come to light yet. In the circumstances, Vaishnava bhakti as well as writings based upon Sanskrit literature could not develop in Sindh during the middle period.

Tasawwuf of sufi mysticism which flourished as a main trend in medieval Sindhi poetry, is influenced to some extent by vedic philosophy. For instance, the process of 'zikra' or meditation, the significance of music and dance for attaining the state of spiritual ecstacy, or 'vajd', the importance of Guru as a spiritual guide to a devotee have got their place in Indian sufism due to the impact of Indian philosophy. On the other hand, there is striking similarity between Advaita philosophy and the doctrine of 'Wahdah al-wujud' i.e. God is the only reality and this entire universe is nothing but His manifestation in different forms.

Such philosophical ideas, especially of Vedanta philosophy, find a more direct expression in the poetry of Sami (1743-1850), a Hindu saint of Sindh who could claim to have rendered the 'Speech of Vedas' in the vernacular language of the Sindhis. Some other Sindhi poets like Dalpat, Rohal (1734-1804), Murad (1743-1796) and Dariya Khan (1790-1850) represent nirguna bhakti trend in medieval Sindhi poetry. Their poems are comparatively more influenced by saint-poets of Hindi in thought as well as in form, and show greater impact of Indian philosophy as expressed originally in Sanskrit literature.

The influence of Sanskrit erotic poetry is evident in the shringar-poems of Sindhi folk-poets who were inspired by the shringar-kavya of Hindi produced during 'riti' period (1643-1843). They vied with one another in describing bodily beauty and elegance of females often following set conventions in description, language and style.

In Modern period we see the Hindu writers in Sindhi in India conscious of their great literary heritage preserved in the Sanskrit literature. The production of Sindhi literature in this period began with translations and adaptations of outstanding works of other languages into

Sindhi. The *Ramayana*, *Mahabharata*, *Bhagvad-Gita*, Upanishads, puranas and various other works of philosophy and those of Hindu religion were translated from Sanskrit into Sindhi. This had its impact on creative activity in Sindhi also. Some Sindhi poets have composed long narrative poems on Rama and Krishna, e.g. *Rama-katha* by Satramdas Sail and *Krishna-gatha* by Chainrai Bulchand Advani. There are many writings in Sindhi prose as well as in poetry based upon some themes of Sanskrit epics or puranas. For example the ghazals of Kisinchand Bevas in *Saamundi Sipuon* (1929) are highly influenced by Indian philosophy.

Sindhi is very rich in its folk literature and this is clear from the publications of Sindhi Adabi Board, Hyderabad Sindh, which has brought out about thirtysix volumes on different forms of Sindhi folk literature. Though this type of literature mainly represents the cultural peculiarities of the region, yet there are certain characteristics in Sindhi folk-tales, folk-songs and proverbs which can doubtlessly be traced back to Sanskrit literature. There are many fables and folk tales for children in the Sindhi language, which are based upon those given in *Hitopadesha* and *Panchatantra*. There is no doubt that such type of folk-material is influenced by vedic philosophy.

The Sindhi literature of early and medieval periods, which has come to light so far, shows the influence of Sanskrit to a limited extent. But, the Sindhi literature produced during the modern period, especially the bulk produced by Hindu writers, exhibits sufficient impact of Sanskrit in thought-content as well as in form.

M.K.J.

INFLUENCE : SANSKRIT (Tamil). Sanskrit and Tamil have been coexisting for thousands of years in the country. Though they belong to two different language families, they have exerted great influence on each other. If the accounts in some old Tamil works are to be trusted, Tamil was a highly developed language in which great poetry was being composed during the *Mahabharata* times; Tamil is referred to as the language of the south in the *Ramayana*. Hence, it can be assumed that the interaction between the two languages is a matter of several millennia's growth and development.

However, one aspect of geopraphy has to be borne in mind; Sanskrit was the language of the north and Tamil of the south; and there were, for those times, almost impassable mountains and forests separating the two regions. Contacts were certainly there but they were few and only intrepid souls would venture to cross the difficult terrain braving wild animals and wilder brigands. Sangam literature, the oldest set of works in Tamil, has an extraordinarily few Sanskrit words in use; there was no ban on the use of words borrowed from Sanskrit; nor was there any prejudice; it simply means that contacts between the two language areas were limited and Sanskrit had not penetrated into the south yet.

The paucity of contact is more conclusively proved by the fact that there was a unique literary tradition in vogue in Tamil which was in no way influenced by the Sanskrit literary traditions. The entire love poetry of the Sangam era is firmly based on a peculiar convention of its own which has nothing to do with the tradition of Sanskrit love poetry.

Another feature of Sangam poetry was its brevity, its economy in the use of words without sacrifice of artistic effect. In Sanskrit literature brevity has not been generally the watchword. While 'sutras' not classifiable as creative literature have been rendered extremely brief, creative literature in Sanskrit has never set before it the goal of brevity of expression. Tamil literature after the 8th century began to be considerably influenced by Sanskrit; and one result of this was that poets began to indulge in the prolific use of words.

The Sangam era came to an abrupt end with the Kalabhras overrunning Tamil country. These were a tribe from Karnataka who set up Prakrit as the official language. Some time later the Pallavas secured suzerainty over Tondainadu (northern districts of Tamilnadu) and ruled the land from Kanchi as their capital. They developed both Prakrit and Sanskrit. In fact they established a magnificent institution for Sanskrit studies at Kanchi and lesser schools at Vahoor near Pondicherry and at Ghatikachalam. They attracted the best students from all over the south and even from the north. Kanchi developed into a famous centre of learning in the next three centuries; Buddhism flourished alongside Sanskrit and famous Buddhist scholars from all over the country and from Sri Lanka, and even distant China travelled to the city for knowledge, recognition and honour. Dandi and Bharavi were the famous poets adorning the court of Kanchi. The rule of the Pallavas extended upto the 7th century, but Kanchi continued to flourish as a centre of education and culture for a far longer time.

The two important results of these were the decline of Tamil and the rise of Sanskrit and Prakrit. We hear of one Buddha Duttan who was born in Uraiyur in the Chola country in the 4th century, studying Buddhism in Sri Lanka and returning to compose two Buddhist works called *Abhidammavatara* and *Vinayavinichchaya* in Pali language with the active patronage of the Kalabhra King.

Despite the lack of patronage, two epic poems were composed in Tamil in the earlier part of this age; they were the immortal *Silappadikaram* and the *Manimekalai*. The former was by a Jain monk and the latter was composed by a Buddhist. The influence of Sanskrit is a little more noticeable in them, particularly where they use religious parlance, *Manimekalai* showing a greater degree of such influence, probably on account of its more pronounced religious bias. Many episodes in the two

works invloving curses and their resolution and supernatural phenomena show Sanskrit influence. More importantly, they are long works developing a single story in the pattern of the *Ramayana* and the *Mahabharata*, and they mark a violent break with the old Tamil tradition which now is dead. One of the old Tamil conventions was that in love poetry no names or identifying details of the characters can be mentioned; this was zealously maintained and there are cases of poems dealing with love coming to be consigned to the 'puram' (non-love) variety merely because they contained some identifiable detail about one of the characters. In its place a new convention was born as a violent reaction to the old; the new poems delighted in narrating the genealogy of the principal characters tracing it back to several generations and long passages were included in them, describing the cities where the characters lived. This itself is a vivid, if not violent break with the past and a sign of the growing influence of Sanskrit in the Tamil land.

The movement towards Sanskritisation of Tamil literature recieved a major push forward with the appearance of the work *Dandi-alankaram*. This work is more or less a translation of the Sanskrit alankara work *Kavyadarsha* by Dandi. The treatise formalised the adoption of Sanskrit traditions and conventions in Tamil; the entire range of figures of speech known to the Sanskrit world at the time of Dandi was adopted into it with Tamil names; the rasa theory with the riders on it placed by successive writers till Dandi, was also adopted. The tragedy was that no attempt was made to relate these new ideas of aesthetics to those in vogue in Tamil since immemorial times as presented in Tolkappiyar's monumental work on grammar. The new ideas were suddenly grasped and applied; there was no process of evolution and gradual adoption. The result is that we have two distinct views of aesthetics, two radically different literary traditions ruling over two successive periods of Tamil literary history. No one, not even the commentators who came long after Dandi but wrote glosses on Tolkappiyar's aesthetics, saw the serious dichotomy between the two systems. The result was that they misinterpreted quite a few of the sutras; the truth of the matter was that while they understood the new or Sanskritic tradition, they failed to comprehend the essentials of Sangam aesthetics.

A typical product of the new movement was the *Perunkathai* composed by Konguvel. He took the story from north Indian sources, injected the Jain spirit into it and came out with a Tamil epic-poem. While its poetic excellence is one of its features, its wholly non-Tamil essence and spirit is another characteristic feature. *Soolamani* and *Chintamani* and the other Jain works were also cast in the same pattern. The epic poems and puranas of the Buddhists and Jains were mostly cast in a pessimistic vein; the preoccupation was with sin and renunciation was the much-lauded pinnacle of man's life. The joyous participation in life's adventures with an untroubled conscience, which characterised the Sangam works, had gone wholly out of fashion.

The Hindu works which followed did not differ much from these Jain works in their pessimistic spirit and in their preoccupation with sin and salvation. The one difference was that the Hindus did not hold renunciation in such reverence as the Jains. Kamban's *Ramayana* had Valmiki's Sanskrit *Ramayana* as its source; hence it is very much a product of Sanskritic influence. However, it stands out as the highest product of the Tamil genius, not only on account of its undoubted poetic excellence, but for the reason that Kamban has tried in many places to follow the Sangam literary traditions with conspicuous success; one example is his portrayal of premarital love between Rama and Sita in accordance with Sangam tradition, though in Valmiki it is an arranged marriage. Villiputurar's *Bharatam* is wholly a Sanskritic product, as not only for his subject matter but even for his vocabulary, he is heavily indebted to Sanskrit.

It must be noted, however, that *Periapuranam* is wholly a Tamil product without Sanskrit influence. Many of the other puranas, particularly *Kandapuranam*, show considerable Sanskritic influence. The evolution of the 96 kinds of prabandhas which are collectively termed minor literature, is, however, mostly indigenous and except in the case of 'toodu' which may have been inspired by the 'duta kavyas' of Sanskrit, we see little of Sanskrit influence in them.

There is a trend in the modern days to seek inspiration from the West; there is, too, a powerful purist movement to purge Tamil of Sanskrit words. Sanskrit influence over Tamil is, therefore, on the wane.

A.V.S

INFLUENCE: SANSKRIT (Telugu). There is evidence to show that Telugu language, literature and people were closely associated with Sanskrit for the last 2500 years. Apastamba was perhaps the first Telugu scholar who wrote in Sanskrit. His 'kalpasutras' are still studied by the vedic scholars. His writings date back to the 5th century B.C. The contribution of Kumarila Bhatta, also a Telugu scholar, to the establishment of Purva Mimamsa as a system of Indian philosphy further strengthens this assumption. Ramanujacharya of 11th century enriched Sanskrit literature with his commentaries on the *Gita* and *Brahmasutra*. There is a controversy about the nativity of Ramanuja. Whether he hailed from Telugu land or not is a matter of dispute among scholars. But Vidyaranya, a strong supporter of ancient vedic culture, was definitely a Telugu scholar who wrote profusely on the Vedas and allied scriptures.

In secular literature too, Telugus made a mark. The famous commentator Mallinatha Suri promoted a proper

understanding of Kalidasa through his scholarly interpretations. His commentary on Sriharsha's *Naishadham* is also held in great esteem by scholars even today. Similarly Kataya Vema's commentary on the plays of Kalidasa helped the students of Sanskrit literature in the current appraisal of these works.

In the field of poetics, Jagannatha Rayalu's *Rasa gangadharam* bears testimony to the substantial contribution made by Telugu scholars to Sanskrit literature. The Tanjore kings, who patronised Telugu as well as Sanskrit, wrote in both the languages and encouraged free give-and-take between the two languages and their literatures.

It is, therefore, natural that the literature of a poeple who played a prominent role in the enrichment of Sanskrit should itself be influenced to a great extent by that language. This is evidenced even in the beginning when the first Telugu poet Nannaya Bhatt chose to translate the Sanskrit epic the *Mahabharata* for the benefit of the Telugu people. It is interesting to note that Nannaya also wrote a grammar of Telugu language in Sanskrit. He named it *Andhra shabda chintamani.* This was written in 88 Arya metres. The fact that the first grammar of Telugu language was written in Sanskrit testifies to the powerful influence that Sanskrit exercised on this language. Even the language evolved by Nannaya for his *Mahabharatam* leans more towards Sanskrit compounds than the native vocabulary. This was however balanced by the later poets like Tikkana and Potana.

Though the Telugu scholars drew inspiration and strength from Sanskrit, they never depended upon it exclusively, and soon evolved a pattern of their own. Atharvana, almost a contemporary of Nannaya, soon produced an independent treatise on grammar under the title *Trilinga shabdanushasanam.* This is also known as *Vikriti vivekam.* The Telugu grammarians of this period considered Sanskrit as 'prakriti' or the original form and their native language Telugu as 'vikriti', its modified form. Even in a later work on grammar of Telugu language written by Chinnaya Suri in 1858 the technical terminology was mostly borrowed from Sanskrit.

In the field of poetics too, rhetoricians like Vinnakota Peddana based his *Kavyalankara chudamani,* mainly on the basic tenets of Sanskrit poetics. Jakkana's *Chhandodarpanam* and *Rasabharanam* are adaptations from Sanskrit. There are however some original works on poetics like *Narasa bhupalleyam, Ranga ratchandam, Lakshana shiromani, Sarva lakshana sara sangraham, Kavi jananjanam*, etc. On the lines of *Amara kosha*, a native lexicon entitled *Andhra nama sangraham* was evolved sometime towards the end of the nineteenth century. *Appakaveeyam* is another work on poetics by Appaya Dixit of the sixteenth century. Balasaraswati (1575-1625) and Ahohala Pandits (1700) also wrote commentary on *Andhra shabda chintamani* of Nannaya Bhatt.

But the real impact of Sanskrit on Telugu literature can be seen in the content and format of the major literary compositions in Telugu. The three epics the *Mahabharata,* the *Ramayana* and the *Bhagavata* provided rich material for the Telugu poets almost till the end of the 18th century. Telugu poets took special interest in the theme of the *Ramayana.* As a result, there are as many as 24 major works on this theme. Most of them are adaptations. Even today full length kavyas on the theme are being produced.

Among the puranas which influenced Telugu poets of the medieval period are *Vishnupurana, Markandeya purana, Harivamshapurana, Skandapurana* and *Brahmandapurana. Manucharitram,* the first prabandha kavya in Telugu literature, is based on the story of Swarochisha Manu described in *Markandeyapurana. Panduranga mahatmyam* of Tenali Rama is based on *Skandapurana.* Errana's *Narasimhapuranam* draws inspiration from *Brahmandapurana.* Telugu poets were so much influenced and even fascinated by the puranic literature that even in the modern period we have original puranas in Telugu like *Andhrapuranam* by Madhuna Pantula Satyanarayana Shastry, published in the 50's of this century. Such works can enrich Sanskrit literature if translated into that language.

Similarly there are some kavyas in Telugu the like of which we do not find in Sanskrit. *Kalapurnodayam* of Pingali Suranna is one such work. The theme is purely original and the treatment typically epic and elegant. The same poet wrote another kavya *Prabhavati Pradyumnam* (The marriage of Krishna's son Pradyumna with Prabhavati) based on *Harivamshapurana.* This shows that Telugu poets freely borrowed whatever was best from Sanskrit literature while at the same time they were capable of producing amazingly original works. This open mind promoted the proper development of Telugu literature, particularly in the field of poetry.

Inspired by *Meghasandesha,* several Telugu poets produced similar works which may be called message-poems (duta-kavya). Some used moon as messenger, some employed a swan and some engaged a parrot and in recent times a poet named Jashuva sent his message through a bat ('gabbilam' as it is called in Telugu) for expressing his grievances on behalf of the suppressed and the down-trodden section of our society.

The influence of Sanskrit is conspicuously prominent on the Telugu plays produced towards the end of the 19th century and the beginning of the 20th century. Not a single play in Sanskrit was left untouched by the playwrights of this period. Popular plays like *Abhijnanashakuntala, Uttara Rama charita, Mrichchhakatika, Veni samhara* were translated by a number of writers. Even the less popular plays like *Narakasura vijaya* and *Dhananjaya vijaya* were translated by Kokkonda Venkata Ratnam Pantulu as early as in 1879 and 1894. *Shakuntala* was first translated into Telugu in 1883 by Viresalingam Pantulu. Chilakamarthi Lakshmi Narasimham translated almost all

the plays of Bhasa as soon as they were unearthed. These translations provided a new vision to the promising young playwrights of Telugu language.

A careful analysis of Telugu literature today clearly shows that Sanskrit continued to exercise its influence on Telugu language, literature and culture predominately till the English language and literature became a subject of study, appreciation and assimilation for the elite. Even then Sanskrit did not lose its ground in the basic culture of Telugu people which has been and is still responsible for the promotion of pioneering and progressive writing in Telugu.

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I.P.R.

INFLUENCE: SANSKRIT (Urdu). Urdu like all other Neo Indo-Aryan speeches, has its base in Sanskrit, of course through Prakrits and Apabramshas. The Urdu language, as its early name 'Rekhta' denotes, grew as a 'mixture' of Braj, Bangru and Khari with Persian and Arabic words. The grammatical and syntactical base was the same as that of Hindi.

Certain typically Braj approaches are found in the early period of Urdu poetry. For example, in the mystic and symbolic poetry the flow of love was from woman to man. In Sanskrit we find this flow in both directions but in the Braj tradition it had become a woman-to-man affair. In Persian it is always, particularly in ghazal, man loving man. Also the poetry of 16th and 17th centuries Deccan poets is replete with Sanskrit derived terms, and only a few Persian words other than religious and mystic terms were visible.

Still, on account of subsequent contacts with Iran, Turkey and other Muslim kingdoms made by the Deccan kingdoms the poets there began using more and more Persian words and also copied the Iranian style in greater proportions. The local, Braj, Haryanvi and Awadhi usages were lessened in the 17th century poetry. When the centre of Urdu shifted in the early 18th century to Delhi via Aurangabad only a few remnants of Indian influences remained there and in the poetry of the three great poets of the late 18th century—Meer, Sauda and Dard—not only Apabhramsha and Braj words but also Hindu themes like the episodes of Rama's life are found here and there. This aspect of Urdu poetry has been studied in great detail by Gopi Chand Narang in his book, *Indian Myths, Legends and Motifs in Urdu Masnawis.*

In the first half of the 19th century there was a conscious and organised attempt—owing to a number of political and social factors—to fashion Urdu literature completely on the Persian pattern. After the fall of Delhi and Avadh kingdoms Urdu poets and writers generally tried to bring their language and literature nearer to the populace and—excepting for a shortlived campaign in Hyderabad—not only more and more Indian words, including tatsama (purely Sanskrit) words but also more and more Indian imageries (obviously brought from Sanskrit) were introduced.

The first major breakthrough from the trend of Persianisation was made by Nazeer Akbarabadi who introduced popular (called vulgar in his time) language and several Hindu themes like the Holi festival and praise of Krishna and Shiva. He was an institution in himself but not a trend-setter. The trend of popularisation and Indianisation of Urdu was later set by Hali and Azad. This was gradually developed by Iqbal (earlier phase), Chakbast, Akbar Illahabadi, Shad Azimabadi, Safi and Arzoo Lucknowi, Hasrat Mohoni, Firaq Gorakhpuri, Muttalabi Faridabadi, Swami Marahravi, Nazeer Banarasi, Saghar Nizami, Majaz, Akhtar Ansari, Salaam Machhlishahri, Munir Niazi, Bekal Utsahi, Jamil-ud-Din Aali, Krishan Mohan, Kumar Pashi, Nida Fazli and hundreds of other poets and prose writers. Mohsin Kakorvi, who wrote on nothing but Islamic themes, gave the introduction to one of his qasidas for the prophet, which was based on Hindu mythology.

Among these poets Chakbast brought some purely Hindu themes in his poetry. Hasrat Mauhani, a devout Muslim and Sufi, was devoted to Krishna too and wrote praises for him. Firaq Gorakhpuri emphasised Indian aesthetics, and brought out a whole collection of rubais portraying scenes from everyday Indian life, particularly Hindu life. Swami Marahravi, Nazeer Banarasi, Bekal Utsahi, Salaam Machhlishahri and Krishan Mohan have made forceful attempts to Indianise Urdu poetry verbally and thematically. Jamil-ud-Din Aali is credited with introducing the Sanskrit doha in Urdu; several young poets in India and Pakistan followed him.

In the 20s of this century Azmatullah Khan made experiments in introducing a few Sanskrit metres in Urdu and several famous poets wrote ghazals in Sanskrit meters not found in the works of Arab and Iranian prosodists.

During the 19th century (in Punjab even now) a special style of Urdu was developed by the Hindus of north India. They read generally and wrote exclusively Urdu and when they dealt with Hindu mythology and philosophy they were forced to introduce tatsama words and gradually a trend set in wherein even for political and journalistic writings a lot of Sanskrit words were used which could easily be replaced with common words of chaste Urdu. It has become a regular style and cannot be dismissed as mediocrity.

Apart from this style there is an art form, fully recognised in Urdu, in which only soft tatsama or tadbhava words are used. It is the geet form. It was begun by Delhi kings like Shah Alam II and Bahadur Shah II and Wajid Ali Shah of Lucknow and has been taken up in this century by Hasrat Mauhani, Hafeez Jalandhari, Muttalabi Faridabadi, Faiz, Sahir Ludhiyanavi, Jan Nisar Akhtar, Qateel Shifai and thousands of other poets.

But the real introducer of Indian themes and Sanskrit words in Urdu is the theatre stage, started by Wajid Ali Shah and Amanat and developed by Agha Hashr, Narainparshad Betab, Radheshyam Kathavachak and several other playwrights who made free use of Sanskrit words and metres and Indian themes wherever the occasion so demanded. But, unfortunately, the Urdu stage did not advance much and is nearly extinct at present.

Much has been said about the rise and fall of the use of Sanskrit themes and imageries in Urdu literature. However, two points in this regard deserve special mention:

(a) A form of folk literature is known as 'barahmasa'. In this the feelings of a love-lorn woman during the twelve months of the year are depicted in separate poems composed in a common metre. The source of this form seems to be *Ritu-samhara* of Sanskrit though the latter does not depict the feelings of a love-lorn woman. The oldest form of barahmasa in Urdu is Bikat Kahani of Afzal who died in 1625. Thereon a number of barahmasas like those of 'Jauhri', 'Maqsood', Kazim Ali 'Jawan', Abdullah Ansari, 'Wahab', Beni Madho, Ilahi Bakhsh and several others also appeared. The last barahmasa, perhaps, is that of Abdullah Ansari written in 1905. Neither Urdu nor Hindi highbrows gave any importance to barahmasa but it is still in vogue as a form of folk literature.

(b) A speciality of Sanskrit drama is its linguistic variety. In no other language is this technique adopted. In Sanskrit plays, kings and sages and scholars speak in pure Sanskrit, while women—even queens—and persons of lower ranks uniformly speak in Prakrit. In Urdu fiction, particularly in old novels like those of 'Sarshar' low-class people speak in Awadhi or other dialects. Though this is not very common, but in this Urdu drama has been following the ancient Indian tradition.

As an Indo-Aryan language, some clear influence of Sanskrit is visible on the language as well. Urdu is supposed to have taken an independent form as a spoken language in the 13th-14th century. It was almost the only communication link between the ruling Afghans (who originally spoke Persian) and the Indian populace. Naturally it took many an influence from Persian which distinguished it from its contemporary dialects, like Braj, Bangru and Punjabi.

But since its base was Shaurseni Apabhramsha, it accepted a lot of Sanskrit influence. While adopting Persian script, the Urdu-speaking people modified some characters to express the retroflex sounds which were a peculiarity of Sanskrit which in its turn Sanskrit might have adopted from the Dravidian languages.

In the matter of adjectives and adverbs the proportion of Arabo-Persian and Indian words is roughly 50-50 in the standard style of Urdu diction. Sometimes both sources are used for the same meaning, e.g., 'bura' and 'kharab' (both meaning 'bad'). If the proportion is tilted this way or that the resultant style is considered affected.

Sanskrit is an inflexive language and has few separate prepositional forms. In Persian and other Indo-European languages there are separate prepositions. In Sanskrit there are prepositional suffixes instead of prepositions. In Urdu these suffixes are separated and their forms changed. The point is that instead of being prepositions these have become postpositions. An example is: the Sanskrit 'ramasya' is 'ram ka' in Urdu. (This is common to Urdu and Hindi, both based on Apabhramsha dialects).

Interjections in Urdu are mostly akin to Sanskrit interjections although conjunctions are on the Persian pattern.

There are no initial consonant clusters in Arabic or Persian, i.e., no word begins with a vowelless consonant. In Urdu seven initial consonant clusters—ky (kya), gy (gyarah), dy (dyorhi), ty (tyori), dhy (dhyan), py (pyar), and by (byopar) have been in use from the very beginning (of course they all occur with the semi-vowel /y/).

Against the jerky Iranian and Arab intonation Urdu has, from the very beginning, adopted an even intonation under the influence of Sanskrit.

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Sa. K.

INGLISHA GITAGALU (Kannada), is a momentous collection of poems freely rendered from English into Kannada by B.M. Srikantia, an outstanding figure amongst the writers responsible for the renaissance in modern Kannada literature. A great lover of pure literature, he made a thorough study of Kannada, English and Greek also. He had an ambition, it is said, to enrich Kannada literature with translations or adaptations of English lyrics and Greek tragedies. As a preparation for this venture, he started Kannada rendering of English poems even as a student in Madras (1906-1907) by way of experimentation. The book entitled *Inglisha gitagalu* as it is in the present form comprising three self-composed poems and sixty Kannada renderings, was first published in 1926 by the Karnataka Sangha, Central College, Bangalore. Of the Kannada renderings, three had appeared in 1919 in a Kannada monthly called *Vidya dayini*. These three poems, according to B.M. Sri's statement, were rendered in 1921 and twenty four more landmark in the development of modern Kannada poet-land-mark in the development of modern Kannada poetry. The simple and lucid diction used in the Kannada translations or adaptations, was deliberately drawn from the spoken language of the day and it was a new and thrilling experience.

The modern Kannada literature had dawned, broadly speaking, in the third decade of the 19th century with the publication of Kempunarayana's *Mudramanjusha* (A chest of seal, 1823), a prose romance which deals with the story presented in the celebrated Sanskrit play *Mudrarakshasa* in an original manner. The diction of the romance is a queer blend of medieval and modern Kannada grammatical forms which characterises the transitional period (1820 to 1920). During the early decades of the 19th century, most of the literature produced in Kannada was of the nature of translation or adaptation from Sanskrit or English. The poetry of this period had almost become stagnant with lifeless imitation of the old Kannada pompous style. But the language was slowly turning towards new forms and phrases along with a fewer old ones. With *Inglisha gitagalu* the climate in the field of Kannada poetry suddenly changed. The age-old patterns of metre with cheap and hackneyed figures of speech and laboured verbosity in the writing of verse yielded to the free and fresh, innovative features introduced in the Kannada rendering of *Inglisha gitagalu*. This epoch-making work of B.M. Sri, indeed, created a flutter amongst the older generation of poets and a discerning modern critic has rightly acclaimed it as a challenge of the new movement. Some others are of the opinion that the dawn of the 'navoday' or the Renaissance could be seen in this work. And from the day of the first publication of *Inglisha gitagalu* in book form (1921), B.M. Sri assumed the leadership of the new movement in Kannada literature.

The book *Inglisha gitagalu* contains three original poems of the author as well as sixty adaptations from English poetry. Of these adaptations, nine are from Shelley, five from Wordsworth, three each from Scott, Tennyson and Browning, two each from Shakespeare, Southey and Byron and the rest are from other poets. B.M. Sri, in the introduction, states that neither the poems selected were the best ones nor were all the poets represented here the best in English literature. These are the poems which gripped his mind and were found to be not beyond his capacity of translation. Most of the poems are love-poems. He wanted to show how English poets delineate love with grace, subtlety and spontaneity. There are four poems on England, viz. 'Inglenda navikaru' (Ye mariners of England), 'Ingland' (What have I done for you, England, my England), 'Alow Britannia' (Rule, Britannia) and 'Rayal Jarj mulugi hodaddu' (The loss of the royal George), the selection of which shows the translator's genuine love for England and its people. Probably, he desired that Kannadigas too should cultivate such love for their own country and patriotism as manifested in the poems. One need not expect all the adaptations to be perfect nor are they of equal excellence. For example, 'Holekere' (Written in March by Wordsworth) is said to be B.M. Sri's first attempt which does not follow the original entirely. Its metrical pattern is an old one, and yet the beauty of diction and style as well as the emotional content are striking. Opinion of critics with regard to the different renderings of Shelley's lyrics is uniform and the lilting rhythm of new moulds of metre most appropriate to the rising emotion is enchanting. The renderings much appreciated by the people of Karnataka are Newman's 'Lead Kindly Light' ('Karunalu ba belake') and Thomas Hood's 'The Bridge of Sighs' ('Dukho setu'), innumerable recitations of which have thrilled thousands in the audience. Of the best poems in the collection it is said that the beauty of words, the rhythm, the emotional height and the expression of pathos all combined to create an effect which excels the original. Equally great successes are Wordsworth's 'The Pet Lamb', ('Muddina kurimari') and 'The Seven Sisters' ('Cola Kanneyar'), Lady Lindsay's 'Auld Robin Gray' ('Mudiya Ramanagouda' and Coleridges 'Love' ('Kanakangi'). Scotts' 'Grattering Song' (Kalagadapada') is of a different nature, but very well-rendered. Scott's 'Proud Maisie in the wood' (Binkada Siggari') is a gem of a lyric of perfect beauty with no blemishes of any sort. In this poem, no word is used unnecessarily just for embellishment, and the terseness and power of the original have increased in the rendering. The poem does not appear to be alien.

Inglisha gitagalu for its excellence and more for its historical reasons, is a milestone in modern Kannada literature. The budding Kannada poets found to their delight and surprise an opening of a realm of beauty thus

far unseen and unheard of. Discarding the traditional metres, B.M. Sri made both metre and diction intrinsic to the expression. And also in its response to nature and human life, the Kannada adaptations appeared fresh to the core. The themes like nature, love and patriotism of English poets wore the Kannada apparel here, and inspired the younger generation of poets to similar poetic endeavour in Kannada. Through experimentation with new rhythms and metrical moulds, B.M. Sri evolved a genuine Kannada style based on simple spoken language. Intrinsically a poet of a high order, B.M. Sri has included three of his self-composed poems in his collection and besides has his own poems collected under the title *Honganasugalu* which served as models for emulation. Thus, with *Inglisha gitagalu* B.M.Sri came out as a master-poet setting the renascent poetry on the right course.

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S.R.M.

INSCRIPTIONS (Kannada). It is estimated that there are more than thirty thousand inscriptions in Karnataka, out of which roughly twenty thousand are published and others are awaiting publication. They form an important source of information for reconstructing the political, cultural and linguistic history of Karnataka. In fact as sources they are more reliable than others, viz. literature, numismatics. The reasons are clear: they record contemporary events like temple building activities, religious gifts, monetary transactions, wars, self immolations, visits of dignitaries, etc.

The earliest inscriptions found in Karnataka are those of Ashoka belonging to the 3rd century B.C. On the whole they are ten in number mostly in the central and eastern parts of Karnataka. Their language is Prakrit, which was the administrative language of the Mauryas. Inscriptions at Sannati, Banavasi, Malavalli belonging to the second and third centuries A.D. are also in Prakrit. The Kadamba dynasty was established by Mayuravarma in about 325 A.D. It should be noted that the Kadambas were the first native rulers of Karnataka, speaking the language of the region, i.e. Kannada. It was but natural that they should have promptly begun to employ Kannada for administrative purposes, thereby giving the languages a place of importance not hitherto given by any earlier rulers. It is no wonder that the earliest Kannada insriptions found at Halmidi (450 A.D.) was set up when Kakusthavarma, the famous Kadamba king was ruling. It is a sign of the language slowly gaining importance socially and politically and the appearance of the Halmidi inscriptions almost heralds the emergence of Kannada inscriptions which grow in number, length, content and style during the succeeding centuries.

The language of the Halmidi inscriptions is called Puruvada-hala-Kannada or pre-old Kannada which later evolved into old Kannada, middle Kannada and then into modern Kannada. Inscriptions have been the vital sources for tracing the history and development of the Kannada language. Scholars like A.N. Narasimhaiah, G.S. Gai and K.K.Gowda have analysed the langauge of the inscriptions during succeeding centuries, and these grammars of inscriptions form the basis for Kannada historical linguistics.

The next notable inscription comes from Badami. It is dated 578 A.D. and it records the excavation of a rockcut temple of Vishnu during the time of the Badami Chalukyan king Mangalesha. The Thattukotti inscription records the heroism of a Badami Chalukyan general by name Kappe Arabhatta in a powerful style. It says that Kappe Arabhatta was a kind man to the kind, very cruel to the cruel; he was nothing but God Vishnu in this regard. Taking liberties with him was taking liberties with a lion." The Halmidi inscription and the present one are specimens of hundreds of inscriptions recording the valour of the Kannada people. The Atakur inscription dated 950 A.D. depicts the bravery of the Ganga king Butuga and his soldier Manalera. It is unique in the sense that it has a touch of sentimentalism about it. There was a fierce battle at Takklom between the Rashtrakutas on the one hand and the Cholas on the other. Butuga, who sided with Rashtrakutas, jumped from the back of his elephant to the 'howdah' of the elephant where the Chola king Rajaditya was seated. The inscription says that the "howdah itself became the battlefield" wherein Rajaditya was killed. Manalera, the soldier. also fought a brave battle. The Rashtrakuta emperor Krishna honoured Butuga by making him the king of many territories of his vast empire. When Manalera was asked to name anything for a gift, he simply asked the emperor to give his pet dog Kali to him and his wish was granted. Manalera went on a hunting expedition where his dog Kali encountered a wild boar and the animals fought wildly and killed each other. Manalera was so sad that he erected a hero-stone in memory of his dog, raising it to the status of a hero on the battlefield.

A few Kannada inscriptions throw light on the biographies and achievements of great poets like Pampa, Ranna, Janna, Nagachandra, etc. A good example would be the one found in Kurikyala, Andhra Pradesh. The inscription (945 A.D.) was set up by Jinavallabha who wanted to immortalize on stone the great event of the honour given by king Arikesari to his elder brother Pampa, who is one of the greatest poets of Kannada. The

inscription has a lot of new information concerning the family background of the poet.

Inscriptions give us an insight into the educational system of ancient and medieval Karnataka. Two inscriptions could be quoted as instances. The Balligave inscription of Bijala dated 1162 elaborately describes the various activities of the monastery at Kodiyamatha. It was a great centre which attracted students from all over India. The topics that were taught there included vedas, agamas, grammar , six systems of philosophy, poetry, drama. The monastery encouraged both classical and folk arts and even ran a hospital which had a ward for patients. The inscription is also an important document of Kalamukha Shaivism which was quite popular during the 12th century.

Another educational centre of great importance existed in Nagavi (Gulbarga district). An inscription dated 1058 tells us that the educational institution of higher studies known as Ghatika-sthana existed there, and it was run by public charities. There were seven teachers, three of them to teach the vedas to two hundred students, three of them to teach the shastras to fifty students, and there was also a librarian who was called Saraswati-bhandari. There are only a few examples to show the richness and variety of information contained in the inscriptions.

Inscriptions in Karnataka can be divided into two broad divisions based on the material of writing: those inscribed on stones, and those inscribed on metal, the metal in most cases being copper, although there are writings on gold and silver ornaments and vessels. There is only one inscription found on earthern ware. Inscriptions on stone outnumber those on copper. Copper plate inscriptions are all gift records, and they were given to the donees as copies of the original gift record of a variety of events like gifts, sale deeds, wars, self immolation of women and heroes, etc.

From the point of view of contents, the Kannada inscriptions can be classified as follows:

Gift stones: These form about eighty per cent of the inscriptions and record various forms of gifts to temples, monasteries, scholars, and towards maintenance of tanks, hostels, etc. The sculptures on the top of such stone tablets usually have a sun and moon, suggesting that the gift should be operative as long as "the sun and moon exist". The gift inscriptions supply us very many details regarding the economic, social and religious life of the times.

Hero stones: These are memorial stones erected in memory of heroes who died fighting. A large number of them contain not only inscriptions but also sculptures indicative of the hero and the battle. There are three panels of sculptures, the bottom panel showing the hero fighting, the middle one showing the heavenly damsels taking the dead warrior to heaven, and the top one showing him in the presence of God himself. In between the panels, the whole episode of the war and the death of the hero are described in a language sometimes very powerful and picturesque. Actually, hero stones are a characteristic feature of Karnataka epigraphy. Sometimes, there may be a simple sculpture of the hero with his weapons, accompanied by writing.

Self-immolation stones: These may be divided roughly as religious and secular. Among Hindus, there was a belief that if a person died on certain auspicious occasions, like eclipses and in certain holy places, he would go to heaven. There are inscriptions recording self-immolations on such occasions. Among Jains, the belief was that if a person died meditating on Lord Jina, he would attain salvation. We get inscriptions which record self-immolations of Jains, and such acts were called samadhi. There are hundreds of inscriptions which record self-immolation of widows who died by entering the fire along with the dead bodies of their husbands. They are called 'mahasati' stones, and these are easily recognisable by the figure of a woman with her right hand raised. Then there are inscriptions which record self-immolation by devoted persons who died as soon as they heard the news of their master's death. The persons who fulfilled their vow in this way are called 'velavalis'.

Laudatory (prashasti) inscriptions: There are inscriptions which describe in detail the achievements of kings and their conquests. Very good examples are the Aihole inscription of Pulikeshi II and the Belur inscription of Vishnuvardhana. These inscriptions supply us very valuable information about the political situations of the times.

Label inscriptions: These include names of visitors carved on rocks in holy places and also names of sculptors carved on temple walls or pedastals of images. These label inscriptions have supplied us with names of some eminent poets like Ranna and sculptors like Mallitamma.

Miscellaneous: These include royal proclamations, legal judgements in land disputes or caste disputes, inscriptions on 'yupas' or sacrificial posts, hymns to gods, etc.

Some of the inscriptional stone tablets have artistic quality of high standard and the language employed is sometimes highly poetic. Since most of the inscriptions contain dates, it has been relatively very easy to fix the chronology of Karnataka history. Cultural studies based on inscriptions have given great insight into the rich heritage of Karnataka. Even now, new inscriptions are discovered and every new discovery adds to our knowledge of Karnataka history.

M.C.M.

INSCRIPTIONS (Punjabi). An inscription is a writing or lettering, a text or record engraved on a monument, stone, piller, tablet, vase, medal, coin or metal for preservation. Several Indo-Muslim inscriptions have been found in Greater Punjab, which belong to the ancient and

mediaeval periods. The ancient inscriptions include the rock-edicts of Shabazgarhi and Mansehra (now in Pakistan), pillar-edict of Topra in Ambala district and stone-edicts of Karnal, Pinjore, Pehowa, Hansi etc. They are either in Brahmi or Kharoshti script. The mediaeval inscriptions, engraved by Muslims, are mostly on mosques of tombs and in Persian script. The ancient inscriptions are in Sanskrit-Prakrit and mediaeval in Arabic and Persian. At Athur (Harthur) in Ludhiana district, there is mausoleum of Rae Feroze, which contains an inscription in old Gurmukhi script and old Punjabi. It belongs to the early sixteenth century, when Guru Nanak was alive. The Punjabi language and Gurumakhi script took their birth in the mediaeval period. Therefore, more inscriptions are likely to be discovered if a thorough search of the area is made.

The Sikh tradition of Punjabi inscriptions began with the Udasi saints, who preserved the memorials of Guru Nanak and spread his message not only in Punjab but also in other states of India and in foreign lands. The inscription of mul mantra from the *Japuji* of Guru Nanak appears on a tone in *Gurudvar Kaliaboda* in Cuttack on the banks of Mahanali and also on a tablet in the old temple of fire-worshippers in the town of Surakhany near Baku in Azarbaijan. A hukamnama (order) of the tenth Guru has been seen engraved on a copper-plate. The coins were struck by the Sikh chiefs in the later half of the eighteenth century. The coin of 1765 bore the inscription:

Degh O Tegh O Fateh nasrut-bedirang,
Yafat az Nanak Guru Gobind Singh.

Though the inscription is in Persian, it contains the Punjabised Persian words 'degh', 'tegh' and 'fateh'.

In the modern period, in the Punjab we have the inscription of churches and cemteries of Christians mostly in English, on the graves of Muslims, mostly in Urdu, on the temples of Hindus, mostly in Hindi and in the Gurdawaras of the Sikhs, mostly in Punjabi. Whereas names of the donors are inscribed on marble tablets on the floors of the Sikh shrines, the hynms of the Gurus are engraved on marble tablets fixed on the walls. On the outer gate of the Golden Temple, there are inscriptions on both the sides. The inscription on the left reminds us of the appearance of the Divine Light in the Temple.

A few years back, the Punjab Government awarded Tamra Patras to the freedom fighters and other distinguished persons, eulogising their services for their country.

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S.S.K.

INSCRIPTIONS (Sanskrit). One of the early inscriptions in Sanskrit is Ayodhya Stone Inscription of King Dhanadeva of the 1st century A.D. Written in chaste prose, it contains only two lines. In the history of Sanskrit literature, Girnar Rock Inscription of Rudradaman I (150 A.D.) is a landmark. Commemorating the reconstruction of Sudarshana lake and composed by an unknown author, this inscription is a fine specimen of Sanskrit prose. The location of the lake and its deplorable condition during the havoc caused by flood and storm are described in a vigorous and picturesque manner. We also find a reference to author's concept of the qualities of good prose and poetry. Allahabad Pillar Inscription of Samudragupta (350 A.D.), composed by Harishena, a general of the emperor, contains nine verses and a very long sentence in prose in the style of Bana and Subandhu. With his wonderful command over language, Harishena portrays a vivid picture of the circumstances at the time of Samudragupta's ascending the throne. Maharauli Iron Pillar Inscription of king Chandra is a touching posthumous eulogy in 3 verses carved in the 5th century. The Bhitari Pillar Inscription of Skandagupta eulogises the valour and deeds of the great monarch in eleven verses with an introductory prose sentence. Of immense literary value is the Mandasaur Stone Inscription of the guild of silk-weavers (473 A.D.). It has 44 verses in a variety of metres, composed by the poet Vatsabhatti, furnishing an exquisite example of ornate Sanskrit poetry. This Inscription also turns over an important page of our socio-economic history, with colourful images of the city of Mandasaur. The Mandasaur Pillar Inscription of Yashoarman (532 A.D.) by Vasula, exhibits in 8 'Sragdhara' verses the poet's high poetic talents.

Other important inscriptions, valuable for their literary qualities are: Haraha Stone Inscription of Ishanavarman (555 A.D.) by Ravishanati in 22 verses; Camboja Stone Inscription of Bhavavarman in 35 verses; Aihole Inscription of Pulakeshin II, composed by poet Ravikirti who claims to have attained the fame equal to that of Kalidasa and Bharavi by his poetry, justifying the same in the 37 verses of this inscription; Gwalior Prashasti of Gurjara Bhoja; Devali Plates in 30 verses with prose; Gohara plates of Karna in 36 verses with prose, and Khajuraho Inscription of King Dhangadeva in 50 verses by the poet Jaddha displaying a rare mastery of poetic talent.

R.T.

INSCRIPTIONS (Tamil). The story of inscriptions in the Tamil land is coeval with the history of the Tamils. For the Tamils appear to have been practising the custom of raising stone memorials to commemorate the heroes who had fallen in the field of battle, from the earliest times. These stones called 'nadukal' carried the names of the heroes with a brief account of their heroic career. There are references to such stone monuments in the *Puranannooru*, one of the Sangam works. The Jains followed the

custom of erecting simple memorials to honour their religious leaders who died fasting. The inscriptions on the stones as well as on these early Jain monuments were very brief, usually confined to a condensed narration of the last significant episode of their lives which caused their death.

The heyday of inscriptions was the period when the Pallavas, followed by the Cholas and the Pandyas began to build huge stone temples. When the kings and other rich people endowed lands or gold for specified charities, usually connected with the temple, the details of these endowments were inscribed on the walls of the temples. As time went on, the inscribers added more information in these inscriptions which have since become a treasure house of facts and figures on which to reconstruct the history of the times. These stone inscriptions (together with the inscriptions on copper plates) constitute some of the most important sources of information in view of the lack of reliable records and of the fact that the Indians have displayed little interest in writing down accounts of historical value.

These inscriptions on stone found in temples can be divided into five portions. They start with an auspicious word called a 'mangalavachakam'; it is usually, 'swastishri' and occasionally 'subhamastu'. The next part gives the date of the inscriptions, e.g. the 5th year of the reign of a particular king. Very occasionally we see the Kali era year and the Shaka era year given, along with the month. When giving the year of the reign of the ruling monarch, it was the custom to add some highly laudatory adjectives praising his military exploits and his names (given and assumed). This part came to be known as 'meikkirti'; the custom of inscribing meikkirtis began in 993 A.D. in the reign of Rajaraja Chola. In the case of kings who ruled for long periods, the inscriptions made towards the end of the reign display long meikkirtis detailing the many conquests made by him.

The third part is the heart of the matter, the message the inscription was intended to impart. Many of the inscriptions record the grant of land and gold to a specified citizen or to the temple for the conduct of a particular worship; some record the building of a temple or part of it. When land is granted the inscriber sets forth in considerable detail the area and particulars of the land given. In addition to this, some connected information is also given in some inscriptions.

The fourth part relates to the signatures authenticating the grant. Thus the signatures of those connected with the grant, of witnesses, of the concerned village official and of the artisan who cut the inscription on stone are usually found.

The fifth part is an interesting appendix. It usually indicates the particular deity on which reliance is placed (words indicating the deity followed by the word 'rakshai' are used). Then follow warnings against dereliction of the duty cast upon the specified individual or family to continue to perform the service for which the grant has been made; in some cases terrible curses and imprecations are added like "May the line (progeny) of the man who interferes in the performance of these duties snap."

When temples were repaired, care was taken to copy the inscriptions meticulously on the new walls. Kings took great care to maintain them in good repair. However, not much care was devoted to the actual drafting of the message; this resulted in unseemly colloquialisms and slang expresssions creeping in, making the inscription a strange mixture of gaudy ponderous words, many of them of Sanskrit origin and popular colloquial words in ungrammactical and wrongly spelt versions.

The oldest inscription is that found in the Tirunathar hill near Senji and the biggest of them all is that made in Virarajendra Chola's time in Tirumukkoodal in Chengalpattu district.

Regarding the script used in these inscriptions, we see two kinds of scripts used, one the 'Vattezhuttu', the older form, and the other the Tamil script, which is the old form of the modern Tamil script; the former is found in the Pandya and Chera inscriptions of the earlier period, i.e. 8th to 11th century. It is the Pallavas who introduced the Tamil script replacing the Vattezhuttu. There is a theory that Vattezhuttu was derived from the Brahmi script but the former may as likely be of local origin.

The kings ordered that the grants made to the temples should be spelt out in detail and authenticated in the manner described on temple walls in indelible etchings. Perhaps they were prompted by the thought that the services and the worship should continue without interruption, and that the public should chastise the recipient of the gift if he fails to perform the service. We hear of powerful local councils administering a town or village, particularly during the Chola reign and it is possible that they kept watch over the performance in the prescribed manner of the services of the worship in accordance with the terms of the grant and punished the offender. Palm leaf records are destructible; moreover they cannot be procured and read as easily as the inscription on the stone wall of a temple.

While the purpose of inscribing grants on stone walls must have been to ensure the continuance of the services and worship, these inscriptions, as briefly noted at the start, are valuable sources of historical information, not always available from other sources. Thus we get the dates and duration of the reign of kings with their given and assumed names. We also get a fairly detailed idea about their campaigns and other activities.

For instance, from the inscription in the Vishvanatha temple at Tenkari we learn a great deal about the Pandya king, Arikeshari Parakraman, who caused the etching to be made. The inscription mentions his other laudatory names and the name of his queen and observes how the royal couple were devoted to Lord Shiva and to the

welfare of the subjects. Then follows a list of military conquests made by the king noting that many neighbouring princes agreed to be his vassals bringing tribute to him. The king built mandapams and sacrificial altars and endowed special services in the Shiva temple. He arranged for an unfailing supply of water for the bathing of temple deities even in times of drought. He either built or rebuilt the Vishvanatha temple and gifted jewels and lamps for use in the different shrines in it.

From the inscription in the Bala Subramaniaswamy temple at Kannanur in Pudukkotai done at the command of Sundara Pandya, we learn that the king defeated the Chola king Rajaraja III twice; we also gather the interesting information that when a leading citizen approached the king pleading for the remission of taxes which had mounted to a heavy burden in certain villages and towns, the king graciously agreed and caused the inscription to be made reducing the taxes payable. This shows how a powerful king could be approached without fear or hesitation, for remission of taxes which will deprive the king of his revenue, indicating a healthy relationship between the ruler and the ruled.

An important use we can make of these inscriptions is to analyse the names of towns and villages and find out the corresponding modern names. The etching describes the rivers and other natural boundaries of kingdom which tell us the details about the size of the areas under various kings and how the areas themselves change hands. Above all we know the way kingdoms were divided into districts and smaller territorial units for administrative purposes. The inscriptions refer to kings' officials by their designation and sometimes hint at the scope of their duties. We get an idea of the various taxes leviable including the 'antaraya' collected by the village council.

We learn, too, from these inscriptions a good deal about the social organization of the Tamils. Castes are frequently referred to and the vicissitudes of some castes over a period hinted at. Naturally the different functionaries of temples are described in some detail and their duties stated. Even guilds and business associations are touched upon. We get fascinating idea of how the Tamil society worked and lived, with its fond beliefs and recurrent nightmares. The birth of a son was hailed as an extremely joyous event and a person going issueless had to meet the worst kind of fate imaginable.

A.V.S.

INSCRIPTIONS (Telugu) are the chief sources of information for reconstruction of the ancient history of the Andhras. They supply important data bearing on the chronology, geography, religious systems, succession of dynasties, taxes, grants of endowments, customs and above all, the changes that occurred in the language and the script.

E. Hultzsch, a German scholar, was appointed as epigraphist of the Archaeological Survey of Southern India in 1886. He made earnest efforts to bring to light the numerous inscriptions discovered in several parts of the former Madras Presidency. Every year he used to submit reports of his departmental activities which were published by the Madras Government as annual reports of South Indian Epigraphy. By the end of 1917, the collection of such inscriptions aggregated to nearly 10,000. At the instance of several Indian and European scholars, the Madras Government started publishing the huge collection of inscriptions in separate volumes known as *South Indian Inscriptions*. They formed the basis for historical research in Andhra and other parts of south India. Each volume was properly edited by a reputed epigraphist and was made available to the public.

Meckenzie, a civil servant of the East India Company (1783-1821), collected copies of numerous inscriptions and kept a permanent record of them in Telugu. The Meckenzie manuscripts are a mine of information on the conditions of the southern India and the Andhra Pradesh from ancient times to the beginning of the 19th century.

Sir Walter Elliot, another civil servant, collected a large number of inscriptions and published them in the *Journal of the Royal Asiatic Society of London*. His collection is no less valuable than that of the Meckenzie manuscripts.

The inscriptions engraved on the walls of Sri Venkateshwara temple at Tirumalai and Sri Govindaraja temple at Tirupati numbering upto 1060 were published in 8 volumes. The first volume relates to the grants made by the Pallava, Chola, Pandya and Yadava kings. The rest of the volumes relate to the periods of Saluva Narasimha, Srikrishnadevaraya, Achutaraya, Sadasivaraya and Venkatapatiraya of Vijayanagara dynasties. The volumes were compiled and edited by Sri Vijaya Raghavacharya, the Devasthanam epigraphist and were published under the name *Tirumala Tirupati Devasthanam Epigraphical Series*.

The present Telengana districts were parts of the former Nizam State. The Department of Archaeology under the Nizam's Government published the *Hyderabad Archaeological Series* which brought to light the Telugu and Kannada inscriptions relating to the former rulers of the Telengana region. They were edited by P. Srinivasachari, the Superintendent of Archaeology of the Nizam State.

After the formation of Andhra Pradesh, N.Ramesan, served as the Director of Archaeology and published the *Andhra Pradesh Government Archaelogical Series*. Some of the copperplates edited and published under these series relate to the western Chalukyas of Badami and Kalyani, the Kakatiyas, the eastern Gangas of Kalinga, the Reddi kings of Kondavidu and the Pallavas. The copperplates are published in original, in Sanskrit and in Devanagari script, along with explanations.

Several voluntary organisations and individual scholars have rendered invaluable service to the cause of epigraphy of Andhradesha. Learned scholars interested in historical research devoted their lives to the study of publication of inscriptions. Of them, the following are noteworthy.

Under the patronage of the Maharajas of Bobbili, Pitampuram and Venkatagiri, the *Telugu Academy Journal* was published from Madras. Jayanti Ramaiah Pantulu edited the Nandampudi plates of Raja Narendra and had them published in the journal. He contributed articles relating to 40 inscriptions of the eastern Chalukya kings.

At Rajamundry, the Andhra Historical Research Society started publication of its quarterly journal in which Mallampalli Somashekhara Sarma, the doyen of Telugu epigraphists, contributed valuable articles on inscriptions.

Bharati, a Telugu monthly founded by the late Kasinadhuri Nageswara Rao, has been another reputed journal in which numerous inscriptions relating to the Salankayanas, eastern Chalukyas, Kakatiyas and Reddis are published from time to time.

The Lakshmanaraya Parishodhaka Mandali of Hyderabad published two volumes of Telengana inscriptions relating to the periods of the Kakatiyas and Chalukyas. The inscriptions were edited by Adiraju Veerabhadra Rao, eminent epigraphist and Secretary of the Mandali.

The languages used in the inscriptions are Prakrit, Sanskrit and Telugu. The earliest inscriptions of Satavahana period (271 B.C. to 174 A.D.) are in Prakrit. During the reign of the Ikshvakus, the transition of the language of inscriptions from Prakrit to Sanskrit took place. This change occurred after 272 A.D. All the inscriptions relating to the Vishnukundins (358 to 624 A.D.) are in Sanskrit. The inscriptions found at Jammulamadugu and Proddutur belonging to Renati Chola kings of Chuddapah (550-725 A.D.) are in Telugu only since the kings had love for Telugu, the language of the people.

A number of inscriptions relating to the eastern Chalukya kings (631-1118) are found at Kandukur, Addanki, Bezwada, Chebrolu, Chejerla, etc. The inscriptions are of three types—1. Sanskrit, 2. Mixture of Sanskrit and Telugu, 3. Telugu. The Telugu inscriptions again are of three types—1. Written in prose, 2. Written in prose and poetry, 3. Written in poetry only. Inscriptions of this period are immensely useful to determine the changes that took place in Telugu language and script.

M.G.R.

INSHA, SAYYID INSHA ALLAH KHAN (Hindi/Urdu; b. 1766, d.1817), was the son of Mir Maasha Allah Khan who was originally a resident of Kashmir. He shifted to Delhi in search of better job opportunities. He was 'Shahi hakim' (practitioner of Unani system of medicine enjoying royal patronage) at Delhi. When the economic condition of Mughals further deteriorated, he shifted to Murshidabad where Insha was born. Insha was very witty, jovial, well read and ambitious. After the death of Sirajuddaula and deterioration of conditions in Bengal, Insha had to shift to Delhi to the court of Shah Allam II. After coming to Delhi Insha established himself and outshone all the other literary personalities of the Delhi darbar. But Shah Alam II was blinded and his royal treasury was looted. Under the circumstances, the king was not in a position to fulfil the ambitions of Insha. Hence Insha decided to shift to Lucknow. He first joined service with Shahzada Mirza Suleman and then shifted to the court of Nawab Saadat Ali Khan. For sometime all went well and the Nawab was very happy. But later on, because of one of his vulgar jokes, Insha earned the wrath of the Nawab and had to leave the court. During the later years of his life, he had to pass through very difficult times, especially economically.

He is one of the pioneers and most important writers of earlv Hindi prose. His language is fluent, saucy and idiomatic. It has a slant towards Urdu. His style of description is pleasing. He is one of those few early Hindi writers who dared to experiment by taking to prose writing. Prior to that, mostly poetry was written in Hindi and prose was not the in-thing for any eminent writer.

His most important and famous work in Hindi is *Rani Ketaki ki kahani* or *Udaya Bhan charit*. The work is important from the point of view of language, style and content. The language is Hindi. Sanskrit tatsam words words from Brajbhasha and Awadhi have been kept out Commonly used household words have been freely used This fact not only made his work very popular amongst the masses, but also added to the beauty and grip of the language. He has used plural signs even in adjectives and participles, which, of course, are not accepted today.

Insha was a famous poet of Urdu and Persian. His famous works are: *Urdu ghazlon ka diwan*, *Diwane Rekhti*, *Kasyad Urdu Farsi*, *Farsi Masnavi*, *Diwane Farsi*, *Masnavi Benukhta*, *Masnavi Shikarnama*, etc.
He was also a famous Urdu poet and prose writer. He was not only one of the most learned persons of his time, but he was a great scholar of the modern age also. At 16, he entered the court of Shujah-ud-Daula. By that time he had completed his *Diwan*.

In 1780, he came to Delhi to join the army of Mirza Najaf Khan. Probably after his death, he entered the court of Shah Alam, but soon joined the army of Mohammad Beg Hamadani and accompanied him on his war missions to Bundelkhand and Rajputana. He left this job and returned to Lucknow in 1788 where he served Almas Ali Khan and Mirza Suleman Shikoh for a few years. He was banished from Oudh by Asif-ud-Daula and went to Hyderabad to return only after the death of the Nawab. Around 1804, he was employed by Saadat Ali Khan and remained in his court till the end of 1814. Four months

before the death of the Nawab, he was expelled from the court and put under a sort of house arrest for reasons not exactly known. The last three or four years of his life, he passed under the shadow of insanity only to be finally relieved by death.

Insha has been a controversial figure throughout his life. Though born in Bengal, brought up and educated at Faizabad and Lucknow, Insha is known as Dehlvi (for ascertaining a Delhi Domicile, he himself laid down the conditions in his famous book *Darya-e-Latafat*). He fought and won many literary battles. His friends and foes both respected his scholarship, but his scholarship did more harm than good to him because he offended many by his jokes, bouts of humour and carefree remarks.

He knew many languages and dialects and left some of his writings in almost 13 of them including Arabic, Persian, Turkish, Urdu, Hindi (Khari), Braj, Avadhi, Punjabi, Kashmiri, Marathi, Pushto and half a couplet in English.

Though he tried his hand at all prevalent poetic-forms, yet ghazal was his favourite in which he developed a style which has a quality of its own. He deviated from the path set by the pioneers and laid the foundation of a new school which was later named as Lucknow School of poetry. For his experiments in prosody and ornamental style, he is compared to Amir Khusro. His progressive outlook is obvious from his style, content and language.

Insha was also the first Indian to write a grammar of the Urdu language. He wrote it in Persian, *Darya-e-latafat*, giving all the examples in Urdu, which bears him out as the first linguist. In writing *Darya-e-latafat*, he did not follow blindly the Persian and Arabic grammarians. He was the first to recognise Urdu as an independent language unlike his predecessors and contemporaries who considered it to be a mixture of many languages. Although, at places he appears to be non-serious in *Darya-e-latafat*, yet its importance cannot be easily ignored. Insha did not inherit any tradition in Philology. It, therefore, goes to his credit that he not only thought deeply on the subject, but also laid the foundations of language studies in Urdu. It is here that he expresses his oft-quoted scientific views about language. He was a keen observer of various accents. He gave many examples of the speech of people from different walks of life as well as persons belonging to different classes. *Darya-e-latafat* is also the first treatise in Urdu on phonetics. Though Insha names sounds as letters or alphabets, yet there is ample proof to believe that he considered them as phones or sounds, and accordingly he says that alphabets in Urdu are 85 instead of 35 as commonly believed. He could not coin the terms for aspiration and nasalization, but he enlists and gives examples of all the aspirated and nasalized sounds that happen to occur in Urdu. He also seems to be conscious of accent and intonation, which we have come to know of very recently with the development of modern linguistics. Though this book was published from Murshidabad in 1850 and its two partial Urdu translations also appeared long ago, yet the need for an authentic edition and Urdu translation still remains.

His works include *Kuliyat* (complete works) which includes *Diwan-e-ghazliyat* (Urdu and Persian), a number of rubaiyat (quatrains), qatat in many languages, several Urdu and Persian masnavis, *Benuqat* and *Diwan-e-rekht, Rani Ketki ki kahani, Silk-e-gohar* (Benuqat Dastan), *Darya-e-latafat, Turki roznamcha* (An incomplete daily diary contaning the record of only 36 days), Urdu translation of which has just been published by Bureau for Promotion of Urdu and *Matar-ul-Maram fi Sharh-e-Toor-ul-Kalam* (Commentary of a qasida written in benugat style). While explaining his Turkish couplets, he also wrote a very long note on Turkish language and grammar. Excepting the last one, all of his works have been published.

Sur.G.
Sh.K

INSIDE THE HAVELI (English). Rama Mehta's *Inside the Haveli*, first published in 1977, a Sahitya Akademi Award-winning novel (1979), belongs to that genre of fiction which deals with a society in transition. Society is always in transition, but in this century, social change has been so rapid as to result in a species of social pathology. The clash between the old values and the new is most often generative of anger and heartbreak, of painful confrontations and even more painful compromises. A college-educated (and city-bred) young man may represent a threat to an old-fashioned family, matters becoming more critical if he happens to have been educated abroad, especially in England or in America. An educated daughter or a daughter-in-law could be an ornament and a cause of pride for the family as well as source of much uneasiness and discomfort. If the families are uneasy, neither does the new generation of young men and women find it easy to adjust to the family more in respect of marriage or its traditional ideas of propriety. Rama Mehta's *Inside the Haveli* is an example of this genre of fiction. What makes it specially remarkable, apart from its other virtues, is the dramatic justice that is accorded to the parties to the conflict. (From her other works one can see that she inclines towards the side of the moderns, that she is at least, on the side of reform, but the scales are evenly balanced in her novel, both in the treatment of character and presentation of events in the course of the story and in its final resolution.)

It is not the weight but the dimly perceived beauty of the tradition, of the idea of responsibility, that is finally responsible for the heroine Geeta's acceptance of her role in the family and its obligations, subordinating the personal inclination towards a freer, less constricted life. The novel, however, escapes being a thesis-novel. Geeta's

final compromise is not entirely a matter of logic, the result of a careful weighing of alternatives. It is dictated partly by the logic of events and even more by what appears to be an emotional response to the understanding and encouragement extended by her father-in-law and, rather unexpectedly for her, by the understanding kindness shown by her somewhat formidable mother-in-law. Geeta's final, voluntary choice to take her place in the family circle instead of moving away from it is not a defeat or a surrender but a perception of the value of the not inflexible orderline of that way of life.

Rama Mehta reveals admirable skill in delineating the new environment the heroine has entered. The description of the setting evokes the atmosphere of an older world. From the very attitudes of the servants, one can see that it is a very different world from that of Bombay where Geeta comes from, a strictly hierarchical society with status and seniority as governing criteria. It is an aristocratic milieu with rather rigid codes of behaviour. It could be constricting and oppressive to an outsider who does not share its mores but it has an order and grace of its own and like all good things, is too fragile to withstand the forces of change. The author has brought out very well both the beauty of the tradition and the necessity of change, and emerges, through her heroine, as a sensible reformer rather than a hotheaded revolutionary.

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S.Ma.

INSTITUTIONS, LITERARY (Assamese): The Asom Sahitya Sabha is the premier literary institution of Assam, and is the oldest. Established in 1917 as a result of the untiring efforts of a few young Assamese intellectuals who were keen on having a literary forum for the people of the state, its first session was held on December 26-27 of the same year in the historic town of Sibsagar, the seat of Ahom administrstion for six hundred years. The president of the session was Padmanath Gohain Barua, an eminent educationist and man of letters of his day. The Sabha was registered on 17 March, 1924 under the Registration of Literary, Scientific and Charitable Societies Act (Act XXI of 1860). The Sabha's headquarters and its central library are situated at Chandra Kanta Bhavan, Jorhat, in the district of Sibsagar, Assam. It has a branch office at Bhagabati Prasad Barua Bhavan at Gauhati.

The main objective of the Sabha at its inception was 'to effect all round improvement of the Assamese language and literature', and the same has been its guiding spirit ever since. To realise its objective, the Sabha adopted a scheme of work which proposed

(a) to revise and bring up to date the Assamese dictionary and grammar;
(b) to encourage research in and study of the various aspects of the ancient Assamese literature, including historical literature and the *sanchi*-leaf manuscripts, locally popular as puthis;
(c) to publish and encourage the publication of works on subjects in which Assamese literature is generally poor; and
(d) to publish or assist in the publication of useful works by authors who cannot afford to do so themselves.

While continuing to work along these lines over the years, the Sabha has, in recent times, accepted some programmes of work for the betterment of the social and cultural life of the people of the state. The Sabha had played its rightful role in establishing the claim of Assamese as the official language of the state and the medium of instruction for higher learning. Along with the socio-political changes of the post-Independence period, which have overwhelmed the entire north-eastern region of the country, the Sabha's scope of activity has widened. As a result, it has now acquired a socio-cultural character. A well-organised body, with a long tradition of service to the people, the Asom Sahitya Sabha today epitomises the hopes and aspirations of the Assamese people for a better future. It has worked relentlessly for preserving the cultural and linguistic identity of the Assamese people.

The Sabha is an autonomous body and it has nearly five hundered affiliated and recognised branches scattered all over the state and some of the neighbouring regions which earlier formed an integral part of the state of Assam. It has about one thousand life members. It gets an annual grant of thirty-five thousand rupees from the state Government in addition to other specific grants for its various literary and academic projects. The Sabha has seventeen endowment funds at its disposal for promoting the growth of Assamese literature and culture. It awards annual prizes for children's literature, for poetry, drama, fiction, non-fictional prose, and excellence in printing. It organises a few memorial lectures. It brings out its mouth-piece, a monthly journal called *Asom Sahitya Sabha patrika*, which is devoted to critical and scholarly studies of life and learning in general and Assamese literature and culture in particular. The first issue of the journal was published in 1926 and it was edited by the late Chandradhar Barua. In recent years the Sabha has, in collaboration with the Goverment of Assam, started imparting Assamese lessons to non-Assamese public. It conducts a proficiency test and issues certificates.

The Sabha has a number of publications in Assamese and English to its credit. They include an Assamese dictionary *Chandrakanta abhidhan* (1st edn. 1933), works of ancient Assamese literature, bibliography of historical essays, primers in some of the tribal dialects of the state, collections of folk-tales of the region, translation into Assamese of some of the Sanskrit classics, monographs on the ways of life and beliefs of the labour population in the state's tea estates, and the like. Some of these studies are

socio-anthropological in character, and they aim at fostering a better understanding among the various sections of the state's population. The Sabha has thus indirectly been sharing its responsibility of fostering national integration. Of late it has also brought out memorial volumes and collected works of some eminent writers of the state and made them available to readers and scholars. The Sabha holds its annual session at different places of the state, and is attended by delegates from all the branches. The President of the Sabha and the Executive Committee are elected for one-year term. All its former presidents are eminent men of letters. They include Lakshminath Bezbarua, Tarun Ram Phookan, Mafizuddin Ahmed Hazarika, Benudhar Sarma, Sri Krishna Kanta Handique and Sri Troilokyanath Goswami. The Sabha's annual session is an important occasion for the people of the state. It has been the practice of the Asom Sahitya Sabha to organise, along with its annual session, seminars and symposia on subjects allied to literature such as history, philosophy, science and sociology and journalism. Wide popular participation in its programmes is a measure of the Asom Sahitya Sabha's moorings in the heart of the people of Assam.

The Publication Board, Assam: The Publication Board, Assam, is an important literary institution of Assam. Set up as an autonomous body in accordance with the terms of a resoulation of the Assam Legislative Assembly in 1958, the Board has its jurisdiction all over the state, and has its headquaters at Gauhati. The main objective of the Board is 'to sponsor, encourage and assist in writing, editing, compiling, translating and publishing important books in the languages of the state and English and do such other works as may be found necessary from time to time for the fulfilment of these purposes of the Board'. In pursuance of the above, the Board has adopted the following schemes:

(i) Financial assistance to authors: To encourage the writing of standard books on non-fictional subjects, the Board provides appropriate assistance to deserving authors for publishing their works.

(ii) Publication of old and rare manuscripts which, for their historical, academic and cultural importance, require to be preserved in print. It may be incidentally mentioned that Assam has a large number of such manuscripts in sanchi leaves on a wide variety of subjects.

(iii) Reprinting of old classics: Under this heading, the Board has so far published the famous works of the great Sanskrit scholar, Anundoram Borooah which include his *English-Sanskrit Dictionary, Ancient Geography of India, Namalinganushasana, Bhababhuti and His Place in Sanskrit Literature, Mahaviracharita, Nanarthasamgrha, Saraswati kanthabharana, Selections from Sanskrit Classics, Prosody* and *Dhatuvrittisara*. These works have been reprinted by the Board nearly a century after their first publication.

(iv) Commemorative volumes: The Board has brought out a number of commemorative volumes and some complete works on the occasion of the birth centenary of several eminent Assamese men of letters. A commemorative volume of Gandhiji was also published.

(v) Compilation of the first Assamese encylopaedia: The Board has undertaken a project of compilation of a twelve-volume Assemese encyclopaedia. Work on the project started in 1971-72 and is proceeding satisfactorily.

(vi) Publication of original books and translated literature: The Board publishes original works by distinguished scholars and writers as well as Assamese versions of the works of renowned thinkers and eminent men of letters in other languages. The range of the translated publications so far is indeed wide.

(vii) The Board awards an annual prize under the name and style of 'Publicaiton Board Award' to the author adjudged best among the authors of Assamese books published during the preceding three years. The first prize was given in 1973.

The number of books already published by the Board is impressive. Among the most outstanding works, mention may be made of *Hastividyarnava* an ancient coloured treatise on elephant-lore, written and painted in 1734 A.D. in Assam under royal Ahom patronage, *Sattriya dances and their rythms,* being a work on the classical dance forms of Assam, *Prachya Sansanavali* which is a collection of over twenty photostat copies of royal decrees on copper plates and rock inscriptions, and *Political History of Assam* in 2 volumes (Vol. I. 1826-1919, Vol. II. 1920-1939). In addition to these, the Board has published works on scientific subjects, and children's literature.

Some of the other well-known literary institutions of the state are the following:

(a) Mukul Sangha was founded in Shillong, the then capital of Assam, in 1945, the founder president being the late Hariprasad Barua. The Sangha has a few publications of a general nature to its credit.

(b) Rangpur Sahitya Sabha: founded at Sibsagar in 1949, the founder president being the late Padmadhar Chaliha, an eminent lyric poet and educationist of repute. The Sabha has a few collections of literary criticism published by it.

(c) Sabita Sabha was founded at Gauhati in 1953, the founder president being the famous poet Raghunath Chowdhary. The present president is Sri Atul Chandra Hazarika, well-known poet and dramatist. The Sabha has a dozen publications to its credit, most of them being re-assessements of works of old writers.

There are many more literary organisations in the state. Almost each district has its Sahitya Parishad. Those organised on a regional basis within the state are also there. These institutions, all of them branches of Asom Sahitya Sabha, are of the nature of a study circle. They hold their periodic sessions where member participatants

read their papers on subjects of their choice. They are enlightened forums of small groups of people but do not represent any coterie or school. Their importance lies in that they create an atmosphare for literature to flourish. They may also be called seedbeds of the writer-to-be.

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P.K.

INSTITUTIONS, LITERARY (Bengali). Bengal, Madras and Bombay presidencies were the three provinces of India which in the late 18th and 19th centuries derived the maximum benefit out of British connection with this country administratively, commercially, culturally and educationally. The reason for the advantageous position they were in, in this respect, lay in the fact that they were the first to have contact with the Englishmen and through them with English education. Because of the earliest administrative contact, Bengal was the greater beneficiary of the three.

The British administrators set up quite a good number of literary and cultural institutions in Calcutta whose impact is even now felt on the cultural life of Bengal. Most ot these institutions have by now died out but they have left a legacy which we can ignore only at our own peril. The few that have survived the shifting changes of time and exist now have undergone understandable variations in the process, sometimes not only in their outward form but in their inner content as well.

Civilian John Beams in 1872 made a proposal that like the French Academy Bengal also should have a Academy of Bengali literature to guide the course of Bengali language and literature. The proposal was hotly debted at that time, some supporting and some opposing it. At last, on the 23rd July of 1893, under the patronage of Benoy Krishna Deb of Shobhabazar Rajbati, the said Bengal Academy of Literature, (Bangiya Sahitya Parishat) was established. By a consensus the Academy was renamed 'Bangiya Sahitya Parishat' on 1984 and since then the new name has prevailed. Rameshchandra Dutt, a renowned civilian and the famous author of the *Economic History of India*, was its first president, while the two poets, Nabinchandra Sen and Rabindranath Tagore, were the first vice-presidents. Among its secretaries the name of Ramendrasunder Trivedi, a reputed essayist, who had toiled much for the improvement of the Parishat, figures most prominently.

Among the declared objectives of the Parishat were: 1. Compilation of lexicons and grammar of the Bengali language; 2. Complication of technical terms of science and philosophy in Bengali; 3. Collection and publication of old Bengali manuscripts; 4. Translation of the best works from other languages; 5. Arranging seminars on different interesting topics connected with literature and other allied subjects and 6. To publish a journal in Bengali named *Sahitya Parishat Patrika*. The Parishat has been doing all this work with the sense of dedication and devotion all these years.

Its library is very rich in manuscripts and other old collections like old coins, inscriptions, statues, paintings, scrolls, etc.; facilitating research to intending students of these subjects. As for its books-section, it was very much enriched by donations from the one-time libraries of Iswarchandra Vidyasagar, Rameshchandra Dutt, Benoy Krishna Deb and poet Satyendranath Datta. The present premises of the Parishat are situated at Acharya Prafullachandra Road, built on plots of land gifted by the late Maharaja Manindrachandra Nandy of Cossimbazar. The erection of the main building and annexure known as Ramesh Bhavan was made possible by the munificence of such generous donors as Raja Jogindranarayan Roy of Lalgola, the then Maharaja Gaikwad of Baroda, Lady Pratima Mitra and others.

Of its many publications those of the old classics of Bengali literature edited by Brajendranath Banerjee and Sajanikanta Das, *Sambadpatre sekaler katha*, annals of the olden times as reflected in newspapers, compiled and edited by Brajendranath Banerjee, the series *Sahitya sadhak charitmala* (The lives of the literary masters) and *Bharat-kosh* (An encyclopaedia in five volumes about India) deserve special mention. Apart from the above-mentioned persons, those others who have contributed substantially to the development and growth of the Parishat at different times, include Haraprasad Shastri, Sushilkumar De, Sunitikumar Chatterjee, Chintaharan Chakravarty, Jogeshchandra Bagal and Nirmalkumar Basu. The president of the Parishat is Sukum: · Sen, and the Secretary Dilipkumar Biswas.

Banga Sahitya Sammelan is a literary institution of long standing having sprung into existence as early as 1907. It's first conference was held in the same year at Cossimbazar in the district of Murshidabad with poet Tagore as its general president; the organisers were Manindrachandra Nandi, Maharaja of Cossimbazar, and a number of other well-known litterteurs and scholars of the time. Since that period till 1938 in which year its annual conference was held at Comilla (Now in Bangladesh) under the presidentship of Suntikumar Chatterjee the Sammelan had held as many as 22 annual sessions. During this period quite a number of well known men of letters and scholars of the then Bengal including Acharya Prafullachandra Roy, Acharya Jagadishchandra Basu, Mahamahopadhyay Haraprasad Shastri, Sir Austosh Mukhapadhyay, Dineshchandra Sen and Pramatha Chaudhuri participated in the deliberations of its annual meetings.

But after Comilla session the activities of the orga-

nisation suffered a serious setback and these remained suspended for nearly 20 years. It was again set going in 1950 when it held its 23rd annual conference at Vaishnabchak, Midnapur district, under the presidency of Srikumar Banerjee. Since then the Sammelan has been carrying on its work without a break and holding weekly, monthly, seasonal and annual sittings as part of its regular programmes. In its revised state it has found an ardent secretary in the person of Suren Neogy, who, though quite an aged man, has been able to instil some purposefulness and direction in the affaris of the body. Its office is situated at 203/2B, Bidhan Sarani, Calcutta-6.

Rabibasar in another well known literary institution-of Bengal now recognised by Sahitya Akademi, which completed fifty years of its existence in 1979 and observed the occasion in a befitting manner. Established in 1929 by a handful litterateurs and literary enthusiasts of Calcutta, it grew in strength and stature as years passed and has now come to occupy a very prominent position in the literary world of West Bengal due to its regular sittings, lively discussions and an atmosphere of *bon homie* among its members. Some of its early patrons were Rabindranath, Saratchandra and Jaladhar Sen. The last name by the way had been its first Sarbadhyaksha or President (1936-38) followed by Khagendranath Mitra who held the position for long 23 years at a stretch (1938-61). The present Sarbadhyaksha is Kalikinkar Sengupta, a poet who is ably assisted by Santoshkumar De, the Secretary.

A novel feature of the organisation is that its membership is limited to 52, not less, not more. In conformity with its name it is held on Sundays (generally once a fortnight). Each member has to call a meeting in his or her house by rotation, thereby underscoring the personal involvement of all the members in the affair of the association and the sense of oneness it generates in their mind. It has to be mentioned in this connection that Saratchandra Chatterjee, the famous novelist, became a member of Rabibasar in 1934 and called two of its meetings in his house at Manoharpukur Road (now Aswani Dutta Road, Calcutta. Rabindranath attended one of these two meetings and he agreed to become the 'Adhinayak' of the organisation. The poet later (1937) invited the members to Santiniketan where in 'Uttarayan' in the presence of local professors and other inmates of the Ashram and guests from Calcutta, numbering 40, a sitting of Rabibasar was held with due eclat. Earlier the poet had said about this literary body of Calcutta that so long as Rabibasar would continue to live, its members should strive to vivify the country and engender hope and joy in the hearts of all.

During the many phases of its chequered career quite an impressive number of writers and scholars were attracted to its fold and contributed to its growth. Among them might be mentioned Dineshchandra Sen, Rajsekhar Basu, Srikumar Banerjee, Shyamaprashad Mukherjee, Sunitikumar Chatterjee, Nirad C. Chaudhuri, Achintyakumar Sengupta, Manoj Basu, Radharani Devi, Ashapurana Devi and others. Rabibasar for some years past has instituted an award in the name of the late Keshav Chandra Gupta. The recipients include Harekrishna Mukherjee, the Vaishnava scholar, Prabodhchandra Sen, the famours prosodist and Prabhatkumar Mukherjee, the biographer of Tagore. The secretariat is situated at 146, Kavi Nabin Sen Road, Calcutta-28.

Rabindracharcha Bhavan is the new name of the Tagore Research Institute which was established 21 years ago (1965) at 4, Elgin Road, Calcutta, under the stewardship of the late Saumyendranath Tagore, its first president. It has now been shifted to its own building at Kalighat Park, (97A, Shaymaprasad Mukherjee Road, Calcutta-26). The present president is Professor Pramathanath Bisi and the secretary. Somendranath Basu.

The institute was founded with the express objective of spreading the literary, social, political and humanistic ideals of Tagore among his countrymen and thereby supplying an intellectual base for the cultivation of what might be called the more spectacular and the visual in Rabindra culture—songs, dances, recitations, dramatic productions, etc. In other words, the activities of the institute were planned to act as a feeder or supplement to purely enterainment aspects of Rabindrayana and thus correct the imbalance in the people's habitual approach to it. This was felt necessary to present the poet in the complete richness of his whole personality and not in a truncated or one-sided manner.

With this avowed end in view the sponsors of the institute have prepared a two-year course of Rabindra study comprising various aspects of his artistic and intellectual writings on the successful completion of which the diploma 'Rabindrajnantirtha' is awarded to successful students every year. On the other hand, a practice of investing the distinguished scholars of Rabindra literature with the nomenclature Rabindratattwacharyya has been initiated from 1968 onwards, and on the occasion of the insituters convocation each year this investitute takes place with due ceremony. Among those specialists who have been singled out for his distinction are Leonard Elmpherst, Prabhatkumar Mukherjee, Umashankar Joshi, Krishna Kripalani, Prabodhachandra Sen, Sukumar Sen, Sahana Devi and others.

Besides arranging festivals, functions, seminars, symposia, etc. the institute also organised some special ceremonies, one on the occasion of the completion of its 10 years tenure in January 1975 and the other on that of the opening of the Rabindracharcha Bhavan at Kalighat Park on 4th May, 1980. Both these occasions were days of joy for the promoters, who have built this insitute bit by with small private donations and not with the help of big financial supports from any source, government or otherwise.

The membership is limited to one hundred with options to take on 'associates'. A journal highlighting the activities of the institute is issued regularly.

Nikhil Bharat Banga Sahitya Sammelan, formerly named Prabasi Banga Sahitya Sammelan, was originally meant to provide a forum to the Bengalees and Bengali knowing people residing. Outide Bengal for the cultivation of Bengali letters and for exchange of ideas and opinions among them in annual or periodic meets. Among its first sponsors were such distingushed 'prabasi' (living outside) Bengalees as Kedarnath Bandyopadhyaya, Atul Prasad Sen, Radhakumud Mukherjee, Radha Kamal Mukherjee, Mahendra Chandra Roy and others. The first annual conference of the organisation was held in Banaras in 1922 under the general presidentship of Rabindranath Tagore.

The annual conference of this organisation turned out in course of time to be a very important event in the contemporaneous literary history of Bengal attracting wide notice and detailed review in the press. Among the Prabasi Benglees who took keen interest in the affairs of development may be mentioned the names of Surendranath Sen of Delhi, Suresh Chandra Chakraborty of Banaras, Debesh Chandra Das, a former I.C.S. officer and others besides those mentioned earlier.

From 1922 to 1980 altogether 52 annual conferences have so far been held with their venues diffused in such far-flung places as Delhi, Bombay, Madras, Calcutta, Lucknow, Hyderabad, Srinagar, Gauhati, Gorakhpur, Agartala and Tinsukia. With the attainment of freedom the word 'prabasi' has become redundant in the context of the concept of 'One India', and in 1953 at the time of Jaipur session the name of the organisation was formally changed into 'Nikhil Bharat Banga Sahitya Sammelan'. To stress the cultural unity of the whole country a new feature was introduced into the working of the organisation which took the shape of arranging seminars about the language of the state where the annual conference was to be held at a given year. Provision was also made for awarding special prizes to the best writers of the region concerned. The organisation was given an international character when in the 1956 in its Agra session several eminent scholars and writers joined its deliberations as representatives of UNESCO. The Tagore centenary was observed by the Sammelan in 1961 in Calcutta in the very place where Tagore had been born, Jorasanko Thakurbati.

From Rabindranath to many other top-ranking figures of Bengali, a whole band of eminent men and women graced by their presence one or the other of its annual conferences either as general president or sectional presidents. Prafulla chandra Roy, Pramatha Chaudhury, Ramananda Chatterjee, Jadunath Sarkar, Dineshchandra Sen, Shyamaprasad Mukherjee, Pramathanath Tarkabhusan, Kshitimohan Sen, Satyendranath Bose, Humayun Kabir, Sarala Devi Chaudhurani, Anurupa Devi are, to name a few, among them.

The central office of the organisation is located at Kalibari, Mandir Marg, New Delhi-1.

Sahitya Tirtha is a well-known literary institution of north Calcutta completed the 25th year of its existence recently and solemnised the occasion by holding seminars, poetical gatherings, receptions to eminent litterateurs and the like throughout the year. On this Silver Jubilee Year the organisers also brought out a fairly voluminous souvenir under the editorship of Ramendranath Mallik, its Secretary. Th souvenir contains articles from the pen of writers distinguished in their respective fields of study detailing the progress achieved in different branches of literature, drama, music, education, archaeology, philosophy, economics, political science, trade and commerce, medical treatment, women's emancipation etc., over the last 25 years. Indeed such has been the compliation that it may well serve as the barometer of the advances made in West Bengal in these spheres of activity during the relevant period.

The first president, called "Tirthapati" in the institute's parlance, was the late Karunandihan Bandyopadhyaya, a highly gifted poet of the Romantic school who flourished in the post-Rabindra period. He was succeeded by such eminent men of letters as the late poet Kumudranjan Mallik, the late Narendra Dev and the late 'Banaphul', when the turn came each time for such an eventuality. The present holder of the position is Kalkinkar Sengupta, a veteran poet.

The institute each year organises three festivals as its invariable routine culture functions, namely, the Poetry and Function Conference, the Invocation to the Rainy Season or the 'Meghdut Utsav' (generally on the 1st of Asharh) and the Vijaya Sammelan, besides so many other occasional meets as and when necessary. At one time the institute used to stage plays with cast entirely composed of literary personages generally under the direction of Sailajananda Mukhopadhyaya, a reputed short story writer and a cinema director. With his passing away the practice has now been discontinued. Among the celebrated personages feted by the organisation from year to year were: Jogeshcandhra Roy Vidyanidhi, Dakshinaranjan Mitra Majumdar, Rajsekhar Basu (Parasuram), Rameshchandra Majumdar, Kalidas Roy, Tarashankar Bandyopadhayay and others.

The purpose of the organisation, which has its office at 67, Pathuraighata Street, Calcutta-6, is to provide a forum where old and new writers can meet periodically and discuss matters of common interest.

Thes are the main literary associations or organisation now extant in West Bengal, which have become institutions in their own right and recognised as such. Apart from these there are other organisations and groups, big and small, engaged in literary-cum-cultural activities, some principal bodies among which are: Pragti Lekhak o Shilpi

Sangha, the successor organisation of the once famous Progressive Writers Association of the thirties, Congress Sahitya Sangha (1945; now defunct); the Anti-facist Writers Association for the forties, Bharatiya Gananatya Sangha or the Indian Peoples' Theatre Association Banga Bhasha Prasar Samity (Association for the spread of the Bengali language), founded by late Jyotishchandra Ghosh, Banga Sanskriti Sammelan (now dwindling), Rabindra Sahitya Sammelan and Rabindra Mela; Pavlov Institute, Bardhaman Sahitya Sanskriti Parishad and Kranti Shilpi Sangha; a group of writers belonging to the left wing journals *Parichay*, *Nandan*, *Chatushkone*, and *Saraswat;* the Chetanik group of writers at Murshidabad; and lastly, the Democratic Writers', Artists', Technicians' Forum, an organisation which may be said to have truly inherited the spirit of the Progressive Writers Association and Anti-Fascist Writers Association. Though of comparatively recent origin (it was born in 1972) it is a highly living and dynamic body with quite a large number of its units spread in the districts.

Among the earlier literary groups centred round some reputed journals but now defunct might be mentioned: Bangadarshan group of writers led by Bankimchandra Chatterjee (1872-76), Bharati group of writers in its old and new phase; Prabasi group of writers (1901-44), Sabujapatra group of writers led by Pramatha Chaudhury (1914-22); Sanibarer Chithi group of writers (1924-62), Kallol group of writers (1924-30) and Purbasa group of writers (1932-56).

N.C.

INSTITUTIONS, LITERARY (Dogri). There are six long-standing institutions which have been actively connected with literary activities in Dogri. Dogri Samstha, Jammu, established in 1944, is the oldest among them. It has rendered yeoman service to the cause of the Dogri language and literature and art and culture through its activities spanning a period of 43 years. It has published over a hundred books and over 70 issues of its literary journal *Nami chetana*. It has organised numerous kavisammelans, katha-goshthis, seminars and literary conferences on specific themes and organised the presentation of Dogri plays and exhibition of Dogri paintings. It has prepared and helped students for Dogri language examinations and encouraged new talent by sponsoring their publications.

Dogri Mandal, Jammu, established in early 1950's has been active in preserving and publishing the folk traditions of Dogras and has five publications to its credit including *Jammu Glimpses* in English, and a book about the old monuments and temples of Jammu. Renamed Dogra Mandal recently, it has redefined its objective as the promotion of cultural, historical and linguistic heritage of the Dogras. It has contributed a great deal to the collection of folk literature. It organises regular meetings of its members and occasional variety shows of Dogri plays.

Dogra Mandal, Delhi, was established in 1953 by the Dogras residing in Delhi. It produced and published the first three issues of the first Dogri literary magazine from Delhi, in collaboration with Dogri Samstha, Jammu. It has organised literary and cultural functions from time to time.

Dogri Research Institute, Jammu, came into being in 1964 under the patronage and assistance of Karan Singh. Accommodation for the Institute and the reading room and library attached to it were also provided by Karan Singh in a wing of Shri Raghunathji Temple at Jammu. Set up with the objective of creating interest in Linguistics and research in Dogri and allied dialects and subdialects, it has been organising seminars and publishing papers read at the seminars. About 150 papers by scholars are reported to have been read at these seminars. The Institute published three collections of papers under the general title *Dogri Research Institute Nibandhavali* in 1965, 1967 (commemorating Siddheshwar Varma) and 1970 (commemmorating Sunitikumar Chatterji), and three books—*Kashmir darpan* by Vedkumari Ghei, *Bawajitto* (A historical, cultural and literary analysis) by Ram Nath Shastri and *An Objective View of Folk Study in India* by Shankar Sengupta.

Dogra Himachal Sanskriti Sangam, Delhi, is an organisation with a wider perspective and sweep, embracing the linguistic, cultural and literary concerns of Dogra-Pahari people residing in Delhi and hailing from Jammu and Kashmir and Himachal Pradesh. It was established in 1967. It has organised three All India Dogri Writers' Conferences, two in Delhi and one in Jammu. Every year it arranges two cultural functions where Dogri Kavi sammelans are organised and Dogri plays are presented. It also organises occasional literary get-togethers to meet eminent Dogri writers visiting Delhi. It has published literary souvenirs on the occasion of All India Writers' Conferences.

Two other institutions of Dogri writers, situtated in the interior of Duggar are Bandralta Sahitya Mandal, Ramnagar and Dogri Sahitya Sabha, Painthal (Udhampur). The former was established in 1969 and the latter in 1970. Both the institutions have done noteworthy work in collecting folk literature of their respective areas. They also hold literary get-togethers. Bandralta Sahitya Mandal has published 3 books, a selection of poems of local poets, a commemorative volume on the Dogri novelist Vatsa Vikal and *Dogri kahavat kosh*. It also runs a centre for preparing students for Dogri examinations.

Ram.S

INSTITUTIONS, LITERARY (Gujarati). In 1848 Alexander Forbes, an officer of the East India Company, posted at Ahmedabad founded Gujarat Vernacular Society

(subsequently the name was changed into Gujarat Vidya Sabha) with a view to collect and preseve old Gujarati manuscripts, to take steps to translate into Gujarati books from English and other languages and to promote production of original works. He appointed poet Dalpatram (1820-1898) for the task. Since its inception the institution has done yeoman service, for all-round development of Gujarati literature. It started a monthly *Buddhi prakash* which has maintained its high standard and it is a leading Gujarati monthly manazine.

In 1886, Forbes Gujarati Sabha was founded in Bombay. It has a collection of rare Gujarati periodicals and books; conducts research, and published a literary quarterly, *Farbas sabha traimasik*, in which mostly research articles are published.

In 1986 Ranjitram Mehtá, a versatile scholar, started Social and Literary Association in Ahmedabad. The object of the Association was to widen the range of Gujarati literature and to popularise it. The name of the institution was later on changed to Gujarat Sahitya Sabha. The activities of the Sabha are; arranging lectures on various literary topies, publication of books each containing critical survey of publications of the year and written by a reputed critic, awarding gold medal to the best writer of the year and publication of books on various topics. Though the institution has completed 91 years, it is still active.

Ranjitram started another institution, Gujarati Sahitya Parishad in 1905, which is a premier literary institution. Its first session was held at Ahmedabad in 1905, and Goverdhanram Tripathi, the topmost literary scholar and the author of the epic novel *Sarasvatichandra* presided over it. The sessions of the Parishad had the previlage of being presided over by writers of all India and international fame like Mahatma Gandhi, Anandshanker Dhruv, Kanaiyalal Munshi, Kaka Kalelkar, Umashankar Joshi, Sundram and others. Till now 33 sessions have been held. Its 34th session was held in Bombay in December, 1987, with the eminent research scholar like Dr. Bhogilal Sandesara as its President and Amratlal Yagnik, and Ramanlal Joshi, as its Vice Presidents. Another unique feature is that, its conventions are held all over India, in places like Delhi, Calcutta, Hyderabad, Madras, Pune, etc. In pre-partition days it was held at Karachi also. Because of this practice, Gujarati writers get the opportunity of coming into closer contact with the writers of other regions. Parishad alternatively holds, 'Jhan Satra' in rural areas. Gujarati writers get together for two days and exchange views on various topics of contemporary literature. Such seminar sessions have proved to be fruitful. Parishad has recently started a post-graduate centre of learning and research. Its publication division is considerably rich. It has published a full-fledged history of Gujarati literature in four volumes and other books of criticism and research. Parishad had launched an ambitious project of preparing of Encyclopaedia of Gujarati literature. It published a monthly journal named *Parab*. Its other activities are giving prizes and medals for the best books in the language and holding series of lectures in urban and rural areas.

Mention should also be made of Gujarati Sahitya Sansad founded by Kanaiyalal Munshi, in 1922. It has published valuable research papers on medieval Gujarati literature, named, 'Madhyakalno sahitya pravah'.

In 1983 Gujarat State established Gujarati Sahitya Akademi under the chairmanship of Mohamad Mankad. Afterwards Ramanlal Joshi was appointed as its Chairman. Recently the government adopted the policy of entrusting the chairmanship of Akademi to the Education Minister. Akademi gives prizes and economic assistance to the writers for the publication. Several other projects are being started by the Akademi for the promotion of literature and several important publications are to its credit.

Besides these are literary associations in almost all the cities of Gujarat. The most active of such associations are Premanand Sahitya Sabha of Baroda, Narmad Sahitya Sabha of Surat, Narshingh Sahitya Sabha of Junaghar and Akshara of Baroda. These institutions have been publishing research works and centenary volumes. One of these institutions gives gold medals and prizes.

Over and above these there are institutions in U.K. and U.S.A. Gujaratis residing in these countries have established Akademis and literary organisations, for popularising Gujarati literature in those countries.

C.M.

INSTITUTIONS, LITERARY (Hindi). The important institutions working for the cause of Hindi literature and language are the following: Nagri Pracharini Sabha, Kashi, Hindi Sahitya Sammelan, Prayag, Hindi Sahitya Sammelan, Patna, Behar Rashtra Bhasha Parishad, Patna, Dakshina Bharat Hindi Prachar Sabha, Indian Academy of Letters, Delhi, Hindi Sansthan, Lucknow, Rajasthan Hindi Granth Academy, Jaipur, and Hindi Academies established by different states.

Nagri Pracharini Sabha (Estd. 1893) was established by the renowned writers Babu Shyamsundar Das, Ramnarain Mishra and Shivkumar Singh. The workers made a successful attempt to get Nagri, i.e. Hindi introduced in the country in 1898. Hindi was allowed to be used in the courts for the first time.

Its work and departments: (a) Organisation members, 2917; among them 13 Vachspatya, 54 Manya (recognised), 81 Vishisht (special), 607 Sthyayi (Permanent), and 2162 Sadharan sabhasad (ordinary members). Nearly fifty five Hindi loving institutes are affiliated to it.

Its Arya Bhasha Library represents a collection of

more than four thousand books of different langauges and nearly three and a half thousand manuscripts. In the reading room nearly 244 papers and journals of different languages are subscribed to.

Collection and search of manuscripts was commenced for the first time in 1900 under the aegis of the Sabha. Many research scholars work under this project. More than fifteen thousand manuscripts have been unearthed and their details listed.

Hindi shabd sagar (1945) edited by Ramchandra Verma, *Hindi Sahitya ka brihad itihas*, published in eighteen volumes edited by Hindi scholars of repute with Rajbali Pandey as the convener, are its important publications.

In its Akar Granthmala (convener Vishvanathprasad Mishra) the works of ancient poets have been scientifically edited and published. Raja Baldeo Das Birla Granthmala has Shivprasad Mishra as its convenor. *Nagri pracharini patrika* is being published since June 1896. *Hindi Review*, an English monthly was also published for a few years. *Vidhi patrika* is also one of its periodical publications. Some other remarkable publications are *Nagri pracharini granthmala*, *Manoranjan pustakmala*, *Shastra vigyan pustakamala*, *Pathopayogi pustakamala*, *Pradeshik granthmala*, *Vaideshik granthmala*, *Kosh granthmala*, *Suryakumari pustakmala*, *Deviprasad aitihasik pustakmala*, *Balavaksha Rajput charanmala*, *Ramvilas Poddar smarak granthmala*, *Shrimati Rukumani Tewari granthmala*, *Navbharat granthmala*, etc.

The famous novelist Premchand's memorial was constructed in his village Lamahi through the efforts of the Sabha.

Prasad Sahitya Goshthi was established in 1930. Several literary functions have been organised under its aegis.

Raja Baldeoprasad Award, Batukprasad Award, Ratnakar Award, Dr. Chhannulal Award, Jodhsing Award, Madhavi Devi Award, Dr Shymsunder Das Award, Bhairavprasad Award, Mandalik Award, Hiralal Gold Medal, Dr. Dwivedi Gold Medal, Sudhakar Medal, Greaves Medal, Radhakrishandas Medal, Baldeodas Medal, Guleri Medal, Redice Medal, Vasumati Medal, Bhagwani Devi Medal etc. are offered by this organization.

Swami Satyadeo Parivrajak presented his Jwalapur (Haridwar) Ashram to the Sabha on Nov. 30, 1943. The Sabha has established its publicity centre for southern India in its premises and named it Satyagyan Niketan. The Niketan has four departments: Library (having 1966 books); Lecture series; Contemporary publicity and Bhawan, constructed at a cost of Rs. 15,000/-, to coordinate the activities of the Niketan and other related activities.

Nagri printing, Rashtra Bhasha printing and symbolic script schools are being run under the aegies of the Sabha.

Bharat-Kala Parishad, established in 1907 under the chairmanship of the great Indian poet, Rabindranath Tagore, is now working under the name Bharat Kala Bhawan. Rare articles relating to Indian culture, have been collected here. This museum has now been transferred to the Banaras Hindu University.

With financial assistance from the Central Government an encyclopaedia of Hindi was published by the Sabha some years back. The Sabha is due to celebrate its centenary in the year 1993. Hindi Sahitya Sammelan (Estd. 1910) was established at Prayag with the inspiration of the Nagri Pracharini Sabha.

Work and departments: The Sammelan conducts Hindi examinations—Sahitya Ratna, Visharad etc. Nearly 10,000 students take its examinations in centres spread all over India. These examinations are recognised by the U.P. Board and by the universities in some of the states. More than 400 centres are in operation.

Provincial and regional conferences are arranged under its auspices. Libraries and reading rooms are established and the work of propagation of Hindi is undertaken at various levels.

The Sammelan library houses about 20 thousand books and 150 journals are subscribed to by it.

Collected manuscripts are edited and published. More than two hundred books have been published under its publication project. A glossary of technical terms has also been prepared. A quarterly magazine *Sammelan patrika* is being published. More than sixty institutions in the country are affiliated to it.

Manglaprasad Paritoshik, Seksaria Mahila Paritoshik, Murarka Paritoshik, Jain Paritoshik, Radhamohan Gukulji Paritoshik, Narang Purashkar (only for Hindi poets living in Punjab); Gopal Purashkar and Ratankumari Purashkar are awarded under the Sammelan's various schemes for different attainments in the field of letters.

The Sammelan is a specific literary institution of Hindi. Rajarishi Purushottamdas Tandon was the main inspirer of this institute.

Hindustani Academy was established at Prayag in 1927 with the same intention. Its main function is to arrange lectures of reputed scholars on literary subjects and to honour them through award on original works of writers. A library is also maintained by the Academy. It has published many important works. *Hindustani*, a quarterly magazine, was published under the aegis of the Hindustani Academy.

Bihar Hindi Sahitya Sammelan was established in Patna in 1919. Its education wing, Badrinath Sarvabhasha Mahavidyalya, was established in honour of Acharya Badrinath Verma. The college imparts education in a number of Indian and Foreign languages like German, French, Russian, Telugu and Hindi (for non-Hindi speaking aspirants).

Bachchan Sahitya Gosthi was established on July 4

1954 in the memory of Bachchandevi, wife of Acharya Shivpujan Sahay. It was inaugurated by Purushottamdas Tandon.

A quarterly journal, *Sahitya*, is published under the aegis of the sammelan. Important works such as *Sahitya sammelan ka itihas*, *Bihar ki sahityik pragati*, *Urdu shayari aur Bihar*, *Fransisi swayam shikshak*, etc. have been published by the Sammelan. Anushilan is its department of research. There are 11631 books in the library and 7 dailies, 3 fortnightlies, 23 weeklies, 27 monthlies, 3 quarterly papers and journals are subscribed for the reading room. A centre for vocal and instrumental music and a dance school for girls are run by the centre. It also imparts training in stage acting and dramatics.

Hindi day and other Hindi functions are organised by the Sammelan on a state level. The Sammelan is dedicated to the cause of Hindi and its publications and development.

Bihar state assembly legislated for the establishment of Bihar Rashtra Bhasha Parishad on April, 11, 1947, but due to the partition of the country, its establishment was delayed and it was ultimately inaugurated on March 11, 1957. Since then it is making a rapid progress. Nearly 100 works have been published and dictionaries of regional languages have also been prepared under its aegis. It celebrates its annual function every year with lectures by renowned scholars. A quarterly journal *Parishad patrika* is being published by Bihar Rashtra Bhasha Parishad. It is run by the Bihar state government.

The central government is running the Daccan Bharat Hindi Prachar Sabha. The state governments of Rajasthan, Madhya Pradesh and Uttar Pradesh have also established academies for encouraging Hindi writers and publishing meritorious works. Their work is multifarious' covering various fields such as awards, publications, research projects, etc.

S.D.M.

INSTITUTIONS, LITERARY (Kashmiri). Freedom, equality and justice for all, irrespective of caste, colour and creed, formed the basis of the voluntary literary institutions of the Kashmiri language. Set aganist this background, the Progressive Writers' Union was founded in the year 1941; when the late Premnath Pardesi became its chairman, Cultural Front was established in 1947. Cultural Congress came into being in 1949. These institutions were instrumental in bringing out *Kong-posh*, the first bi-lingual literary journal of Kashmir valley. It is evidently the turning point in the history of freedom movement in the country in general and Kashmir in particular when Kashmir was acceded to India in 1949 under the leadership of Sher-i-Kashmir Sheikh Mohammad Abdullah (1905-1982). India being a multilingual country included Kashmiri as a language among the fourteen languages, covered by the VIIIth Schedule of the Indian Constitution. The enlightened leadership of Kashmiri people included the programme of the development of languages and literature in the historical and epoch-making document *Naya Kashmir* (1939).

These objectives were later enshrined in the Constitution of Jammu and Kashmir (promulgated in January, 1956) under section 146 which reads thus: 'It is considered expedient to establish an Academy to foster and coordinate activities in the spheres of letters and languages, visual and plastic arts, music, dance and drama and of culture, generally, in the state of Jammu and Kashmir and promote through them the cultural unity of the state and of the state with the other states of the country.'

The Jammu and Kashmir Academy of Art, Culture and Languages came into being in the year 1958, as a hub of literary and cultural activities in the state. Prior to that the literary activities were confined to mushairas, dramas etc. organised by the Information Department, Akash Vani and voluntary organisations. Bazme-e-Ikhwan-us-Safa was formed in early 40s. Its functionaries included the leading Urdu and Kashmiri men of letters. Bazme-e-Adab (estd. 1945) prepared the ground for the development of Kashmiri language by bringing out its literary journal *Gulrez*.

The All State Cultural Conference (estd. 1954) revived the publication of *Kong-posh*. Cultural Forum was founded and led by the late Shameem Ahmad Shameem, in mid 50s.

Noor Mohammad Roshan established Lalla Rukh Publication in 1955-56. This Institution brought out many publications in Kashmiri, which included *Yavan naha* and *Poshu thur* (three vols.)

With the establishment of the Academy the literary movement in the state gathered strength. The Academy had to cater to various languages in the state, including Urdu, Hindi, English, Punjabi, Kashmiri and Dogri. The activities have since been extended to Ladakhi, Gojri, Pahari and Balti also. A Script Committee was formed by the Government in early 50's to prepare an agreeable script for Kashmiri. The Committee did its job and its recommendations were accepted by the Government but the implementation of the script was later put-off on account of political reasons.

Kashur Markaz, a voluntary literary institution of Kashmiri language was founded in 1962 by the eminent men of letters. It did in the beginning prepare the ground for the healthy development of the language by involving politicians, but later became the victim of vested interests. The Institution was aided by the Academy. It (The Academy) helped the voluntary literary institutions to work for the development, preservation and propagation of literature in various languages enumerated by it. The financial aid of the Academy provided to the literary and other institutions exceeds Rupees one lakh annually. The

movement has now spread from plains to far-flung and backward areas like Rajouri, Poonch, Doda and Gurez where Kashur Markaz Behrote (1974), Bazm-e-Adab Bhadarwah (1968), the noteworthy institutions are constantly and devotedly working for the popularisation and development of languages.

Leading among such literary institutions in Kashmir valley are Halqai Adab Hajin (1957). It has built a reference library of its own and is actively engaged in preserving its literary heritage. Halqai Adab brings out *Volruky malar* annually, besides other publications.

Adabi Markaz Kamraz, Sopore is the representative organisation of north valley. It is doing a commendable job in popularising the Kashmiri language among school and college-going students. It has many sister institutions affiliated to it. All are unitedly enagaged in achieving the noble cause of acquainting the intelligentsia and the people about their literary and cultural heritage. It brought out many publications, including the annual anthology, *Mushahir.*

Kashmiri Cultural Organisation, Srinagar is the only organisation functioning in the summer capital of the state, Srinagar. It is serving the cause of the Kashmiri language. It has been bringing out the *Kashur akbar* (Kashmiri weekly), the third to appear, first being *Gash* (1940) and the second being the *Wattan* (1963) of Gh. Nabi Khayal. It can render commendable sevice to Kashmiri language provided it functions in a more organised manner. It has also published many books, including the commemorative work *Alamdar* on the life and works of the saint poet Hazarat-e-Sheikh-ul-Aalam.

Maraz Adabi Sangam, Bijbehar (1976), the representative organisation of south valley is also rendering commendable service in collaboration with other sister organisations of the area. It brought out many issues of its annual anthology *Vethu aagur* (Source of Vetasta) besides a commemorative book *Nooru aagur* (Source of illumination) during the hexa-centenary of Hazarat Sheikh-ul-Aalam in 1978. Kashmir Samiti (early 50s) is functioning outside the state with its head quarters in Delhi. *Kashur samachar* is its official journal in Devanagari and English. Formerly *Pamposh* (Kashmiri in Devanagari script) was published by the Samiti. It has so far published many special numbers such as Lal Ded Number, Zinda Kaul Number, Nadim Number and the like. It is the main centre of literary activites outside the state fostering the cultural cause of Kashmiri speaking brethren.

Language is the identity of a community or a nation. The movement is forging ahead for the development of the Kashmiri language and literature from different directions. The state Cultural Academy is in the vanguard by financing the literary institutions, subsidy of books, holding drama script competitions and giving best book awards, etc. The voluntary institutions have yet to prove their worth and to be truly self-reliant.

S.R.P

INSTITUTIONS, LITERARY (Maithili). The consolidation of the British administration in Mithila led to the development of various new elements in the cultural and economic life of her people. While on the one hand it gave birth to a new system of education, on the other it brought about a literary renaissance in the wake of which several important literary and cultural organisations came to be established. The foundation of Maithila Vidvadajjana Samiti in 1906 by M.M. Muralidhara Jha in Varanasi was the first solid step in this direction as a result of which, a monthly literary magazine, *Mithila moda* came to be published. The contribution of this journal to the cause of modern Maithili as well as the rise of several literary organisations is unique and unparalleled. It was as a result of the sustained and forceful propaganda carried on by this journal that the first important cultural association, Maithila Mahasabha (also known as Maithila Conference in its early days) came to be established in 1910. We cannot now fully realise the tremendous impact that this new organisation exercised upon the people of Mithila in those days. It released a stream of new cultural forces, gave a new direction to literature, encouraged the preservation and encouragement of Maithila culture and, above all, awakened a dormant people who had almost forgotten their cultural heritage. The Mahasabha and its several district branches gave stipends to hundreds of students every year for higher studies and held annual conferences which provided a lively forum for discussing common problems of Mithila and Maithili which went a long way towards establishing the independent identity of the Maithili language and literature in later years.

Close on the heels of the Maithila Mahasabha came several other social and literary bodies which brought about a deep awakening in Mithila in the early phase of the present century. It is really interesting to note that most of the these organisations functioned outside Mithila and were generally patronised by the lovers of Matihili in those areas. The people of Mithila proper were almost silent spectators to this grand cultural movement till they were urged on to shake off their century-old lethargy and complacence. Of the various bodies that dominated the literary and cultural scene of Mithila during this period the following deserve special mention: Subodhini Sabha (Purnea), Bangastha Maithila Brahmana Samiti, Maithila Chhatra Sammelana (Bhagalpur, 1910; Banaras, 1920; Muzaffarpur, 1924; Patna, 1937, etc.); Maithili Siksita Samaja (Culcutta, 1919); Maithila Sammelana (Calcutta, 1923; Patna, 1924); Maithila Yuvaka Samgha (Purnea, 1930; Aragainda in the district of Dinajpur and Varanasi); Maithila Taruna Samgha and several Prabasi Maithila Samghas such as Bangiya Maithila Brahmana Sabha (Malda); Samyukta Prantiya Maithila Brahmana Sabha (Agra, 1889; Ajmer 1896; Alwar 1898; Jabalpur, 1908; Etawa 1925; Jhansi, Hatharas, Jaipur, Allahabad, Kanpur, Calcutta and Mathura). These societies did commendable work in the field of literature by holding regular

conferences in different parts of India which were presided over by eminent Maithila scholars of the time.

Besides these literary associations, several other societies on the pattern of the Royal Asiatic Society of Bengal or the Bihar and Orissa Research Society, came to be formed both inside and outside Mithila which gave a great impetus to literary activities and accelerated the pace of awakening in all fields. Of those the Mithila Research Society, Mithila Club, Mithila Publishing Company, Maithila Vidvad Samiti (Varanasi and Darbhanga), Maithili Sahitya Sabha, Mithila Granthamala (Darbhanga and Varanasi), Maithila Printing Works (Madhubani), Maithili Sahitya Parishad (Darbhanga), Maithili Sahitya Bhavana (Purenea) etc. are worth mentioning as they made the people of Mithila conscious of their unity and past glory. They now fully realised that unless the mother tongue was seriously cultivated and developed, Mithila could hardly rise and occupy a place of honour in new India. The result was that Maithila scholars turned their attention to the study and publication of old classics in Maithili, and at the same time create new types of literature. This work of regeneration received a great fillip from the works of George Grierson (Maithili Chrestomathy) and other scholars of Indian languages. However, the Maithilas themselves vigorously carried on this work in four centres such as (i) Varanasi, (ii) Darbhanga and Madhubani, (iii) Jaipur-Mathura and (iv) Calcutta.

In Mithila proper, literary activities were inspired by the Maharajadhiraji of Darbhanga who started the publication of a monthly magazine *Mithila-mihira* (1908) which was later converted into a weekly and has been doing great service to the cause of Maithili language since then. Mathubani was another centre of literary activities where a new association Maithila Printing Works (1905) was formed which encouraged young writers to discover old works and create new literature. The distant city of Jaipur (Rajasthan) was yet another great centre of literary activities in those days where a well-edited monthly journal, *Maithila-hita-sadhana* was established (1905) by the well known scholars, Pandit Ramachandra Jha and Vidyavachaspati Madhusudana Jha. Though short-lived and extinct today, this association made solid contribution to the development of Maithili. Another group of dedicated workers (western Prabasi Maithila under the inspiring leadership of Ramachandra Mishra, 'Chandra' of Mathura worked ceaselessly for the cause of Maithili, and attracted people from Ajmer, Mathura, Aligarh, Hathras, Mandala, and Jhansi through the publication of *Maithila prabhakara* (1929) and *Maithila bandhu* (1934), and several other literary journals and organisations.

The cause of Maithili studies was greatly served by some of the eminent Bengali scholars such as the late Sharadacharan Mitra, Nagendranath Gupta, and others through their writings and speeches. In fact Ashutosh Mookerji is rightly called the patron of Maithili in Calcutta. The cumulative effect of these efforts was the establishment of a chair for Maithili in the University of Calcutta in 1917 with the generous help of Raja Krityananda Singh of Benaili Raj (Purnea district), and in 1919 Maithili was recognised by the university as an independent discipline for its M.A. examination. This in turn gave an impetus to the development and growth of Maithili literature, of which the publication of a well-edited version of Jyotirishvara's *Varna-ratnakara* (the oldest Maithili prose classic) by Sunitikumar Chatterji and Krishna Mishra is a classic example.

After the death of Muralidhara Jha in 1929 the centre of literary activities in Maithili shifted to the Banaras Hindu University which through the efforts of Maithila savants like Kanchinatha Jha and Prabodhanarayana Choudhary, recognised Maithili as an independent subject for its examinations. It was in the wake of this recognition that a new literary organisation, called Maithili Sahitya Samiti was founded in the University with Madan Mohan Malaviya as its patron and M.M. Balakrishna Mishra as its President. It published standard works and a correct version of a number of Vidyapati's poems, and is still doing good work though it does not have now the ungrudging support of the Sanskritists as before.

In Mithila proper the foundation of the Maithili Sahitya Parishad in 1931, at Laheriasarai heralded a new era in the history of Maithili literature. The Parishad was formed at the initiative of Bholalala Dasa, Narendranatha Dasa and Shashinath Choudhari. These noble personalities staked everything for the proper running of the Parishad under whose auspices some very valued work was done. They collected all the relevant information regarding the existence of all literary works in Maithili under the inspiring and able guidance of Bholalala Dasa whose unique contributions to the cause of Maithili have unfortunately not been properly assessed. The Parishad also published a short account of the available literature in Maithili, both in print and in manuscripts. Besides these, many other books of historic importance were also published by the Parishad. The donation of Maithili chair to the Patna University by Maharaja Kameshwara Singh gave another spur to its cause.

Though today the old Prabasi centres of literary and cultural activities, such as Jaipur, Mathura and Calcutta are practically extinct, nonetheless some work is still being done at Ajmer. In recent years the All India Maithili Writers' Conference organised under the auspices of the Vaidehi Samiti (a literary organisation of Darbhanga) has done great service to Maithili, and the volumes published on such occasions speak of the rapid growth of modern Maithili literature in its different branches. A new wave engulfed the literary atmosphere of Mithila which gave birth to many new literary organisations in recent years such as the Vidyapati Goshthi (Laheriasarai) and the Maithili Sahitya Samsthana (Patna) which publishes a

standard Maithili research journal (monthly) entitled *Mithila bharati*. It has also published about eight standard books in Maithili written by Rajeshwar Jha, the winner of Sahitya Akademi Award. Other literary organisations formed in recent years include Maithili Sahitya Parishad of Patna College, Patna; Chetana Samiti, Patna; Maithili Akademi, Patna; Samkalpa Loke, Laheriasarai, Indralaya Prakashana, Patna, etc. All these literary organisations are doing valuable service to Maithili by publishing standard journals and books in the Maithili language. The Chetana Samiti has been a great attraction in recent years and the way it celebrates Vidyapati-Jayanti has made it a popular cultural organisation all over India. It has published about ten 'Smarikas' (Souvenirs) and ten books of immense research value. The recognition of Maithili as an independent language by the Sahitya Akademi, New Delhi, on February 15, 1965 was really a great event in the history of Maithili literature. However, the establishment of the Maithili Akademi at Patna by the government of Bihar marks a turning point in the history of Maithili language as the Akademi has in a very short time published more than 100 books on different branches of literature and has undertaken, on a grand scale, the publication of old classics and new literature which will surely go a long way towards restoring the lost glory of Mithila and Maithili.

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U.T

INSTITUTIONS, LITERARY (Malayalam). The last decade of the 19th century experienced an unprecedented growth and flowering of Malayalam literature. There were many new writers making their own contribution to the advancement of it. They wrote letters to one another, often, in verse and this contact and friendship resulted in the idea of meeting together and thinking about the development of literature in general. The preliminary works for the formation of a literary organisation were afoot under the leadership of Kerala Varma Valiya Koil Thampuran and Kandattil Varghese Mappila. From the meeting held at Kottayam in 1892, there emerged a literary organisation called Kavi Samajam (Poet's organisation), and Kerala Varma was elected the permanent president. To bring about uniformity in the language used both in verse and in prose by writers in different parts of Kerala, to publish books which are valuable as literature, and to edit and publish important ancient books with proper commentaries were the three important aims of the Kavi Samajam. The name of the organisation was later changed into Bhasha Poshini Sabha and under its auspices a quarterly called *Bhashaposhini*, was decided to be published. The Sabha also decided to give awards to the best books. It organised competitions in versification and drama. The Sabha worked with verve and vigour for some years and had its annual conferences at different centres. From 1894 to 1896 the Sabha did not have any function worthy of note. But in 1896 Kandattil Varghese Mappila took charge as the secretary of the Sabha and then it continued to work with much enthusiasm. The quarterly was changed to a monthly. But after his death in 1904 the Sabha started to decline. And in 1911 it ceased to be, with the last conference held at Vaikkam.

In 1907 a literary conference called Sanmargaposhini Sabha was held at Vaikkam and its aim was to organise an institution for encouraging literary activities. With the same aim another conference called Cochin Sahitya Samajam, under the leadership of Appan Thampuran was held in 1913. But both these attempts were abortive. Samasta Kerala Sahitya Samajam at Vaikkam, Vidyabhivardhini at Quilon, Aikya Sodara Sahitya Samajam at Cannanore, Yuvajana Sahitya Samajam at Tellichery, etc. are some minor literary institutions, worth mentioning. None of these had an all-Kerala basis; nor did they live for long.

Aksharashloka Parishat (Trichur) started for encouraging the recital of poems in Sanskrit metres is still functioning. The Parishat runs a monthly also purely devoted to poetry, perhaps the only one of the few of its kind in the whole country.

In 1910 Maliyammavu Kunhu Vareed, a leading businessman and patron of literature, started a press called Bharata Vilasam Press at Trichur. Some of the prominent literary men used to meet there and from their discussions emerged the idea of organising a literary conference along with the famous Trichur Pooram every year. In 1906 Bharata Vilasam Sabha was inaugurated. All the literary giants of the day, Kodungallur Kochunni Thampuran, Rajaraja Varma, Kunhikuttan Thampuran, Ullur, Appan Thampuran, Punnasseri Nambi, Neelakantha Sharma, Kottarattil Shankunni, Otuvil Kunhikkrishna Menon, Naduvam Nambudiris, Kunezhath Parameswara Menon, Kathullil Achutha Menon, etc. were active members of the Bharata Vilasam Sabha. Along with the annual conferences the Sabha used to conduct verse competitions, quick-composing contests, etc. The conferences of the Sabha and also the occasional discussions held under its auspices made considerable contributions to the development of Malayalam literature. The Sabha ceased to function in 1912.

Samasta Kerala Sahitya Parishat took its orgin in 1927 at Edappalli. To encourage research work in Malayalam language, literature and Kerala history, to honour the writers, to conduct literary competitions, to publish a monthly called *Sahitya parishat*, to enrich the literature, etc. were the main aims of the Parishat. Annual conferences were held at different places and the articles

presented in various sessions were collected and published. It had a glorious programme to publish a perfect Malayalam dictionary, an encyclopaedia, authentic histories of Malayalam literature and of Kerala, a book of technical words and phrases required for writing books in Malayalam on modern sciences, a comprehensive volume of the ancient ballads, biographies of great writers who enriched the language, translations of masterpieces in other languages into Malayalam and vice versa and so on. Many of these are yet to be fulfilled. N. Krishna Pillai points out that no literary institution other than the Parishat has, till date, been able to command the regard of the writers and the public throughout Kerala and also to spread a refined taste for literature among all. Almost all the eminent writers of Kerala have, at one time or the other, contributed their valuable services and made the Parishat what it is and of them the names of Ullur, Vallattol, and G. Sankara Kurup have to be specially mentioned.

During 1936 there appeared a new wave in the field of Indian literture. It resulted in the formation of an all-India literary organisation and prompted by this a literary conference was held in 1937 at Trichur. The younger generation of the writers felt that the leaders of the Sahitya Parishat were quite orthodox and that they should have a new body with dynamic revolutionary ideas. A new literary organisation called Jivalsahitya Samiti was formed, which continued to function as such for seven years and thereafter it was transformed into Purogamana Sahitya Samiti (Progressive literary organisation). This brought about revolutionary changes in the outlook on both life and literature of most of the writers in Kerala. It recast the mould of literature also. Literary criticism achieved new dimensions. It could attract into its fold the whole of the younger generation of writers. M.P. Paul, Joseph Mundassery, Kuttippuzha Krishna Pillai, P. Kesava Dev, Thakazhi Sivasankara Pillai, etc. were the spokesmen of the movement. The revolutionary ideas and principles set forth by them created extensive ideological battles and the maxim "art for arts sake" that ruled over the literary world till then, lost its ground completely. It exhorted the writers to make use of their pens for the betterment of the future of mankind with a deeper social awareness, against the proper background of the past. This organisation was started and worked for some years quite vigorously, and then ceased to be, due to the deep-rooted differences of opinion among the leaders.

Certain writers in the early forties felt that they should organise themselves against the exploitation of the publishers. Aiming at publishing good books and assuring reasonable royalty to the authors, they started in 1945 the Sahitya Pravartaka Co-operative Society. This Society was the first of its kind in the country. It was a novel idea and it was a co-operative endeavour purely of the writers, by the writers and for the writers. Travancore Sahitya Pravartaka Co-operative Society Ltd. was the name when it was first registered and later the word Travancore was dropped. The starting captial of the Society was only Rs. 120/-. In the same year the first book *Takazhiyute kathakal* (Stories of Takazhi) was published. The Society felt the need of sales wing and in 1949, the National Book Stall was started. By 1950, the share capital of the Society was increased to Rs. 14,000/-. In 1972 it was Rs. 7,50,000/- and total membership was 484. In 1949-50, the Society published 14 books. The total number of books that came out through the Society by 1972 was 4343 and now it has fulfilled the idea of bringing out a book a day. They Society offers to its member-authors a 30% royalty, which, perhaps, is the highest rate of royalty offered to authors throughout the world. The Society is divided into 3 departments: publications, sales, and printing. Some of the biggest and voluminous books in Malayalam, such as the translation of the *Mahabharatam* by Kunhikuttan Thampuran, the comprehensive translation of Karl Marx's *Capital*, the translation of the *Quran*, the *Vishwa vijnana kosham*, etc. were published by the Society. The sales department (NBS) has got its branches in 9 district head-quarters and also agencies in all important centres. NBS issues a monthly bulletin which keeps the readers abreast of the latest news in the book-world. The printing department of the Society, India Press, started in 1953, has got all the modern sevices available in the field. The Society has instituted a Sahitya Pravartaka Benefit Fund and it offers Rs. 10,000/- every year as awards for the best creative work in Malayalam.

In India, the idea of organising Akademis for promoting literature and art was mooted by Jawaharlal Nehru and as in other states, in Kerala also, the Kerala Sahitya Akademi was inaugurated in 1956, with headquarters at Trivandrum. Later its head-quarters was shifted to Trichur and ever since it has been working quite well. Promoting co-operation among writers for the development of the language and literature, producing translations of literary works of standing from other Indian and foreign languages, arranging conferences, seminars, exhibitions, encouraging writers by awarding prizes, promoting researches in the language and literature, publishing standard books, promoting cultural exchange with other Indian states, etc. were some of the important aims of the Akademi. The first President of the Akademi was Sardar K.M. Panikkar, the well-known diplomat, scholar and poet.

The Akademi has to its credit 125 publications of rare books and the number of books published with Akademi's help is 500. Its library has 42,000 titles. One of the major schemes of the Akademi is to translate into English and publish eminent Malayalam authors and under this scheme some of the major works in Malayalam have already been translated and published. The Akademi brings out a quarterly called *Sahitya lokam* (The literary

world). It published another quarterly in English, called *Malayalam Literary Survey*. *Sahitya chakravalam* is yet another periodical published every month. It maintains a wrtiers' museum at the Appan Thampuran Memorial building at Trichur. The Akademi has got a rich portrait gallery which contains paintings of eminent Malayalam writers who are no more. Speaking of the Kerala Sahitya Akademi, the late S.H. Vatsyayan, the eminent author, says: "I regard Kerala Sahitya Akademi as more happily placed than other State Akademies; it should follow that its responsibility in providing the right leadership to the country is that much greater. I can say with some authority that writers in north India will look up to the Kerala Sahitya Akademi with hope and faith in providing direction and laying down markers for the evolution of a national sense of cultural identity a sense of Indiannness in the community of world literature."

When education became quite wide-spread and the thirst for reading also increased, the natural consequence was the library movement, which had its own impact upon the literary world also. Formerly libraries were there only in cities or towns. But now they started to spread to villages also and at present there are thousands of libraries throughout the state, some of which function admirably. A great majority of them depend on the annual grant from the Government. But it cannot be denied that the library movement has indirectly influenced the literary activities. The demand for more reading materials was great, as a result the general flow of literature was widened. But whether it contributed anything to the depth and grandeur of literature is doubtful. More publishing houses came into being and the number of writers also increased considerably. The central library organisation publishes a monthly called *Granthalokam*, mainly devoted to criticism of books.

During the early sixties, some writers in the northern part of Kerala felt like having a new organisation to create occasions for meeting together and exchanging ideas. The leaders of this movement were Sri N.V. Krishna Warriar and Sri S.K. Pottekkatt. And in 1961, Kerala Sahitya Samiti, with its headquarters at Calicut, was organised. To create occasions for mutual contact and exchange of ideas among the writers, to organise discussions and seminars, to accelerate the progress of literature and to bring out publications therefore to make contacts with similar organisations in other languages, etc. were the main aims of the Samiti. There was a new stir in the literary atmosphere due to the activities of the Samiti for the next few years. It was the Samiti that introduced for the first time the idea of literary camps and workshops for young writers. The Samiti published a literary monthly for some years.

During recent years, the Desabhimani Study Circle, an organisation sponsored by the daily *Desabhimani* has contributed much to organising literary discussions and seminars and thereby creating an aesthetic atmosphere with Marxian approach.

Kerala Sastra Sahitya Parishat also merits a reference here. This was organised in 1962 at Calicut with the aim of taking science to the common man and also spreading a scientific culture among the younger generation. The Sastra Sahitya Samiti formed center in 1957 at Ottappalam, though it did not continue to work effectively for long, may be considered to be the pioneer in this field. With the arduous endeavours of the Parishat, Malayalam today possessses a rich treasure of science literature. The Parishat publishes a periodical meant separately for the students of lower primary, upper primary, high schools and college classes and also for the villagers. It has a publication department also, which has brought out numerous books on scientific literature. The Sastra Sahitya Parishat of this type is a novel and rare phenomenon.

With the aid of the Central Government, Kerala Government organised the Language Institute in 1968 with the the aim of enriching the regional language. Though its aim is not directly related to pure literature, the Institute has made the language richer and thereby contributed much to Malayalam literature.

K.V.R

INSTITUTIONS, LITERARY (Marathi) Marathi writers had held their first conference in Poona in 1878. They again met in a session in 1885. It was dedided in 1906 to call this institution Marathi Sahitya Parishad, Pune. It has been holding its annual meetings at different places in Maharashtra and sometimes out of the Marathi region in states like Baroda, Hyderabad, Gwalior and even in Goa. This Parishad elected an eminent writer as the President annually and he used to deliver an important address surveying the literary situation and sometimes suggesting linguistic reforms and laid down some broad policies. Some speeches raised controversies in literary circles. The speeches of these early sessions were collected in the form of two volumes, which served as a graph of the development of Marathi literary/critical thought.

Regional literary associations sprang up in following years: Vidarbha Sahitya Sangh (Nagpur, 1923); Mumbai Sahitya Sangh (Bombay, 1935); Marathawada Sahitya Parishad (Hyderabad, A.P., 1958); Marathawada Sahitya Parishad (Aurangabad, 1958).

Baroda, Indore, Panaji and Gwalior have also their own Marathi Sahitya Parishads and Mandals.

In recent years Dalita writers and Christian Marathi speeking people have also established their separate literary forums. Along with the annual literary conferences women writers' special 'Sammelans' were held, so also dramatists' and dramaworkers' conferences held as side and sub-gatherings.

Originated as the first conference of theatrical companies in Bombay in 1905 (which had also their journal *Ranga-bhumi*, established in 1907, now defunct), in 1956, it developed into Marathi Natya Parishad. The Directorate of Maharashtra Government has a cultural wing which organises annual drama competitions and gives awards.

In the centenary year of Marathi drama, in 1943, a Marathi Natya Sammelan was held, which has now its annual gatherings. Besides these institutions there are district literary associations like Thane Marathi Sahitya Sangh and so on. One important institution is the Conference of Maharashtrians living out of Maharashtra, called Brihat Maharashtra Samaj.

Various Marathi literary associations were affiliated to a confederation in 1962 and called Marathi Sahitya Mahamandal. The annual Marathi literary conferences are held under its auspices.

Along with these Sammelans various publishers, booksellers and local writers hold their book-exhibitions or special historical and photographic exhibitions, exhibitions of manuscripts and so on. Some regional associations publish their journals, and also conduct classes to teach other languages than Marathi. In Poona, an association headed by Acharya Bhagwat taught Bengali and named it Rabindra Study Circle. In Bombay Tamilians are taught Marathi by Mumbai Marathi Sahitya Sangh. Vidarbha Sahitya Sangh, Nagar publishes its journal *Yugavani*, Marathawada Sahitya Sangh publishes *Pratishthan*, the Andhra Marathi Mandal *Pancha-dhara* and Marathi speaking people in Goa publish *Gomantak*. In the early decades of this century a journal was published in Marathi, from Kerala, entitled *Kerala-kokil*.

Besides these institutions, a special institution in Poona is 'Vasant Vyakhana Mala' (Spring lecture series) which was established in 1875 by Mahadeva Govind Ranade. Its activities are still going on uninterruptedly.

Historical research is very dear to the Maharashtrians. The following institutions were established in the years noted against them: Satkaryottejaka Sabha (Dhule, 1893); Bharat Itihas Samshodhak Mandal (Poona, 1910); Rajvade Samshodhan Mandal (Dhule, 1927); Vidarbha Samshodhan Mandal (Nagpur, 1934); Marathi Samshodhan Mandal (Bombay, 1947); Itihas Samshodhan Mandal (Bombay, 1958).

These institutions publish their research journals and books based on research.

Dictionaries and encyclopaedias in Marathi published under the auspices of various institutions are not only confined to language and general knowledge, but there are specialized works like the Dictionary devoted to physical culture, biography, ancient place-names etc.

Besides these research is promoted in various Marathi language and literature departments of the six universities in Maharashtra—Bombay, Poona, Nagpur, Marathwada, S.N.D.T. (Poona) and Shivaji University (Kolhapur). They have their own literary associations and research journals.

Some institutions are devoted to individuals like the Samartha Vagdevata Mandir in Dhule devoted to Swami Samartha Ramdas and his writings; or the institution devoted to Jyotiba Phule or B.R. Ambedkar. In Poona, Kesari Maratha Trust offers research facilities on Lokamanya Bal Gangadhar Tilak. So is the newly formed Swatantrya Vir V.D. Savarkar Trust in Bombay. Paramdham, Paunar (Wardha), has the Vinoba Bhave Research Institute. There is also an institute devoted to Progressive Muslim Reformistic Thought formed under Hamid Dalwai's name. Sadhana Trust in Poona has excellent material on socialist thought in Maharashtra, founded by Sane Guruji and now headed by N.G. Gore. Besides these, there are many institutions offering studies in cultural anthropology, and conducting sociological in-depth study, in Poona and Bombay. There is an organization of Marathi science writers and also an organization of Marathi cartoonists.

P.M.

INSTITUTIONS, LITERARY (Nepali). Nepali Sahitya Sammelan is one of the oldest pioneering literary institutions in India. Established in 1924 in Darjeeling, this institution has made a substantial contribution to the development of the Nepali language and literature in India. Right since its inception till many years later it received highly intellectual and literary guidance from Suryavikram Jnavali, Dharnidhar Sharma and Prarsmani Pradhan. Later on in the 70's these three eminent figures were together shortnamed as Su-Dha-Pa.

Sammelan in its 64 years of existence and service, has published a variety of journals, books, text books, translated monographs and works in other languages. Among its early literary publications, *Man lahari*, a poetical work in folk metre by Mahananda Sapkota, a biography of Bhanubhakta Acharya by Motiram Bhatta, *Naivedya*, an anthology of Dharnidhar Sharma's poems, historical accounts of Nepal and of some Nepali heroes like Prithivinarayan Shah and Amar Singh Thapa, *Kavi Bhanubhaktako jeevan charitra* by Jnavali are worth mentioning.

After 1930, its publication list has increased to a significant number. Among them are Rupnarayan Sinha's *Vramar* (1936) which is considered to be the first Nepali novel written outside Nepal, *Katha kusum* (1938) a collection of Nepali short stories, *Nepali virharu* (1940), *Kavi Bhanubhakta smarak grantha* (1940), *Doshi chasma* (1948) by Visweswarprasad Koirala, a noted short story writer and former Prime Minister of Nepal, *Bhanubhaktako Ramayana* (1954), *Sammelan katha sangraha* (1978), an anthology of short stories by mostly Indian writers and *Sammelan kavita sangraha* (1983) an anthology of poems written by Indian Nepali poets.

Sammelan now possesses its own building which has a library, an auditorium, a guest room and a seminar hall named after the great trio founders Su-Dha-Pa. Among the modern day litterateurs who held the flag aloft of the Sammelan, the names of Indra Bahadur Rai, Bhanubhakta Kumai, Jagat Chhettri and R.P. Lama are worth mentioning.

It celebrated its Golden Jubilee in 1974 where a large number of literary luminaries from India participated. The Sammelan organises seminars and workshops. Among its extra-literary services, the yearly celebration of the birthday of Adi Kavi Bhanubhakta Acharya is the most notable. At its persistent request, the 13th of July, the birthday of Acharya, has been declared a holiday in the hills of Darjeeling district and Dooars. The Sammelan was instrumental in providing the ground for recognition of the Nepali language as one of the modern languages of India by the Sahitya Akademi, New Delhi in 1975. It played an inevitable role in persuading the central and the state governments to introduce Nepali as a subject of study at the school and also at the university level. Now, Nepali literature, as a subject, can be studied right upto Ph.D. level in North Bengal and Benaras Hindu Universities.

Of late, it has made serious attempts for the introduction of a TV transmitter in Darjeeling and for the inclusion of Indian Nepali cinemas and theatres in the regional hook-up of the Doordarshan.

Another major literary contribution of the Sammelan is *Diyalo*, a literary journal. Initially it came out in the name of *Nepali sahitya sammelan patrika*. This journal has given birth to an array of mainstream Nepali writers. It brings out special issues off and on. It has instituted three literary awards since 1970 given to the best short story, poem and essay published annually in *Diyalo*.

The Gorkha Dukha Nivarak Sammelan was founded in 1932 in Darjeeling with its branches in many places in India. Though it is a social organisation. its literary contribution is much recognised. It started *Khoji*, a literary journal in 1940. Edited by a renowned novelist Rupnarayan Sinha, it brought in many young talents who showed in their writings the distinct charm of the Nepali language of Darjeeling.

In Assam, the pre-independence period witnessed two major literary cum cultural organisations, viz. Pashupati Sangh (1929) and Tarun Sangh (1930). With the former, Hariprasad Gorkha Rai, Dhan Bahadur Sunwar and Gobind Chandra remained long associated. It also published literary magazines like *Vina* and *Jagriti*.

Sikkim too had its Nepali literary institutions. The Apatan Sahitya Parishad was established in Sikkim in 1947. The word 'Apatan' is derived from the first letters of the names of young writers who founded this institution. One of these members, Tulsi Bahadur Chhettri still writes Apatan as a title after his name. During 1948-49 hand written magazines known as *Amulya ratna* and *Fulbari* were published by the Parishad. In 1950, a collection of poems by Tulsi 'Apatan' and his friends was published under the title of *Indrakil pushpanjali*. Indrakil is widely regarded as the ancient Sanskrit name of present day Sikkim. Further in 1953, the Parishad published a play, *Kamal* written by Tulsi 'Apatan'.

In Delhi, a socio-cultural organisation known as Nepali Sammelan has been in existence since 1959. However, during its long existence, it has not done any significant literary works, though it celebrated its Silver Jubilee in 1984. However, some of its members have been prolific writers in other journals of repute.

The Nepali Sahitya Parishad founded in Darjeeling in 1963 became a popular forum of young writers. Its journal *Malingo* had a short but reputed career. It organised many seminars on different literary themes and made the young writers aware of the current literary trends in other literatures. The Parishad had repeatedly pressed for the setting up of a Nepali Akademi in Darjeeling which was ultimately established in 1979. Persons of literary repute who were intimately connected with the Parishad were Indra Bahadur Rai and Kumar Pradhan.

Assam Gorkha Sammelan which was founded in 1968 is a socio-cultural organisation. It brings out a semi-literary magazine *Sammelan* from Tejpur. Among the existing literary institutions in Assam the names of Nepali Bhasha Prakashini Samity (Dibrugarh), Nepali Sahitya Srijan Samity (Shillong), Bhanu Smriti Sangh (Gauhati) and Kavi Haribhakta Katuwal Smriti Samity are well known. Some of the literary journals published from these institutions are *Prabhat*, *Filingo*, *Mukti*, *Himalaya*, *Samriti*, *Usha*, *Brahmaputra*, *Suman*, *Hamro saipatri* and *Hamro asha*.

The Nepali Akademi was established by the Government of West Bengal in Darjeeling in 1979. In its existence of less than a decade it has published many books. It has instituted four annual awards of rupees five thousand for literature, art, music and theatre. The award on literature is named after the first Nepali poet Bhanubhakta Acharya. Since 1980, it has been bringing out a literary journal named *Nepali Akademi patrika*.

Other Nepali literary institutions include Bikalpa, a forum of progressive writers in Darjeeling, Devkota Sangh in Siliguri and Nepali Sahitya Sammelan in Gangtok.

M.P.La.

INSTITUTIONS, LITERARY (Oriya). The present State of Orissa, in the early 19th century was a part of the Bengal Presidency. Orissa, having come under the British occupation at a very late period, had not the advantage of the spread of English education. The people being unaccustomed to this alien tongue, the administrative staff were drawn from Bengal. These new settlers from Bengal

and the British administrators for their convenience did not want to recognise Oriya as a separate language. This move was aimed at introducing Bengali or English both at the administrative and educational levels. This injustice threw a challenge to the educated elites of Orissa, who rose in defence of the Oriya language. The Oriya literary institutions came into existence as a response to this situation.

Viewed from a historical perspective, the Oriya literary institutions not only ushered in the Orissan renaissance in the 19th century and saved Oriya language and the rich heritage of Oriya literature from extinction, but also ultimately paved the way for the creation of Orissa Province in 1936. These literary institutions not only aimed at the spread and growth of Oriya literature in the modern context, but they also strove for social uplift and eradication of many social evils, which had crept into a society of an arrested culture.

Among the prominent literary institutions, a reference should be made to Utkal Bhasha Unnati Bidhayini Sabha (established in 1866), Utkal Bhasha Uddipini Sabha (1973) and Bhadraka Desha Hitaishini Sabha (1874), etc.

These institutions aimed not only at production of text books in Oriya for the schools which were then being opened for the spread of education but promoted the debating skill among the educated people. From an issue of the *Utkal dipika* it appears that in the very first year of the existence of Utkal Bhasha Uddipini Sabha there were altogether 42 sessions for transacting its business. In the second year 20 sittings were held in which papers on various subjects were read and discussed.

Utkal Sabha (1878) was another literary institution which aimed at setting a new trend in modern Oriya literature. Towards the close of the seventies of the last century the intelligentsia and the educated elites of Orissa were divided into two opposing camps—the conservatives and the progressives. It may be mentioned in passing that till the beginning of the 20th century, Oriya kavya literature was medieval in theme and treatment. It was highly ornate and laboured under the influence of the medieval literary norms. The Utkal Sabha (1887) devoted itself to set a new trend in Oriya literature by carrying on a constant tirade against the medieval literary norms. Some of the distinguished writers and poets of the early 20 century like Radhanath, Fakirmohan, Madhusudan Rao, Pyarimohan Acharya, Chandramohan Maharana, etc. were intimately associated with the activities of the Utkal Sabha. At the same time Cuttack Printing Company (1865) and Talapatra Sahitya Udharana Company (1877) of Balasore were great admirers of the medieval Oriya kavya literature and their efforts were aimed at bringing to light the rich treasures of the medieval Oriya literature embedded in the palm-leaves.

To the Cuttack Printing Company founded by Bichitrananda Das and Gourishankar Rai should go the credit of bringing out the first Oriya newspaper *Utkal dipika* (1866) which was a weekly. Soon the literary institutions started the publication of literary magazines, among which may be mentioned *Utkal hitaishini* (1969) published by the Cuttack Society, *Alochana* by Bamanda Alochana Sabha and *Utkal bandhu* (1896) published under the auspices of the Talcher Kishore Chandra Sahitya Samalochani Sabha.

The Oriya literary institutions continued to grow in the 20th century. The Utkal Union Conference, which was founded by Madhusudan Das in 1903, had among others, the development of Oriya literature as one of its proclaimed objectives. The Utkal Sahitya Samaj, the premier literary institution of Orissa, was founded under its auspices. The Prachi Samiti (1925-1934) founded by Artaballabh Mohanty did a monumental job in discovering and editing about 54 medieval Oriya kavyas. But for its devoted efforts, the medieval period of the Oriya literature would have remained in oblivion.

Apart from these literary institutions there were also literary societies of historical importance, which included groups of writers and their friends, united by a common creative ideal, and this type was distinct from the societies or the institutions discussed earlier. These were not unlike Johnson's 'Club' of which Burke, Goldsmith and Boswell were members. They set the literary fashion of the day. In this context a reference may be made to Sabuja Sahitya Samiti founded by five eminent poets and writers belonging to the Sabuja group (The greens) in the early thirtees. *Yuga-bina* (1933), a literary journal published by the Sabuja Sahitya Samiti, gave a new dimension to the evolution of modern Oriya poetry and short story. Navayuga Sahitya Sansad founded in 1936 by Bhagabati Charan Panigrahi introduced the Marxian trend in Oriya literature. It was associated with the Progressive Group of Writers.

The literary institutions and societies discussed so far were mainly confined to the coastal Orissa. But western Orissa was no less literature-conscious. The Koshala Sahitya Samaj of Bolangir was the premier literary institution of western Orissa. It published a high class literary journal *Chaturanga*.

The number of literary societies has increased enormously in the post-Independence period. As a result of wider education, interest in literature and other arts, it is no longer confined to an enlightened few. This process has created a need for societies, which provide their members with the means of contact and discussion.

The Prajatantra Prachar Samiti founded in the post-Independence period has been the annual meeting point of the young generation of writers and poets of Orissa. The monthly literary journal *Jhankara* published under its auspices has provided a welcome forum to many young and aspiring writers. Annually it gives a cash award to a writer for his distinguished contribution during the year.

The Orissa Sahitya Akademi runs at the government

level. Besides giving annual awards to distinguished creative writers in various branches, it co-ordinates the activities of various literary institutions of Orissa. From time to time, it also organises writers' camps and workshops.

Sur. M.

INSTITUTIONS, LITERARY (Punjabi). Sahit Akademi is perhaps the oldest literary institution that has been actively at work for more than the last forty years. Founded by Bhai Jodh Singh, the Akademi picked up momentum and soon people from different parts came to be associated with it. The presence of eminent writers like Amrita Pritam, Mohan Singh, Sahib Singh and Sant Singh Sekhon made the Akademi really representative of the Punjabi writers. The Akademi has held various seminars and conferences at places like Delhi, Patiala, Amritsar and Bombay. The Akademi has won recognition and support of both the government and the people. A set of books of Tagore in Punjabi translation was published under the Tagore centenary celebrations scheme, standardization of Punjabi spellings was also undertaken with the help of the Punjab University, Patiala. *Alochana*, a Punjabi monthly, marks yet another landmark in the history of Punjabi literary journalism. Sant Singh Sekhon, Sher Singh and Pritam Singh were among those who served as its editors. The Akademi has Punjabi Bhavan, an open air theatre and a library in Ludhiana. It celebrated its Silver Jubilee in 1980.

Punjabi Sahit Sabha, New Delhi was established 1943. It organises regular weekly meetings for discussing literary writings. It has done a lot for getting Punjabi introduced at school and college levels in Delhi. Among the Sabha's publications is a book *Patarkari* (Journalism). It is the first book perhaps on the practice of journalism in Punjabi.

Kendri Punjabi Lekhak Sabha was established in 1956, with the head office at Jullundur. Chandigarh celebrated its Silver Jubilee from 30th October to 1st November 1981. The Sabha has been doing an excellent job as a central organisation of Punjabi writers irrespective of their 'isms' and 'ilks'. The Sabha has been holding also its annual conferences. It has as many as fifty affiliates in the towns of Punjab and some other states of India.

The Punjabi Writers' Cooperative Industrial Society, New Delhi was registered in 1959 with a view to promote the welfare of the writers in general and Punjabi writers in particular. It got inspiration from the Malayalam Writers' Cooperative. The Punjab Cooperative has published as many as 175 books; a set of twentysix books was published in the year 1985-86 including a selection of short stories by Punjabi writers from Pakistan. This was regarded essential to narrow down the gulf between the Punjabi writers from both the Punjabs. The Cooperative has also got some works of English, Hindi and Urdu translated into Punjabi. During the last few years, it has organised many seminars, participated in book exhibitions and has promoted the cause of Punjabi culture.

The Punjabi Sahit Samekhya Board has been busy developing Punjabi literature and language since June, 1958. Primarily an organisation of Punjabi critics and litterateurs, its major role concerns research in old literature and critical evaluation of contemporary literary endeavour. Membership of the Board is open to all interested in Punjabi literary creation as well as literary criticism subject to the approval of the Executive Council of the Board. Besides having to its credit several publications, the Board has been organizing various seminars over the last many years.

Bhai Vir Singh Sahit Sadan was established to raise a memorial to Bhai Vir Singh. The Sadan is located at New Delhi and has a very well stocked library. Sixteen Punjabi centres were run to teach Punjabi to students in different areas, free of any tuition fee.

All India Punjabi Kavi Sabha with S. Hazara Singh Gurdaspuri as its president, has done a lot in making Punjabi popular by holding Kavi Durbars and organizing programmes to commemorate the well known Punjabi writers such as Waris Shah, Kripa Sagar, etc.

P.S.K.

INSTITUTIONS, LITERARY (Rajasthani). We do not find the modern forms of institutions in the early and the medieval periods of Rajasthani literature. But the way in which the literature was created does indicate that a part of it had come into existence in the institutional form. There were three main trends in the early period of Rajasthani literature: (1) Jain poetry, (2) Charan poetry and (3) Sant poetry. Out of them the first two had their own way of writing poems. Both of them were caste-based poetry whose creation was a must for both of them as per their conventions. The institutions existed but without particular names. Later they were divided and subdivided. The Chetyalayas, the Sthanakas, the Pothikhanas, the Saraswati bhandaras and the big houses of charans were the places where their manuscripts were preserved and copied. The spirit and the creation were those of institutions. They were doing it more enthusiastically, as there was every danger of their destruction or burning by the invaders of those times.

Almost all the states of Rajasthan started maintaining their official records and also pothikhanas and Saraswati bhandaras three centuries ago. There was a regular system of getting the copies of the manuscripts of importance made by the employees in good handwriting and in good black ink. Therefore at one place one can find different copies of the same manuscripts of different times. The important charan works are available in almost all the Saraswati bhandaras of different states. The modern institutions came into being mostly after the

Independence, when the Rajasthani literature came out of the traditional bondage and anyone gifted with the poetic talent could express himself in the Rajasthani language. No doubt almost all the Rajasthani writers, not connected with the evolved Rajasthani literature, switched over from Hindi to Rajasthani with the Hindi style and literary flourishes.

Because of this fact the Rajasthani institutions started functioning later than Hindi institutions in the states.

In the 19th century we find Saraswati bhandaras and pothikhanas almost in all the states. In Bikaner, Anup Sanskrit Library had its reputation of preserving the manuscripts and books in the modern way. All other institutions were formed in the 20th century.

There are two types of institutions of Rajasthani literature now-a-days: a) Fully committed to Rajasthani language and literature; b) Partly committed to Rajasthani language and literature;

a) Fully committed to Rajasthani language and literature:

Such institutions carry on their activities and bring out publications etc. through Rajasthani medium alone. Rajasthani Bhasa Sahitya Sangam, Bikaner is the only institution of this type. It came into existence in 1972 as a separate unit of Rajasthan Sahitya Akademi, Udaipur. It is almost independent of its parent body. An executive body takes independent decisions and frames policies for the promotion of Rajasthani language and literature. It publishes *Jagati jot*, a monthly magazine and organises seminars and symposia. It has published more than 50 books so far. Two awards of Rs. 2000/- each are given by it on the best books of prose and poetry. It has given a forum to the Rajasthani writers but has failed to evolve a standard Rajasthani language so far.

b) Partly committed to Rajasthani language and literature:

Such institutions are primarily Hindi institutions but in the wake of the creation of Rajasthani literature, they switched over to Rajasthani literature also.

Abhay Jain Granthalaya, Bikaner, started functioning in 1920 in the form of a library in the memory of the late Abhayaraj Nahata. Later it developed under the patronage of Agarchand Nahata as the richest institution of its kind in Rajasthan. It has 4000 manuscripts in all the scripts of northern Aryan languages and therefore attracts research scholars. The institution published about 25 books, most of them are edited. Jainism is glimpsed in the activities of the institution, but this does not belittle the importance of research material for Rajasthani studies.

Bharatendu Samiti, Kota, founded by the late Hanuman Prasad, has been working to promote Hindi language and literature since 1926. Very recently it has published a few books in Rajasthani language also. Its monthly organ is *Chidambara*.

Sadul Rajasthani Research Institute, Bikaner, was founded by the late K.M. Panicker, the then Prime Minister of Bikaner State in 1944 to promote literary activities in Rajasthani. Since then it has been publishing a magazine *Rajasthan bharti* regularly. The institute has published more than 25 edited books of old Rajasthani and a few original works. It organises lectures in the memory of the late Tessitory.

Sodh Sahitya Sangathan, Chopasani, Jodhpur, was founded in late forties and Narain Sinha Bhati has been its life-source and the founder. *Parampara*, a quarterly magazine specialises in publishing the old manuscripts duly edited. The institute has a large and rich collection of manuscripts of Rajasthani literature. It has published many edited works based on the treasure trove of the institute.

Sahitya Sansthan, Udaipur, is a unit of Rajasthan Vidyapith, Udaipur and came into existence in 1941. Janardan Rai Nagar is the founder of this research institute which has a large collection of old manuscripts. *Sodh patrika* (1948) mainly a Hindi magazine finds place for Rajasthani also. About a dozen published books in Rajasthani along with many more books in Hindi show its active interest in Rajasthani.

Rajasthan Sahitya Samiti, Bisau, was founded by Srilal Misra and others in 1948 to promote Rajasthani literature and this has been done by publishing about 15 Rajasthani books and a magazine *Varada* of 25 years standing. It organises seminars and also lectures of eminent scholars from different chairs, named after renowned Rajasthani writers.

Bharatiya Vidya Mandir Sodh Pratisthan, Bikaner, was founded in 1948 and has published a few books in Rajasthani also.

Rajasthani Bhasa Prachar Sabha, Jaipur, was registered in the year 1953 with the objective of promoting the language and literature of Rajasthan. It got translated the rare books like *Specimens of a Dictonary and a Grammar of the Dialects Spoken in the State of Jeypore* by Rev. G. Macaliester and *Linguistic Survey of India*, Vol. IX. The institution published a magazine *Maruvani* from 1953 to 1978. More than one dozen of its publications are in Rajasthani. The institution organises various examinations of Rajasthani literature.

Rajasthan Prachya Vidya Pratishthan, Jodhpur, was founded by the late Muni Jina Vijay in the year 1955. Its name is suggestive of its functions. With about 150 publications to its credit half of the number are in Rajasthani language. Almost all of them are edited works of erudite scholars in their respective fields. The institution attracts research scholars from Rajasthan and outside because of its largest collection of old manuscripts in Rajasthan.

Hindi Viswa Bharti Anusandhan Parisad, Bikaner, founded in 1957 is mainly a Hindi institution but published a few books in Rajasthani also; its quarterly magazine *Viswambhara* comprises a section for Rajasthani topics also.

Rajasthan Sahitya Akademi (Sangam), Udaipur, came into being at the instance of Sahitya Akademi, Delhi, in the year 1958 adopting its pattern in the true spirit. The Akademi watched the interest of Rajasthani language and literature upto 1972 by honouring Rajasthani authors and by publishing Rajasthani works of eminence. The monthly magazine *Madhumati* could provide adequate space to Rajasthani literature. But the Akademi's main focus of attention was to bring out the best in the field of representative Hindi literature.

Rajasthani Bhasha Prachar Prakashan Sansthan, Bikaner, was founded by Mulchand Pranesh with the objective of promoting Rajasthani language and literature in 1961. It has a magazine *Jalambhom* to achieve its goal. About a dozen books, which are mostly edited, have been published by it so far.

Rupayan Sodh Sansthan, Borunda, has achieved a lot in the field of collection of Rajasthani folk literature in writing as well as in tapes. It has its own publications. Its *Batan ri phulwari*, a collection of folk-tales, has won the award of the Sahitya Akademi, Delhi (1974). The institution has established its reputation under the guidance of its founder member Komal Kothari. It publishes a magazine *Vani*, later on re-named *Lok Samskriti*.

There are some more institutions which are also promoting the cause of Rajasthani language and literature but due to one reason or the other they have not made substantial contribution so far. They are Mira Rajasthani Sansthan, Sriganganagar; Rajasthani Sahitya Sansad, Jhunjhunu; Bhartiya Lok Kala Mandal, Udaipur; Dhundhar Sahitya Samiti, Jaipur; Nagar/Sri, Churu; Maru Bharati Birla Education Trust, Pilani; Anahad Anta; Bagada Sahitya Parishad, Dungarpur; Bombay Graduate Association, Bombay and All India Marwari Sammelan, Calcutta.

K.L.S.

INSTITUTIONS, LITERARY (Sindhi). Literary activities in Sindhi language can be traced back to the 8th century, the period when the local Sindhi language began to distinguish itself from Apabhramsha and other New Indo-Aryan languages. During the rule of the Arbas in Sindh (712-1050), Mansurah, Alore, Bakhar, Debal and Nerun were the important centres of learning in this region. In these towns, many literary institutions busied themselves in the pursuit of knowledge. After the fall of the Arab rule in Sindh, reputation of these centres diminished day by day, although Bakhar remained a higher seat of learning comparatively for a longer period. Since the 12th century, Sevistan (modern Sewhan), Thatto and Halakandi, besides Bakhar, earned a name for being the seats of knowledge and higher education in Sindh. Mosques, 'madrasahs' and 'maktabs' were the main places of imparting Islamic education during the Muslim rule in Sindh. Many enlightened Muslim rulers and learned 'maulavis' set up personal libraries, where religious and historical works were preserved in manuscript form. They also encouraged professional scribes to produce literary works in manuscript form. Writers having good handwriting, acquired due respect in educational and literary centres and in the courts of the rulers. However, during the Muslim rule in Sindh, literary activities were restricted to some educational centres and enlightened individuals.

The bulk of literary writing in Sindhi during the Muslim rule, that has come to light, pertains to Islamic religion and sufi mysticism. On the other hand, extant Sindhi writings relating to the Hindu religion and philosophy, which were written before the British period (i.e. prior to 1843) are not many. Besides, very little is known about the educational system of Hindus in Sindh during the medieval period. It was mostly a private affair limited of some learned families, Hindu temples and Gurdwaras of Sikhs.

During the British period (1843-1947), literary activities in Sindhi were given impetus. Standardization of Arabic-Sindhi script by the British government in 1853, recognition of Sindhi in administrative correspondence, reform in educational system, establishment of printing presses, facilities of transport and communication, influence of western thought and culture through the study of English, were the main reasons that were instrumental to a sudden growth of Sindhi literature during the latter half of the last century.

The British government played an important role in the development of Sindhi language and literature. Besides, private publishers like Harisingh Dingomal of Sukkur and Pokardas Thanwardas of Shikarpur, Sindh, played an important role right from the eighties of the last century, by publishing considerable number of general works in Sindhi prose as well as poetry. In the field of Sindhi journalism, services of Mirza Mukhlis Ali and his sons will always be remembered. Educationists and social workers like Kauromal Chandanmal Khilnani (1844-1916), Dayaram Gidumal Shahani (1857-1927), Sadhu Navalrai Shaukiram Advani (1848-1893) and his younger brother Sadhu Hiranand Shaukiram Advani (1863-1893) contributed significantly to the growth of Sindhi literature also. In the literary field, efforts of above-mentioned individuals were as good as those of any other literary institutions.

Some of the main literary institutions, which played significant role in the growth of Sindhi literature during the latter half of the last century, are Sikh Sabha (established by Sadhu Navalrai and his friends in Karachi, during the sixties) published religious literature of Sikhism, Brahmo Samaj (established by Sadhu Navalrai in Hyderabad, Sindh, in 1875), besides propagation of Brahmo Samaj ideology in Sindh, published literature in Sindhi pertaining to this sect. Sindh Sabha started in the

beginning of the eighties in Karachi, had learned people of different communities as its members. The institution was responsible for socio-cultural and political awakening in Sindh; it started publication of *Sind Times* in English and *Sindh Sudhar* in Sindhi in 1884. Majmai Muhammadi (Muhammadan Association), established in March 1884 by Hasan Ali Affandi in Karachi, worked for spreading new system of education among Sindhi Muslims and also published Islamic literature. Madrasah-al-Islam was established in 1885 by this association in Karachi; D.J. Sind College, Karachi, an important institute of higher education in Sindh, established in 1887 in Karachi, played significant role in dramatic and literary activities also. Literary Society started in August 1885 in Karachi by Rev. Bambridge for English speaking educated Indians, held its weekly meetings at the Max Denso Hall. In the gatherings, both Europeans and Indians met on common ground, the object of the society being the intellectual and moral improvement of its members. Hindu Social Reform Association, started in Hyderabad, Sindh by Sadhu Navalrai, Sadhu Hiranand and their associates, published *Saraswati* (the first literary monthly magazine in Sindhi, started in November, 1890) and *Sudhar patrika* (the first women's magazine in Sindhi in Gurumukhi characters, started in November, 1890).

The fact remains that during the first half of the present century, more than a hundred literary periodicals in Sindhi hit the news-stands. The spurt in the literary activity can very well be judged from this fact; and many individuals as well as institutions were instrumental in the publication of these periodicals and the growth of Sindhi literarture in its different branches and forms. Sanatan Dharma Prachar Sabha, Karachi, started in 1901, published literature mostly for religious awakening and social reforms among the Hindus. Sind Juvenile Cooperative Society, Hyderabad, Sindh, published educational and moral literature of higher standard; Sindhi Sahit Society, established in 1914 by Jethmal Parsram, Lalchand Amardinomal Jagtiani and their friends, brought out books in monthly series. Sikh Youngmen's Association, Hyderabad, Sindh, published monthly series pertaining to Sikhism; Sunder Sahitya Society, started in 1924 by Mellaram Mangatram Vasvani, generally brought out in Sindhi translations and adaptations of standard works from other languages. Later on, a separate series of books for children was started also under a title *Gulaphula*; Kauromal Sahitya Mandal, Hyderabad, Sindh, regularly brought out instructive books in Sindhi in different fields of knowledge; Muslim Adabi Society, started by Muhammad Sidiq Memon and others in 1931, mostly published historical books and works pertaining to Islam; Bharat Jivan Sahitya Mandal, established in 1936 by Jethanand Bhavandas Lalvani, Ratan Sahitya Mandal, established by Chuharmal Hinduja and Parumal Kewalramani in 1934 and Kahani Sahitya Mandir, started by Jagat Advani in 1939, brought out a number of books, especially novels and short stories. Sindhi Adaba lai Markazi Salahkar Board (Central Advisory Board of Control for Sindhi literature), established by Education Department of Sindh government in August, 1940, started a quarterly magazine *Maharan* in January, 1946.

Post-partition period: Literary activities in Sindhi started again in India after a lull of a year or so. Sindhi educationists and writers in India, with individual as well as coopertive efforts, entered the literary field with new zeal and enthusiasm. Many periodicals were started from different provinces through individual efforts. So far as institutional activities are concerned, Sunder Sahitya Publishing House, Ajmer, Lok Seva Mandal, Bombay and Hindustan Sahitya Mala, Bombay are worthmentioning here for production of standard literature in Sindhi.

Another noteworthy development that took place was that in various towns and cities in India, Sindhi Associations were established the functions of which *inter alia* included the development of Sindhi literature. For example the Navjivan Sabha and the Sindhu Samaj in New Delhi, not only published literary works of Sindhi authors, but they held literary classes at least once a month, where Sindhi writers would read their short stories or recite their poems which would be followed by evaluation of the works and prolonged discussions. Similar functions were performed, and are still being performed, by the Associations like the Sindhi Samaj, Lucknow, Sindhi Sahit Mandal and Akhil Bharat Sindhi Boli and Sahit Sabha, Bombay.

There is no doubt that the literary institutions have played a significant role in the growth of the Sindhi literature of the yester-year and today.

M.K.J

INSTITUTIONS, LITERARY (Tamil). It is found from references in Tamil literature that three Sangams (academies of learning) were in the Tamil country. *Iraiyanar akapporul urai* of the 11th century is instructive and illuminating for purposes of research. The three Sangams had spans of 4,440, 3,700 and 1,850 years. The first two were in Madurai and Kapadapuram, gone under the sea and the third in modern Madurai.

What is said in *Iraiyanar akapporul urai* about the three Sangams in brief is relevant: "The academicians of the first Sangam assembled and pursued their studies in Madurai now under the sea. The Sangam that functioned between the first and the last, known as Itaichchankamh, was in Kapadapuram. It was perhaps then that the Pandiya land went under the sea. Those who pursued their studies in the last Sangam numbered 449. The verses composed by them are 'Netuntokai', four hunded, 'Kuruntokai', four hundred, 'Narrinai', four hundred, 'Ainkurunuru', 'Patirruppattu', hundred and fifty 'Kali',

seventy 'Paripatal', etc. The grammars they used were *Akattiyam* and *Tolkappiyam*. Their studies continued for 1,850 years. Right from Mutattirumaran who established the last Sangam, forty-nine monarchs ruled. The venue of their Tamil studies was Uttara Madurai (north Madurai). Of the recognised poets of the Academy, three were Pandiyan monarchs." The wild exaggerations regarding the periods and the many fanciful stories woven during the course of centuries apart, the inimitable and ancient literature known as Sangam poetry cannot be brushed aside. Kapadapuram is mentioned in Valmiki's *Ramayana* (Kishkindha kandam, Sarga 47, Sloka 19). It is widely believed that three Sangams flourished on the soil of the Tamil country and tradition and literary references lend support to this view. Unlike in the past, modern scholars hold the view that tradition is the key to the probe of the dim past. As such, the information contained in *Iraiyanar akapporul urai*, shorn of many accretions, contain some basic truths, supported by literary evidences down the ages. Appar and Manikkavachakar refer in their hymns to the Sangam and Tirumankai Alvar and Andak speak in their 'pachurams, about Tamil of the Sangam fame (*Sangattamil*).

It is also said that in modern Madurai there functioned a Jaina Sangam and a Bauddha Sangam. There is also a school of thought who claims that Vajranandi established a Jaina Dravida Sangam in the 5th century.

One may take a long jump and come to the modern period. The Madurai Tamil Sangam was founded by Panditturait-Tevar at Madurai in 1901, amidst a galaxy of Tamil scholars, acclaimed as the Fourth Tamil Sangam. Long before any organised attempt of imparting studies in Tamil was made, the Madurai Tamil Sangam initiated courses of a high order to pupils providing them boarding and lodging and issuing certificates after duly examining them. These were the passports for employment for teaching Tamil in schools and colleges. Only on the pattern adopted by the Madurai Tamil Sangam, the universities modelled their curriculum of studies for Vidvan, title examination in Tamil. As a necessary adjunct to its functioning, the journal *Sentamil* of a high literary merit was published in 1903 with the court poet of the Setupatis, Mahavidvan R. Raghava Iyengar as the editor. Simultaneously with the founding of the Sangam came into being the Setupati Sentamil College, the Pandiyan Library and Research Centre. Books were collected for the Pandiyan Library of the Sangam and scholars were sent to gather palmleaf manuscripts from different centres of Tamil Nadu. The very valuable collection of rare books and palmleaf manuscripts of the Sangam were the envy of any institution in the world. Rare works and scholarly material on Tamilology by scholars of proven merit were brought out by the Sangam and for printing such publications a printing press was set up in its premises. The Madurai Tamil Sangam began to function as a self-contained university even during the early years of the 20th century. In about 10 years since the founding of the Tamil Sangam, strong foundations for a systematic study of the Tamil language and literature were laid, a guide to many to follow in the field.

Closely following the Madurai Tamil Sangam, the Karantai Tamil Sangam came into being in 1911. Its main object was to protect the purity of the Tamil language. Since its inception, T.V. Umamaheswaram Pillai was its president till the end of his life and Pethachi Chettiyar was closely associated with it. The Sangam runs a few institutions where a thousand pupils study and has a fine library. A journal of high literary merit called *Tamil polil* is published under its auspices. Lecutres on Tamil classics by reputed scholars have been a speciality of this Sangam. The International Institute of Tamil Studies came out of the resolution of Tamil Studies adopted by the General Conference of UNESCO at its 15th session, in November, 1968. It was primarily based upon recommendations and requests originating from the International Conference Seminar of Tamil Studies held in Madras in January, 1968. Based on a report during the Seminar, the International Institute of Tamil Studies was registered as a society under Registration of Societies Act XIII of 1860. The principal object of the Institute is to promote by all possible means, the research in all aspects of Tamil studies and also in interdisciplinary fields with the active cooperations of international scholars who evince great interest in the field of Tamilology. The Institute provides an academic environment for research including a library and other equipments, ensures intimate contact between specialists in Tamilology and collaborates with other academic, government and other organisations and persons. The areas of research carried on by the Institute are Ancient Literature, Archaeology, Comparative Literature, Folklore, Grammar, Journalism, Linguistics, Modern Literature, Philosophy, Sociology, Manuscriptology, etc. The Institute has been recognised by the University of Madras for conducting research leading to the degrees of M.Litt. and Ph.D in Tamil. The Institute conducts seminars and publishes papers. It is bringing out publications on the heritage of the Tamils on different subjects. The Institute functions from Madras.

There are other institutions promoting the study of Tamil. The term 'Tamil Sangam' creates in the minds of the Tamils nostalgic memories of a bygone age. Outside Tamil Nadu, Tamil Sangams have sprung up all over the world wherever the Tamils live. They are more social organisations than literary institutions notwithstanding their partial involvement in the study of Tamil works. More and more university scholars in all the continents of the world have resorted to the study of Tamil nowadays.

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K.C.K.

INSTITUTIONS, LITERARY (Telugu). Though the idea of literary institutions or organisations by literary people apears to be modern, it seems to be as old as Nannaya (11th century), the first poet of Andhra. We may assume that such organisations continued in later times too, though we do not have recorded evidence to prove it. Literary institutions have been established only in the present ceutury in the wake of new ideas regarding the name and nature of poetry, the birth of new genres of literature and ideological conflicts the new ideas engendered. We may mention in passing that the Vavilla Ramaswamy Sastrula & Co. (founded in 1854) had served Telugu literature through their publishing firm in Madras as none had done before with exception of Charles Phillip Brown. C.P. Brown himself acknowledged the services of Vavilla Ramaswamy Sastry. The work of Ramaswamy Sastry was continued by his son Venkata Sastry with great ability and distinction. Scholars themselves, they had a band or renowned scholars in their service. Hundreds of books, more than 900, which would never have seen the light of the day otherwise were published by them with definitive texts, critical introductions, annotations, etc. The firm also issued two distinguished literary journals—*Trilinga* (1916-55) in Telugu and *Federated India* (1927) in English. The Vavilla House may be considered a forerunner of the present Andhra Pradesh Sahitya Akademi. It was in the fitness of things that Andhra University conferred its coveted title 'Kalaprapurana' on Venkata Sastry in recognition of the selfless services of Vavilla House to literature and journalism for over a century. It seems that the firm is now languishing.

The first important literary institution for Telugu in our century is Andhra Sahitya Parishat founded in 1911 at Madras by the Maharajah of Pithapur at the instance of scholars like Jayanti Ramayya Pantulu, Kandukuri Viresalingam Pantulu, etc. It had its headquarters at Kakinada, where it still continues. Compilation of a comprehensive Telugu dictionary, publication of classics, conducting research in language and literature are some of its objectives. The Maharajah of Pithapur was its permanent president while Jayanti Ramayya Pantulu was its guiding spirit. It was fortunate in securing the services of the devoted scholar, Krottapalli Surya Rai as its manager. It served as a bastion of classicism in Telugu. The publication of the dictionary *Suryarayandhra nighantu* and a reputed journal *Andhra Sahitya Parishat patrika* (1912-1980) are its main achievements. It had published more than 90 classics and many other writings. In 1980, the Government took over the institution and declared it a museum. In the pre-Independence era, a number of voluntary organisations called Grantha Malas (Book-Series) had done remarkable service to literature facing a number of ordeals in procuring the MSS., in printing and publishing books old and new. These are in the nature of book-clubs. Sringara Grantha Mala, Madras; Saraswati Grantha Mandali, Rajahmundry; Sringara Granth Mandali, Kakinada; Vegujuka Grantha Mala of Bhashabhivardhani Samajam, Berhampur (Orissa); Andhra Pracharini Grantha Mala, Andhra Vignana Samiti, Vizianagaram are some among them. Among the earliest reputed literary organisations a reference must be made to Sahiti Samiti (1919), born at Tenali in the wake of the inspiration provided by Gidugu's campaign for spoken Telugu. Tallavajjhala Shivasankaraswamy and Nori Narasimha Sastry were its guiding spirits. *Sahiti* (1919) and *Sakhi* (1925) were its mouthpieces. Kavita Samiti (1926) was born at Visakhapatnam under the leadership of Marepalli Ramachandhra Shastry; its founders were Puripanda Appala Swamy (now Kalaprapurana), Srirangam Srinivasa Rao (Sri Sri) and Vaddadi Sitaramanjaneyulu. It is famous for its literary numbers called *Vaishakhi*. It functions from Anakapalle nowadays under the leadership of G. Sriramamurthy. The following organisations have established themselves because of their significant literary activities. The Telugu Literary Association (1913-26), Bharati Tirtha (1926, Vizianagaram), Navya Sahitya Parishad (1933, Berhampur, Orissa), Progressive Writers' Association (Abhyudaya Rachayitala Sangham (1943, Vijayawada), Andhra Saraswata Parishat founded on 26 May, 1943 under the presidentship of Lokanandi Sankaranarayana Rao are some of the important literary institutions. Original name of Nizam Rashtriya Andhra Saraswata Parishat was changed to Andhra Saraswata Parishat in 1948 as a consequence of police action on the State of Hyderabad. The aims upto which it fully lives even today, are: (1) to conduct meetings, conferences, etc., (2) to collect and publish things of literary interest, (3) to prepare technical and dialectal dictionaries, (4) to cooperate with other literary organisations, (5) to conduct examinations in Telugu and award degrees, (6) to encourage literary writers. It takes special interest in eradicating illiteracy in villages and promoting adult education. At present, it conducts examinations at 100 centres. Its degrees and diplomas are recognised by Osmania University and the Government of Andhra Pradesh. It published more than sixty books including works of folk literature and children's literature. Devulapalle Ramanuja Rao is the moving spirit behind it. Telugu Bhasha Samiti (1947, Madras) has issued an encyclopaedia of Telugu in 15 volumes under the able guidance of Moturu Satyanarayana. At present it has a branch at Hyderabad too. Andhra Chandrika Grantha Mandali (1950, Hyderabad), Arshavignana Samiti (1956, Nidadavole), Sangrahandhra Vignana Kosha Samiti (1953, Hyderabad) are some of the notable instituions, though their activites are limited. Andhra Pradesh Sahitya Akademi (1957) is an autonomous body discharging a variety of functions such as

publishing lexicons and concordances, bringing definitive editions like the *Andhra Mahabhagavatam*, arranging memorial lectures under the head 'Vaitalikulu', awarding prizes to literary writers, running literary competitions, granting loan to writers, giving publication grants to deserving authors, electing fellows, etc. Bezawada Gopala Reddi has been the president of the Akademi since its inception. It has an elected executive and a general council of sixty-four members elected by some 54 recognised literary organisations all over Andhra Pradesh for a period of five years. Ayyadevara Kaleswara Rao started Telugu Akademi (1959, Hyderabad), now called Urdu-Telugu Akademi, with a view to bringing out books relating to science and history in simple Telugu. Vishwasahiti (1960, Hyderabad) has the disctinction of organising seven All India Telugu Writers' Conferences and publishing a monthly magazine *Vishwarachana* in Telugu and a quarterly in English under its dynamic permanent president Potukuhi Sambasiva Rao. In 1980 it started *Vishwarachana*, a daily and also a fortnightly of the same name. Yuvabharati (1964, Hyderabad) has 75 members but renders very memorable and useful service to literature. It has eminently succeeded in awakening the youth of the country to its literary and cultural heritage by arranging very inspiring lectures on poets and writers of today and yesterday and by bringing out several volumes of lectures and anthologies as many as seven. In 1972 it brought out a remarkable anthology of essays under the title *Mahati* touching on all aspects of Telugu literature and Andhra ethos. Consequent on the First Telugu World Conference in 1975, International Telugu Akademi came into existence to serve the needs of Andhras abroad. Telugu Akademi (1968, Hyderabad), functioning under the Ministry of Education, Andhra Pradesh Government, has been running a journal called *Telugu* in addition to preparing textbooks and reading material in Telugu at the university level.

G.Sr.

INSTITUTIONS, LITERARY (Urdu). Ever since the middle of the 19th and later and beginning of the 20th century quite a number of institutions of linguistic and literary relevance have established themselves to the extent of having stood the trials and tests of the times and having made multifarious contributions towards the advancement of this language and enrichment of its literature. Some of these institutions whose towering entity has made itself felt and acknowledged by lovers of Urdu are the following:

Dar-ul-Tarjama (Hyderabad): This institution was started in 1834 under the patronage of Shams-ul-Ulema Fakhruddin Khan, the then ruler of Hyderabad. The first of its kind, this institution aimed at drawing attention of the people of the Deccan more to the universal knowledge and scholarship than to merely poetry and literature. Lakhs of rupees were spent on importing books on scientific subjects from the western countries. Eminent scholars of Urdu, Persian, Arabic, English and French from Hyderabad and other centres of India were appointed to translate those books into Urdu and Persian. The institution enjoys the reputation of being the foremost in coining the popular terminology of scientific terms from English to Urdu. The first Dar-ul-Tarjama was closed in 1863. The institution was later revived and continued till freedom as a unique institution under state patronage. It has to its credit translations of hundreds of books in all fields of knowledge. Their authenticity and quality is unquestionable and has few parallels.

Anjuman Tarraqi-e-Urdu (Hind): The Anjuman was set up in 1903 at Aligarh with Tomas Arnold as its President, Maulvis Nazeer Ahmed, Zakaullah and Maulana Altaf Husain Hali as its Vice-Presidents and Maulana Shibli Nomani as its Secretary. The aims and objects of the Anjuman were to promote the Urdu language, to secure for it the best of the world's thought, knowledge and information and to encourge publishing in Urdu.

The Anjuman functioned at Aligarh till 1913 when Maulavi Abdul Haq, as its fourth Secretary shifted its office to Aurangabad. With the patronage of princely states like Hyderabad and Bhopal the Anjuman acquired about 37 branches and libraries. During 1920 the research endeavour made by the Anjuman was responsible for publishing several books of knowledge and research including an Urdu-English Dictionary. In 1921, the magazine *Urdu* started and M. Abdul Haq as its Editor helped it to attain a unique standard. In 1924 the constitution of the Anjuman was changed whereby a Managing committee was formed to advise its trustees. In 1928 *Science* magazine was started which remained current upto August, 1947.

In November, 1938, the Anjuman shifted to Delhi where it started its fortnightly paper *Hamari Zaban* in April, 1939. Till August, 1947, in a period of 24 years, the Anjuman gave a good record of having brought out about four hundred books on the subjects of biography, history, politics, grammar, poetry, education, science and lexicography.

On 2nd August, 1947, the Office of the Anjuman was shifted to Aligarh where in January, 1950, alongwith the Weekly *Hamari Zaban* the quarterly journal *Urdu Adab* was started. The two periodcals have continued till today to represent the Urdu movement and literary-cum-research endeavour of dedicated men of letters, educationists and scholars.

The Anjuman has a sizeable reference library, with about 1600 rare manuscripts in Urdu, Persian, Arabic and English accessible to scholars of the said languages.

Eminent scholars and literary personages like Tej Bahadur Supru, Brij Mohan Dattatriya 'Kaifi', H.N. Kunzuru and Anand Narain Mulla have been its Presidents.

Dar-ul-Musannefeen, (Azamgarh). This institution is otherwise known as Shibli Academy after the well-known Maulana Shibli Nomani who established it in 1914. To meet the challenge of westernization, the institution gave impetus to religious approach of its scholars towards various branches of knowledge and literature. This was an imperative of the time and the endeavour resulted in non-fiction prose in Urdu. The institution headed an academic movement which played a prominent part in bringing out historical and biographical volumes to commence with. With the advance of time the Academy encouraged its scholars to compile, and publish in the Urdu language original works as also translations of works of high scholarship and standard. Accordingly, the Academy has published more than hundred titles by its fellows, some of which ran into a number of volumes and some others are encyclopaedic in scope. The most outstanding of the series is the Biography of the Prophet of Islam in six volumes entitled *Sirat-un-Nabi*. Historical books include *Tarikh-i-Islam, Hindustan ki Ahd-i-Wasta ki ek Jhalak* (Glimpses of the medieval India). Purely literary works on Persian and Urdu literature are *Umar Khayyam, Sher-ul-Hind, Gul-i-Rana* and *Sher-ul-Ajam*. The most valuable books of this institution are those authored by Shibli Nomani, S. Sulaiman Nadvi and Maulana Abdul Salam Nad.

Bureau for Promotion of Urdu: This institution was set up in 1969 as a Board under the Ministry of Education, headed by a Chairman, to function purely as a government organisation. The aims and objects were to promote Urdu not only by publishing standard books to meet the needs of the syllabi of Urdu medium schools and colleges but also to standardise Urdu usage, spelling and terminology. The Bureau also aimed at producing authenticated translations of books from English and other languages.

Headed by a Director now, the Bureau has to its credit numerous volumes of original and translated works in the field of literature, linguisitics and grammar, History politics, philosophy, education, science, economics and commerce.

Urdu Academies: Urdu acadamies, in the various States of India are of recent origin. They have been set up under Acts of State Assemblies and are autonomous bodies financed through government grants. Their aims and objects are to encourage creation, production and publishing of original works of linguistic and literary merit, to give financial assistance for production of books, to offer annual awards for outstanding works and to organise seminars, symposia and conferences for promotion of literary effort and research programmes. These academies also give scholarships to deserving students and scholars. These semi-offical organizations have to play an ever increasing significant role in the field of Urdu langugage and literature. Academies which are presently functioning are the following:

Andhra Pradesh Urdu Academy, Hyderabad; Bihar Urdu Academy, Patna; Delhi Urdu Academy, Delhi; Haryana Urdu Academy, Chandigarh; Karanatak Urdu Academy, Bangalore; Madhya Pradesh Urdu Academy, Bhopal; Maharārashtra Urdu Academy, Bombay; Rajasthan Urdu Academy, Jaipur; Uttar Pradesh Urdu Academy, Lucknow; West Bengal Urdu Academy, Calcutta.

Ra.R.

IQBAL MAJEED (Urdu; b. 1934). Short stories by Iqbal Majeed, are more than anything else, expressive of his doubt of the apparent; yet obviously intrigued by whatever is reported to him, he sets to probing the reports, wishing to see through words and coming across a whole horde of absurd situations in the process. These situations raise further questions and, thus, a short story which he starts writing, as he seems to believe, to answer a question, gets along steadily tempting the reader to feel increasingly involved in his interrogation, Majeed would now rather leave him alone to arrive at his own conclusion.

Most of his short stories in *Do Bheege Hooye Log* (Two drenched persons, 1971) and those written subsequently, make an impact of deeper meaning through ordinary happenings. For example, in *Do Bheege hooye Log* the futile shelter of two persons from sudden rain under an old canopy projecting from above the locked door of a dilapidated building straightaway poses the question: "Can we resort to the old and outdated solutions for our present day problems?" Similarly, in his 'Mudafeat' (The resistance), the author creates a situation of a house on fire and depicts people suffocating to death, for they would, even though showing outwardly to be making an effort to extinguish the fire, rather lie passively on their bellies, enveloped by the thick clouds of smoke than to stand up and fight the danger. Their doom, as that of a modern man facing his predicament with scores of withdrawals and reservations, can easily be foretold.

J.P.

IRAIYANAR KALAVIYAL AKAPPORUL (Tamil). The fountain head of all grammatical and aesthetic conventions in Tamil is the *Tolkappiyam*. As the text of this ancient work is very recondite and difficult to understand, later writers composed separate works to elucidate parts of it; thus the *Nannool* concerned itself with what in the western world is known as the grammar of the language. Separate works came to be written about prosody, too. As far as the aesthetics part of *Tolkappiyam* is concerned, as 'Sangam' literature falls into two great divisions, the 'akam' and the 'puram', separate works were written

elucidatig these two. Of them there are primarily three works on akam, the *Iraiyanar akapporul*, the *Nambi akapporul* and the *Maran akapporul*. Of these the *Iraiyanar akapporul* may be the oldest; it is certainly the briefest with only 60 'sutras'. It is also distinctive for yet another reason; there is a tradition that it was composed by no human agency but by Lord Shiva Himself.

The Sangam or assemblage of poets convoked by the Pandya kings at Madurai had produced brilliant creative works over a fairly long period. Suddenly, there was a famine in the Pandya country; the king was worried over the prospect of the honoured poets of the Sangam starving on account of the famine; so he sent them away to other parts of Tamil Nadu with the request to return when conditions improved in the Pandya land.

The famine raged for twelve long years. At the end, when it rained and the land became productive again, the king sent his messengers seeking the scholars and poets who once adorned his court. Some of them returned; and the king put before them his project of composing grammars on the language and the literature to elucidate the *Tolkappiyam*. There were scholars to write on all the other aspects except the aesthetics. The king was unhappy that his cherished project could not be completed.

But a miracle occurred; for Shiva, the chief deity of the Madurai temple, composed a work on the akam part and inscribed it on three copper plates which were discovered by the temple priest and brought excitedly to the court of the king. The grateful king had it elucidated by Nakkirar, the president of the Sangam. As the work was believed to be composed by God, it is called the *Iraiyanar akapporul;* it appears to have been called 'kalaviyal' though it covers the other part, 'karpiyal' too, covering love life after wedding.

The work viewed critically does not appear to be an improvement over the corresponding portion of *Tolkappiaym*. For one thing, it is far too brief to be in a position to elucidate anything in the older work. The *Nambi akapporul* is a much longer work and it throws some light occasionally on obscure passages in the older grammar. The omission of the vital section on characters' versions in Iraiyanar's work is a serious blemish. When we remember that every one of the stanzas in the akam part of Sangam poetry has been presented in the version of one or the other of the involved characters and when we see a number of sutras devoted to the question of versions in brevity-conscious Tolkappiyar, we are forced to come to the conclusion that the author of this work must have missed the significance of a love episode being presented in a character's version, always and every time. And if an aesthetician misses the value of this vital device, the reader will not be disposed to rank him high among the grammarians of love poetry.

From a careful persual of the work it would be clear that it was composed long after the Sangam tradition had been forgotten; also that it would, indeed, be an act of impiety to ascribe so mediocre a work to omniscient God.

A.V.S.

IRAYIMMAN TAMPI (Malayalam; b. 1783, d. 1856) was an author of 'kathakali' works, lyrics in popular Malayalam and musical compositions. Tampi was born in Trivandrum and was closely related to the royal family of Travancore. He was associated with four successive rulers. His real name was Ravi Varman Tampi which he has inducted as part of a verse in the beginning or end of all his works. But he was known as Irayimman, perhaps a pet form of Ravi Varman.

Tampi's kathakali (attakkatha) texts achieved a rare distinction in poetry because of their power of conveying sentiments. Some of his lyrics like 'Omanattinkal kitavo', a lullaby, became a household song in Kerala. So did other songs (musical compositions) some of which were titillating in their eroticism when others were more sober and devotional. He had a distinct advantage in being in daily contact with Swati Tirunal, the great royal composer, when he composed his musical pieces, some in Sanskrit, others in Malayalam and a few in a Sanskrit-Malayalam combination.

Tampi's three attakkatha works were *Kichakavadham* (The slaying of Kichaka), *Uttarasvayamvaram* (The 'svayamvara' of Uttara) and *Dakshayagam* (Daksha's yaga). These works were very popular on the kathakali stage and they were staged widely. The critic and literary historian Ullur S. Parameswara Iyer writes: "These three works shine to this day like three mountain peaks in the attakkatha literature, attracting people with their brilliance." There are portions in these works, which are exquisitely beautiful. They are distinguished by a rare combination of music, literary felicity and the power to convey sentiments.

Tampi's lyrics in Dravidian metres are famous. Three of them along with his musical compositions in manipravalam Malayalam were brought together in 1854: *Manipravalakirtanannal* (songs in manipravalam), *Murajapappana* (work in the pana metre on the Murajapam festival), *Subhadraharanam tiuvatirapatu* (a song on the abduction of Subhadra), *Navaratriprabandham* (a composition on Navaratri festival). Murajapam was the six-yearly festivity of chanting hymns continuously over a long period organised by the rulers of Travancore. Nambudiri brahmins came from all over Kerala to participate in it. Tampi also authored a number of individuual stanzas as and when the occasion demanded.

He was distinguished as a composer. There are twenty-nine Sanskrit compositions, twenty-seven Malayalam (manipravalam) compositions and five 'varnas' in Sanskrit and Malayalam to his credit. The hero in these compositions is either the ruling king Swati Tirunal or Utram Tirunal the ruler who succeeded him. One may remember here that

Swati Tirunal himself wrote his musical compositions on Sri Padmanabha, the deity worshipped in the Shri Padmanabha temple at Trivandrum.

Irayimman Tampi's daughter Kuttikkunnu Tankachi was also a known poet. Among her works are attakkathas, lyrics, etc.

K.R.P.

ISHA UPANISHAD (Sanskrit). *Ishavasya*, or shorter still, *Isha Upanishad* (Isha) derives its name from the opening word of the text. It belongs to the Vajasaneyi school of the *Yajurveda*. It forms the fortieth or the last chapter of the *Vajasaneyi samhita*. It is a small upanishad comprising only eighteen verses.

At the very outset it is asserted that whatever moves in this moving universe is enveloped by the presence of God. It advises, therefore, that the life should be led in a spirit of renunciation, not coveting what belongs to others. A man should try to spend his life span of hundred years only in being solely engaged in discharging his duties. It is only then that he can hope not to be contaminated by deeds. Those who kill the 'Self' depart verily to such demonical existences which are enveloped by blinding darkness. Here the 'Self' is thus described: "It is one, unmoving, faster than the mind. The senses do not reach it. It is ever ahead of them. Stationed in its own place it out-reaches those. It surpasses those that run. In it is the all-pervading air that supports the activities (of the world). It moves and It moves not; It is far away and It is also near; It is within all this and It is also outside of all this. It pervades all. It is radiant, without body, invulnerable, devoid of sinews, pure, untouched by evil, the seer, the thinker, the all-pervading one, self-existent and has duly distributed through endless years the objects according to their nature." In two verses the realisation of the unity with the Supreme Self is described: "He who sees all beings in his own self and his own self in all beings, does not feel any revulsion on account of it. When one who knows all beings have become one with his own self, and the one who has seen the oneness, neither delusion nor sorrow can overtake him." In verses 4-11 the results of knowledge of deeds and of knowledge of deities are described. The former leads to the blinding darkness and the latter into still greater darkness, as it were. Distinct is the result of knowledge of deeds and distinct is the result of the knowledge of deities. He who knows the two together, knowledge of deeds and knowledge of deities, crosses death through knowledge of deeds and attains immortality through knowledge of deities. The similar statement is made again in respect of the unmanifest and the manifest (verses 12-14): "Those who worship the unmanifest, enter into blinding darkness and those who delight in the manifest, enter into still greater darkness. Distinct are the results of these two. He who understands the manifest and the unmanifest both together, crosses death through the unmanifest and attains life eternal through the manifest." The last four verses are prayers to be uttered at the time of death. The first two are addressed to Pushan: "The face of truth is covered with a golden disc. Uncover it O Pushan, so that I, who love the truth, may see it. O Pushan, the Sole Seer, O Ordainer, O Illumining Sun, Offspring of Prajapati, disperse forth your rays and gather up your radiant light so that I may behold your loveliest form. Whosoever is that person (yonder) that also am I. In the verse 17 the departing soul is asked to remember its past deeds as their results accompany it and determine the nature of future life. The last verse (18) is a prayer to Agni: "O Agni, lead us along the auspicious path to prosperity. O God, who knows all our deeds, rid us of all deceitful sins. We offer many prayers to Thee."

Within the short compass of eighteen verses, the *Isha* contains a number of valuable ideas. Here the Supreme is viewed not as the absolute Brahman, but as the cosmic Lord. It teaches the essential unity of God and the world. Life in the world and the one in the Divine Spirit are not incompatible. When a man is not conscious of the unity of God and the world, he cannot be in harmony with the world. It describes the Self beautifully in a mystical way. The *Isha* is not less important for its ethical teachings. "Enjoy through renunciation" is its valuable advice. The whole philosophy of 'karmayoga' as formulated in the *Bhagavadgita* is based on the second verse of this Upanishad. The great importance of the *Isha* lies in the fact that it suggests the way of synthesis out of the conflicting claims of ignorance and knowledge. The *Isha* teaches us that neither the doctrine of mere deeds nor the doctrine of mere knowledge can help obtain the final goal. It tells us that he who knows how to reconcile the claims of both the deeds and the knowledge, is able to extricate himself from the evils inherent in either and to enjoy the advantages of both by going beyond both of them. The doctrine of Maya is also somewhat traced to the *Isha* inasmuch as it tells us that truth is veiled in the universe by a vessel of gold and it invokes the grace of God to lift up the golden vessel and allow the truth to be seen.

The language and the tone of the *Isha* are archaic and it has the common material with the *Brihadaranyaka* and the *Kena upanishads*.

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H.M.

ISHVARAKRISHNA (Sanskrit) was one of the earliest exponents of the Samkhya system which is considered to be the oldest system of Indian philosophy. His *Samkhya-*

karika (about 200 A.D.) is the oldest text available now, all other works namely of Kapila, Asuri and Panchashika on the system having been lost. It is considered to be the systematic and auhoritative work in the subject for all practical purposes. It consists of seventy-two 'karikas' each expressing in general a distinct principle. It is written in arya metre.

Ishvarakrishana at the end of his karika says that the classical Samkhya was first taught by Kapila (The founder of the system) to Asuri, his disciple and then by the latter to Panchashika, his disciple and the *Karika* account was a summary of the *Shashtitantra* expounding the samkhya doctrines excluding the refutation of the doctrines of other schools and the parables attached to it.

It is probable that most of the old commentaries on the *Samkhya-karika* are now lost. Among the available ones mention must be made of: *Yuktidipika* (anonymous), *Matharavritti* of Matharacharya, *Samkhyatattvakaumudi* of Vachaspatimishra and *Jayamangala* ascribed to Shankaracharya. The original Sanskrit of an ancient commentary, most probably entitled *Suvarnasaptatitika*, is now lost, but the work is preserved in a Chinese translation by Paramartha (now restored into Sanskrit by N. Ayyaswami Sastri).

The *Samkhya-karika* accepts two principles, viz. Purusha and Prakarit for which the system is known as dualistic philosophy. Prakriti consisting of three gunas (elements), viz., sattva, rajas and tamas and is the primal source from which all material things have been evolved and the whole process of evolution is summed up in terms of twenty four categories. Thus from Prakriti proceeds 'mahat' or 'buddhi', from it 'ahamkara', from ahamkara five 'tanmantras' (subtle elements) from which springs five gross elemetns, five cognitive organs, five motor organs and the mind. Ishvarakrishna explains fully the qualities which belong to every one of these categories.

Ishvarakrishna admits of three kinds of valid means of knowledge (pramana), viz. 'pratyaksha' (preception), 'anumana' (inference) and 'shabda' (verbal testimony) and asserts that all other modes of proofs are fully contained in them.

One of the important concepts postulated by him is the doctrine of causality which is termed as 'Satkaryavada' i.e., the effect is pre-existent in the cause itself. In fact, the Samkhya theory of evolution (parinamavada) is based on the thoery of causation.

Ishvarakrishna is silent about the existence of God. He admits plurality of purushas and that the discriminating knowledge of self and not-self or soul and matter leads to the attainment of ultimate freedom.

Jo.Sh.

ISHWARA PILLA, R. (Malayalam; b. 1854, d. 1940) started his career as a teacher and then as an inspector of schools. His important contribution was in the filed of essays which were intended to inform and instruct on a variety of subjects. Some of the subjects he dealt with in these essays were nature, English education and Malayalam literature, religion and man, our youth and modern education, diet and life, the machine and the man. A perusal of the subjects he dealt with would show that his mind covered a wide field. He published seven volumes in a series under the title *Chintasantanam* (The fruit of thought, 1933-37). Ishwara Pilla was gifted with a simple and unadorned style. He was also author of a few other works outside the *Chintasantanam* series, but dealing with similar subjects.

Ishwara Pilla was also an editor and a public figure. He edited two periodicals, *Gurunathan* (The teacher) and *Uttarataraka* (Northern star) and was also Chairman of a municipality.

FURTHER WORKS: Niti kathaka (1902), *Ramanujaneluttachhan* (1915), *Shri Raman* (1919), *Raja Kesavadas* (1919).

K.R.D.

ISHWAR CHANDER (Sindhi; b. 1937), short story writer, migrated from Sindh in 1947 and settled down in Ajmer. He joined the Indian Railways and still continues to be there.

Ishwar Chander has written more than 200 short stories so far, both in Sindhi and Hindi. He has ten collections of short stories in Sindhi and five collections in Hindi to his credit. His works have been awarded twice by the Central Hindi Directorate (in Sindhi) and once by Rajasthan Sahitya Akademi.

Ishwar Chander belongs to the post-modern era of short story writing in Sindhi. He is a prolific write; some of his stories may be prosaic and stale, still some may be dreary and drab, but most of his stories are modernistic and representative. The author has a rich variety of subjects to choose from and he has his own diction, a sort of rural diction, in which he expresses himself and tells the tales of his times.

Ishwar Chander has never had much patience for furtive symbolism. His fine fictional instrument is perfectly tuned to the dissonances of the times. In his short stories, the author observes the situations with cold eye and captures the aimless, rootless and heartless situation of the lost generation.

The compilations brought out by him are: *Thadha chapa* (The cold lips, 1965), *Mualu makoro* (The dead ant, 1970), *Pahinje-i-ghar mein* (In one's own house, 1973), *Na marana jo dukha* (Regret for not dying, 1973), *Hunaje andar jo jamro* (Pygmy of his inner being), *Sakhtu chahre varo manhun* (A man with a hard face, 1980), *Moti ayalu mazi* (The past returned, 1981), *Sata kahanyun* (Seven storiies, 1983), *Sagioi suwalu* (The same question, 1984).

P.A.

ISIBHASIAIM (Prakrit & Apabhramasha). This is a Svetambara canonical text though not listed as such and is fairly as old as the oldest Canon. The text includes good advice for the monks given not only by the Jain saints but also by the saints of the Vedic, the Buddhist and the Ajivaka folds. All of them, according to the Jain tradition are called the Pratyeka Buddhas, i.e. the persons who attained the highest knowledge by their own effort but did not form the community to follow them like the Tirthankaras or the Buddha. They are called here as rishis, using the Vedic term, but the meaning of the word accepted by the Jains is the munis i.e. monks.

Though it has collected the sayings of so many teacthers, it seems that it is a compilation by a single author. This is confirmed by the uniformity of style of its different chapters.

There are some strange expositions which do not follow the well-established Jain traditions, e.g. it mentions that in the beginning there was only water and from that the world was produced. This proposition is against Jain view about the world. Such propositions may be the cause of the neglect of the text by the Jains. This text has sometimes the upanishadic presentations as well as identical themes and is important for its liberal world view.

D.D .M.

ISMAIL (Telugu; b. 1928) is known for his poetic images and humanistic outlook in modern Telugu poetry. He occupies a high place among the modern poets. It was only during the sixties that his name became familiar to the readers. He produced three volumes of poetry—*Chettu naa aadarsam* (1972), *Mrityu vriksham* (1976) and *Chilakalu vaalina chettu* (1980). All these three works are good and many young poets these days try to imitate his technique.

Mohammad Ismail was born in Konaseema and spent his childhood in East Godavari district. After his early education, he joined Pithapuram Raja's College at Kakinada for higher education. The well-known poet Devulapalli Krishna Sastri was not only his teacher but also his neighbour. Krishna Sastri was a romantic poet. Young Ismail had a secret desire to live a romantic life. But the social milieu in which he lived, changed his views. The inequalities in the present day social structure affected his thinking and he drifted to Marxist philosophy. He took an active part in the activities of the progressive students' organisations. However, his temperament was not tuned to the Marxist discipline and he now started keeping away from the students' movement. Later, he was influenced by the Brahmo Samaj. He was attracted by the sermons of the well-known Brahmo exponent Peddada Ramaswamy and was deeply influenced by the writings of 'Tarakam.'

Ismail's thought process was greatly moulded by Krishna Shastri and Chalam. His vision widened and his poetic style evolved.

Ismail was a student of philosophy and obtained his master's degree from the Andhra University. He worked as lecturer in philosophy in Kakinada, Anantapur and Vijayawada. He worked as Principal in P.R. Govt. College, his *alma mater.*

Ismail started writing poetry in his thirties. He published his poems in the prestigious literary magazines *Bharati* and *Kala keli.* His talent was immediately taken notice of by the lovers of poetry and he was firmly entrenched in the Telugu literary scene in the year 1972 on the publication of a collection of his poems *Chettu naa aadarsam* (Tree my ideal).

Ismail loves nature; it occupies a prominent place in his poetry. He considers nature and life knit together. One would say that he is thoroughly a romantic poet painting pictures of the landscape in his poetry.

Ismail studied the progressive and revolutionary literary movements but was not influenced by their ideological philosophy. He has all sympathy for the poor and the down-trodden and all along wishes for the change in their lives. He, however, does not consider revolution as a solution for changing the economic inequality and exploitation of the poor by the rich. He does not believe that poetry is a powerful medium to propagate political ideology and that the literature can even change the social evils. He considers that the inner and the outer worlds are both equally important for a poet to express himself correctly.

Though Ismail preaches no political philosophy, his poetry opens new vistas in humanism. His portrayal of nature and life establishes him as one of the greatest Telugu poets of modern times.

K.R.R.

ISMAIL MOHAMMED MEERUTHI (Urdu; b, 1844, d.1917) was the son of Sheikh Peer Bakhsh. He learnt Persian and Arabic at home, started his school education at Normal School of Meerut and passed Diploma from Roorkee Engineering College. At the age of 16, he started his career as a clerk. In 1867, he was appointed Persian teacher in the District School of Saharanpur, and in 1880 he was transferred to Government Central Normal School at Agra. He retired from service in 1899 and settled in his home town.

He is one of the leading poets of the 'new age' which was ushered in Urdu poetry by Altaf Husain Hali and Mohammed Husain Azad. He was also deeply influenced by Sir Sayyid Ahmad Khan. He disliked the unreal images and meaningless expressions of the old poetry, avoided conventional style and subject-matter and always played with new ideas. He composed poems with directness and simplicity. *Reza-e-Jawahar* (The pieces of diamond, 1880) is a collection of 45 of his poems. *Kulliyat-e-Ismail* (The complete works of Ismail) was

published in 1910. A more comprehensive edition *Hayat-o-Kulliyat-e-Ismail* (Life and complete works of Ismail, 1939) contains a larger number of short poems including two in blank verse which at that time was new form for Urdu poetry.

Ismail chose his subjects from ordinary life and wrote in an elegant, extremely simple and direct style. His poems, though meant for students of lower classes, do not fail to fascinate even the advanced students of Urdu literature. Ismail's style is more fluent than that of his contemporaries. His best known poems are 'The Rains,' 'My Cow', 'The Hot Weather', 'The Night', 'The Approach of the Dawn'.

As a prose writer, he is known for a number of excellent Urdu readers which have been used with success for more than a centuary. These readers continue to maintain their utility. His *Urdu Zaban ka Qaida* has been very popular and it has been published more than 125 times.

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S.M.A.

ISMAT CHUGTAI (Urdu; b. 1925) who ranks with the first grade modern short-story writers of Urdu—Manto, Bedi and Krishanchander, is one of those writers who replaced idealism in fiction with reality. She claims that whatever she writes is not the handiwork of imagination; it is what she herself has experienced, or perceived.

Ismat comes from a middle class family, has observed watchfully the way of life of these families, especially the behaviour of young ladies leading a suffocating existence, confined within the four walls of their homes, observing strict 'purdah' and supressing their desire of leading a full and free life. These restrictions often cause abnormalities and psychological complexes in younger people, especially the young ladies, and disturb the whole pattern of their lives. Through the crevices of these suppressions and complexes, the vices like illicit relations, birth of illegitimate children, extra-marital relations filter into the society. A precocious child, Ismat, from the very beginning, minutely observed all these social evils of her class. She tells us that she was curious to know as much as possible about the people around her, and she would often hide herself in a corner, behind a curtain, under a quilt, beneath the cot in order to listen to their revealing conversation, or to see the unmentionable things. Her candid eye and memory preserved all this, and when she took to writing, she was able to paint all these life-like pictures in her stories faithfully and in a style that was at once disturbing and fascinating.

Her most controversial story 'Lihaf' deals with the problem of homo-sexuality. Rahat of 'Chauthi ka Jora', even before his marriage, develops an affair with his would be sister-in-law. Ram Autar of 'Do Hath' is away on the war front. His wife, Gauri, a scavenger, is a woman of easy virtue. She gives birth to an illegitimate child who is, however, accepted by Ram Autar and his mother too, for they have a different code of morality and believe that the child, when he grows up would be of a great help to them in their cleaning job.

A large number of her short stories deal with the problems of sex. Ismat has often been blamed for producing pornographic literature. She was even sued in the court for having published the story 'Lihaf'. This charge was, however, baseless, and strangely enough, it was levelled against her by those who did not even understand the connotation of the word 'pornography'.

For a short while, Ismat was swayed by the wave of 'commitment' in literature. Under the influence of progressive writers movement, which had taken roots in Urdu literatue when Ismat started writing, she produced some stories which seem to be weak and lack artistic values. The concluding part of 'Do Hath' may be quoted as an example.

Human relations in her stories appear to be her favourite theme. 'Bichcho Phupi', in spite of cursing and abusing her brother uttering venomous words, cannot somehow conceal her deep affection from him. Baqar Mian and Hajira, the husband and wife in 'Bekar', inspite of having strained relations, have deep attachment to each other.

Ismat's main forte is her control over the language, especially the idiom of the middle class Muslim families.

N.H.N.

ISVARAN, MANJERI SUNDARARAMAN (English; b. 1910, d. 1966), a poet and short story writer of considerable merit, was born in Tanjore, Tamil Nadu.

During 1933-1934, he edited a monthly, *Short Story,* with the exclusive purpose of presenting short fiction in its serious art form. Subsequently he held highly responsible positions with various literary journals such as *Triveni, Swatantra* and *Swarajya*. He finally left Madras in 1959 to join the National Book Trust, India (New Delhi) as the Secretary and Principal Administrative Officer. He was also associated with the Sahitya Akademi as a member of its advisory board.

Isvaran was a poet in every part of his being and a master of English prose. He started writing poetry in the early thirties, when he was barely in his twenties and at a time when there was no traditions of Indo-English poetry. His models were, therefore, English, and his gropings inward. He was introspective, satirical and ironic.

Between 1932 and 1957, Isvaran published ten slim volumes of poetry, each book of poems himself and thus making himself an artist in book production. These ten volumes together accounted for nearly two hundred and fifty poems, quite a large number of them short lyrics and a few of them narratives and dramatic pieces.

His first book of poems came out in 1932 titled *Saffron and Gold. Alter of Flowers* (1934) was published by Basil Blackwell, Oxford. It was favourably reviewed in the *Times Literary Supplement. Catguts* (1940), his next collection, marks a discernable breakthrough in Isvaran's poetic career. His verses assumed a certain crispness and his poetry effectively communicated various passions, moods and reflections. Evidently by then Isvaran had shed much of his initial hesitancy. The shaping power of the majority of the poems of Isvaran's next collection *Brief Orisons* (1941) is playful banter or scathing sarcasm. Several of the poems in Isvaran's next volume *Penumbra* (1942) deal with war and self-seeking politicians.

Song of the Gypsy Maiden called a poem by the author, is but a dramatic rendering in free verse of an old Tamil poem. Isvaran has adopted a traditional Indian puranic mode, very rare in the western tradition of story-telling. The poems in other volumes—*The Fourth Avatar Oblivion, Rhapsody in Red* and *The Neem is a Lady*—evoke a variety of moods and mastery over the medium and a greater suppleness.

Isvaran's fictional writings are more substantial than his poetry. Even in his earliest short stories his voice is unique and impressive. He had an innate talent to tell stories, which have a quality of raciness about them both in diction and theme. They also reveal their author's cultivated and humane mind and artistic sincerity.

The nine books of fiction between 1941-1959 contain over seventy stories. The first collection was *Naked Shingles*, the others being *Angry Dust, Sivaratri, Rickshawallah* (the title story has been staged as a play many times in Madras), *Fancy Tales, No Anklet Bells for Her, The Madras Admiral* and *Painted Tigers.*

Immersion, a novella, is considered as one of the real gems of literature. An Italian translation of *Immersion* has appeared in an anthology entitled *Carosello di Narratori Indiani. Immersion* was produced as a feature film in Telugu under the title *Nimajjanam* which won the President's award in 1979.

Many of Isvaran's stories have a universal appeal as can be seen from translations in regional tongues at home and in German and Italian abroad.

Isvaran has spanned the whole gamut of literary writings as a poet, short story writer, a critic, translator, dramatist and an essayist. His critical work on K.S. Venkatramani, *Venkatramani: Writer and Thinker,* at the age of 22 was widely acclaimed for his power of discriminating criticism.

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ITAYA OLI (Tamil) means 'heart-beat'. This book is representative of the earliest writings of T.K. Chidambaranatha Mudaliar (1881-1954). He was an erudite scholar and an ardent supporter of the cause of Tamil studies. He is considered to be one of the founding fathers of the Tamil renaissance movement which has helped the Tamils to re-discover their literary heritage.

One of his quotations, "Man cannot live with a woman nor can he live without her" sums up his outlook and brings out his personality.

The book is a collection of 20 articles written by T.K. Chidambaranatha Mudaliar from 1932 to 1940. The first edition, published in 1841 by Pothikaimalai Pathippu, Thirukkurralam, consists of 184 pages.

The title of the book is inspired by the title of one of the articles. This particular article was written in 1936; the author refers to the widely held belief that the Tamil language is lacking in suitable words to communicate certain ideas. Such a theory, he says, is born out of ignorance. He refers to the beacon light lit on the evening of 'Thiru Kartigai day' on the top of the hill at Tiruvannamalai. The shouts raised by tens of thousands of people, 'annamalaiyarkku arohara', is a 'itaya oli' i.e. a voice which comes from the inner being and also a 'deive oli', an exclamation inspired by God Almighty.

The benefits accruing by learning in the medium of the mother tongue are brought out lucidly in one of the articles. How poet Subramania Bharati communicates in his song the ideas of Tennyson is explained with admiration. Encomiums are paid to the scholarship of Vellakal Subramania Mudaliar and to Mahamahopadyaya U.V. Swaminatha Aiyar in some of the articles.

The author deals with Kavimani Deshika Vinayakam Pillai's marvellous translations of *The Light of Asia;* he is also full of praise for the poet's success in translating the songs of Blake and gives profuse quotations.

On page 133, he has his say on Tamil dialect. Elsewhere he agrees with Carlyle that music is the speech of angels. There is no dearth of satire in the work; for example the author's reference to 'Errors in Errata'.

In this book, several stanzas are reproduced from *Purananuru, Tirukkuttalakkuravanji, Muthollayiram, Saraswati anthathi, Kalingattupparani* and Kamban's *Ramayana,* and their literary excellence explained clearly with great pride, passion and self-confidence. The author inspires us to read these great works in their entirety and to look upon them as 'good books of all times'.

The concluding article gives glimpses of the role of Tirunelveli district in the development of Tamil arts and letters.

So.

ITIHASA (Sanskrit) is a compound word formed of two particles 'iti' and 'ha' and a verb 'asa', literally meaning 'so indeed it was'. It appears from the etymology of the word that it stood for such old narratives which contained some account of actual happenings of remote past. The earliest use of the word may be found in a section of the *Shatapathabrahmana* (XIV.2.4.10), which is known as the

Brihadaranyaka upanishad where it has been listed as a class of revealed literature along with the *Rigveda*, the *Samaveda*, etc. Shankaracharya in his commentary on the same passage defines itihasa as parts of Brahmanas, such as the dialogues between Urvashi and Pururavas. Itihasa is also mentioned in the *Chandogya upanishad* (VII.1.2) where it is not only listed with the revealed works but also called the fifth in order of the four Vedas. Shankaracharya has justly interpreted the term, 'panchamam', as the 'fifth Veda'. It is, however, true that neither the *Shatapathbrahmana* nor the Upanishads define the class itihasa. It is hinted at in the *Chandogya upanishad* that the itihasa and purana had some genetic relation with the *Atharvaveda*. Shankaracharya explains that the recitation or narration of the itihasa as well as of the purana in the 'pariplava' nights was a part of the Ashvamedha ritual.

It is now clear that portions of the Brahmanas, which narrated events of bygone days were known as itihasa as early as the Brahmana period itself and those portions had some ritualistic importance. The connotation of the term and the characteristics of the class gradually developed and underwent noticeable changes. In all probability, the connotation widened to cover all such narratives, irrespective of their being portions of the Brahmanas, which related past events—partly facts and partly myths. The earliest definition of itihasa is to be met with in the *Amarakosha* (I.6.4) where itihasa has been identified with puravritta, i.e. events of the past. In the *Mahabharata*, when an old narrative is intended to be introduced, the speaker often starts with the set phraseology: atrapyudaharantimam itihasam puratanam (the wise men narrate this old itihasa is similar context, e.g. XIII.12.1; XIII.19.10; XIV.27.19). Since the very kernel of the *Mahabharata* is an old narrative and hundreds of subsidiary narratives have been interwoven in it to illustrate some ethical and religious technings, the work itself came to be known as the itihasa or itihasa par excellence. The *Ramayana* of Valmiki calls itself an itihasa (VI.128.114). Since very early times, the old itihasa portions of the Brahmanas as well as the new itihasas, i.e. the *Mahabharata* and the *Ramayana* were venerated as the fifth Veda. The *Mahabharata* declares that the purpose of the itihasa and that of the puranas is to supplement the vedic knowledge; a person who is not well versed in these two branches of the sacred lore may hurt the Vedas (I.1.26: itihasapuranabhyam vedam samupabrimhayet/ bibhetyalpashrutadvedo mamayam prahared iti). The *Ramayana* (I.4.6) assumes on itself the duty of Vedopabhrimahana, i.e. supplementing the vedic knowledge so that it can be accepted as an itihasa. Ancient Indian tradition does not accept *Amarakosha's* definition of itihasa that all past events (puravrittas) are itihasa, but defines itihasa as such puravrittas which include teachings on the four goals of human life (purushartha), viz. dharma, artha, kama and moksha.

The itihasa, i.e. the *Ramayana* and the *Mahabharata* have made great contributions not only to Indian society and religion but also to literary traditions. Indian poeticians prescribe that the themes of the mahakavyas (ornate epics) should be primarily culled from the itihasa, i.e. the *Mahabharata* and the *Ramayana* (Dandin's *Kavyadarsha* I.15; Vishvanatha Kaviraja's *Sahityadarpana*, VI,318). In accordance with the directive, great ornate epics such as Kalidasa's *Raghuvamsha*, Kumaradasa's *Janakiharana*, Bhatti's *Ravanavadha*, etc. have drawn their themes from the *Ramayana* and Bharavi's *Kiratarjuniya*, Magha's *Shishupalavadha* and Shriharsha's *Naishadhiyacharita*, etc. from the *Mahabharata*. Bharata, the ancient most authority on Indian dramaturgy, prescribes that the nataka variety of Sanskrit drama should be based on well-known themes (XVIII.10: prakhyatavastuvishayam). Ancient commentator Shankuka interprets 'prakhyatavastu' as themes from works like the *Mahabharata*, etc. The author of the *Sahityadarpana* also opines that the themes of the natakas should be drawn from itihasa, i.e. the *Ramayana*, etc. (VI.7 and Vritti thereupon). The *Ramayana* and the *Mahabharata*, being mines of narratives, have provided hundreds of poets and playwrights, not only in Sanskrit but also in all regional languages in India and adjacent countries, with the necessary material for their literary compositions.

In the medieval and modern Sanskrit the word itihasa is also used in the sense of 'history', without much deviating from its original etymological meaning, i.e. puravritta. Though historical writings in ancient and medieval India were not too many, they were not totally non-existent. Among the historical works, Kalhana's *Rajatarangini* and the works of his successors like Jonaraja, Shrivara and Suka (all their works are called Rajataranginis) are the best specimens. Bana's *Harshacharita*, Padmagupta's *Navasahasankacharita*, Bilhana's *Vikramankadevacharita*, Vakpati's *Gaudavaho* (Prakrit) are important historical kavyas. In modern times, actual historical works have been written in Sanskrit among which *itihasadipika*, *Bharatetihasa*, T. Ganapati Shastri's *Bharatanuvarnanam*, Ramavatara Sarma's *Bharatiyam Itivrittam*, Lakshminatha Shastri's *Bharatetivrittasara* and Govinda Rajanaka's *Rajatarangini* deserve special mention.

S.M.

ITIVUTTAKA (Pali). A compound word formed of 'iti' (thus) and 'vuttam' (said), *Itivuttaka* (lit. thus it has been said) is one of the nine divisions (anga) into which the Buddha's teachings are divided. It is also the name of the fourth book of the *Khuddakanikaya* of the *Suttapitaka* of the Theravada Canon. The *Itivuttaka* is so named because each of the 112 suttas contained therein opens with the declaration: 'Vuttam h'etam Bhagavata, vuttamarahata ti

me sutam (Thus it has been said by the Blessed One, it has been said by the Freed One—thus I have heard), thereby meaning a 'book of quotations of the authentic sayings of the Buddha.' According to the tradition, the teachings contained in the *Itivuttaka* were first preached to Khujjuttara at Kosambi, who, in turn, repeated them before an audience of five hundred ladies in the harem of king Udayana, and with a view to emphasizing the authenticity, she repeated 'vuttam h'etam' etc. at the beginning of each sutta (Dhamapala's *Itivuttaka Atthakatha*).

The *Itivuttaka* contains 112 suttas (according to Buddhaghosha, the number is 110) divided into four nipatas, depending on the number of the subjects dealt with in each sutta; as for example, suttas dealing with a single subject come under the Ekakanipata, suttas dealing with two subjects come under the Dukanipata, so on.

The *Itivuttaka* is an anthology of ethical and metaphysical teachings of the Buddha on a wide range of subjects, such as avarice, hatred, passion, anger, pride, friendliness, compassion, charity, modesty, truth, etc. Buddhist doctrines about emancipation, the aggregates, previous existence, rebirth, et al., have also been dealt with in the suttas.

The work consists of prose and verse. In many cases (in about 50), an idea is first briefly expressed in prose and then repeated in verse; in a few cases only one verse has a counterpart in the prose while several verses follow to which nothing in the prose corresponds. In other cases the prose and verse supplement each other. The formula-like phrases and repetitions so characteristic of the Buddhist suttas abound in the work, but occasional metaphors and similes give a pleasing touch to the compositions, i.e. 'The senses are the gates which must be well guarded' (28-29) or, 'Bad company is avoided by the sage, as even the spotless quiver is defiled by the poisoned arrow' (76).

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S.M.

ITTEHAD (Sindhi). a novel by the first major modern woman-writer of Sindhi, Guli Sadarangani (maiden name: Guli Kripalani, b. 1906) was published in 1941 by the author herself. *Ittehad* (unity) raised a controversy about its theme based on the inter-caste marriage of a Muslim boy with a Hindu girl in the same manner as Asanand Mamtora's novel *Shaair* (The poet) published about the same time did for its theme of lofty ideal of national unity.

Hamid, the hero of *Ittehad*, is a D. Litt. from London University and a teacher in a Lucknow College, where he himself was a student in the earlier times. Vijay, at one time Hamid's college-mate and now the editor of a national daily published from Allahabad, is married to Aruna, a girl from another province. Vijay and Aruna come for a brief visit to Almora, the former's native place. There Aruna makes friends with her husband's cousin sister, Asha, a beautiful village girl given to an artistic temper. Vijay invites his friend Hamid to spend a part of summer vacation alongwith them in Almora. Hamid visits them, meets Asha and both of them fall in love. When Hamid raises the age-old question of their different religious backgrounds, she says to him, "When I am not bothered about barriers of caste and creed, will you frighten me with them?"

When married, both of them stay in the same religious fold they were born in; no partner changes his/her religion and courageously defies the old practice. On the death of her father, Asha inherits huge assets, which Hamid utilizes by creating a trust for upliftment of the Almora people.

Besides the problems relating to the inter-region (Vijay and Aruna) and inter-religion (Hamid and Asha) marriages, the novel raises another one of re-marriage in its sub-plot. Mohini weds a foreign-educated, rich man—a man of her choice. But very soon she finds out that he pursues some extra-marital affairs and would not like her to interfere in what he does. She walks out of the wedlock and marries another man, this time a humble man with modest means. Rooted firmly in the time and clime, the novel boldly and yet sensitively translates the Gandhian concepts into actions; at times, these concepts ring very loud in the dialogues of various characters, though.

Mo.J.

ITU BHUMIYANU (Malayalam) is the well-known Malayalam play by K.T. Muhammed who shot into prominence with his second prize-winning entry, *Kannukal* (The eyes) in an international short story competition held in 1951. *Itu bhumiyanu*, one of his early plays, ranks among his best. It is also one of the significant achievements of modern Malayalam drama for more reasons than one. It is the first Malayalam play written with a Muslim domestic background. Till about 1950, Malayalam stage had seen pure farces, comedies and serious plays; but it was in the fifties that it saw the emergence of a new kind of play, through the efforts of a new generation of dramatists, K.T. Muhammed being prominent among them. In essence, these are old comedies in new garb. They differ from the earlier, familiar type of comedies in that they are problem plays, treating social issues with varying degrees of seriousness and success. They also do not strive for deliberate comic effects; humour is left to take care of itself with the help of characters and situations. They have all the ingredients of serious plays—a problem of some magnitude with some ideological underpinning, realistic dialogues and true-to-life characters and scenes. But in treatment they have a lot in common with their predeces-

sors, the fun-filled comedies, on the one hand, and the serious problem plays on the other. The way characters are made to appear and leave in quick succession, which contributes to rapid action, is a feature not shared by earlier plays. The one serious drawback of these plays is that the solutions for the treatment of the problems are often inadequate for a full-length treatment. *Itu bhumiyanu* exemplifies most of these points. The playwright calls the play a Muslim social play in the preface to the book. His aim in writing the play and his attitude to religion, as stated in the preface, "This is not sky", will be helpful in understanding the play.

The locale of the play is central Malabar; the time span of the action is one year. The play centres round two families headed by two brothers, the elder one, a rich, conservative fanatic, and the younger one a simple, straightforward man, who is not against changes. Patheyi, a sixteen year old orphan girl, is the cause of the friction between the two families. Khalid, the son of the younger brother, finds Patheyi in the street. She was working as a maid in the house of a rich Muslim from where she was turned out fearing that she might seduce the rich man's son. Having nowhere to go, she goes about begging for food. Khalid, a progressive writer, feeling pity for her takes her home. His parents are at first shocked but eventually reconcile themselves to the situation and allow her to stay with them. The conservative patriarch is in no mood to forgive his younger brother and his family for their 'un-Islamic' act of keeping a young girl of dubious past in their house.

The play has nine scenes, all of which bear interesting scene headings such as 'A girl who fell to the earth', 'A demon during the fasting season', 'The earth began spinning', 'He won't tread the moral path', 'Can't spit out for it's bitter', 'The colour of the earth', 'To the bottom of the hell', 'The play begins' and 'This is earth'.

The problem the play deals with has its own novelty. The pointed dialogues in north Malabar Muslim dialect and the quick moving actions contribute not a little to the success of the play on the stage. It has also succeeded, to a great extent, in highlighting the need for an awakening in the Muslim community. But having said this, we must concede that the central problem lacks the gravity and magnitude one might expect in a serious problem play. Among the characters, however, it is the elder brother who symbolises the stagnation and the resistance to change who stands out more vividly than the protagonist Khalid who, at best, is a two-dimensional character. His progressivism confined to the four walls of his own house and the near-miraculous transformation he effects in his protege within a year, from an illiterate street girl to an accomplished actress, lack authenticity. The final impression one is left with is that it is more in the nature of an extended one-act play than a serious full length play.

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S.Ve.

IYARUINGAM (Assamese) is a novel by Birendrakumar Bhattacharya based on the life and environs prevailing in the Naga hills since India's attainment of Independence in 1947. The title of the novel would appear somewhat unfamiliar to an average Indian reader. It is a Tankhul Naga word denoting 'rule of the people'. It was first published in 1961. The novel was picked up for Sahitya Akademi Award in the same year. The author spent one year serving as a teacher in Ukhrul, the head-quarters of the Tankhul area inhabited by a Naga tribe bearing the same name. Although the Tankhuls constitute a tribe of the Nagas, the area inhabited by them now forms a part of the Manipur State. The novel has been translated into Hindi.

The novel admirably blends the political conditions and the social structure of the Nagas with the plot centering round family feuds, religious rivalry and above all, love. The story is depicted on a limited canvass of a part of Naga hills which was under the Japanese occupation during the Second World War. When the Japanesc evacuated the area, they left a legacy of devastation and destroyed houses. With the attainment of Independence, the Naga hills were merged with India, and this was opposed by a section of the Nagas under the leadership of Bhideshelley (A.Z. Phizo). Preparation was made for an armed revolt against India, demanding complete independence for Nagaland. Those in favour of separation from India were of the view that the Naga identity could be preserved only by keeping at bay the Indian cultural invasion and winning independence for the entire Naga areas. Against this trend, Rishand, an educated Christian youth, portrayed as the main male character of the novel, tries to bring peace and stability by cooperating with the Government of India in the process of reconstruction of the war-ravaged areas. Love of Jesus Christ and non-violence of Mahatma Gandhi inspired him to undertake the mission of bringing peace and reconstruction programme, even though the response of the Government of India at that time was not that encouraging. Rishang was assisted in his peace mission by Jivan Master, an Assamese youth serving as a teacher in Ukhrul. Obviously the clash between the followers of Bhideshelley and those of Rishang was inevitable. Rishang and his friend Jivan Master were once kept as captives by the followers of Bhideshelley, and on another occasion they were made the target of indiscriminate firing in which Jivan was killed and Rishang was badly wounded. In spite of such provocations and killing of Jivan Master and Phanitfang, a Naga youth, Rishang did not give up his mission of establishing peace, order and stability in Nagaland. He rather dreamt of a happy future for his native land when

the rule of the people would be firmly established and peace and happiness would reign supreme.

The novelist has successfully woven the love affairs of Rishang, Khutingla and Charengla. The family feud kicked up by the newly introduced Christian religion coming in direct clash with the traditional religion of the Nagas, complicates the plot and obstructs the marriage of Rishang and Khutingla. Phanitfang's infatuation for Khutingla, completes the usual love-triangle plot. He informs the Government forces of the hideout of the Naga rebels, where Rishang and his followers were kept as captives. Phanitfang had to pay the penalty for this betrayal.

The novelist has successfully welded together the different elements in presenting a well-knit plot. The character's conduct and behaviour are realistic and the impact of the rugged and hostile nature on them and on their rough yet straightforward dealings is sharply portrayed. On the whole, *Iyaruingam* is a fine specimen of a regional novel.

S.S.

IYENGAR, H.S. KRISHNASWAMI (Kannada), popularly known as HSK, has been many things in one—clerk, teacher, translator, journalist, professor, principal and sectional editor of the Kannada Encyclopaedia. Born to a teacher of ordinary means, he had to struggle much to educate himself and do a variety of jobs from ledger-keeping to reporting for the press before he could acquire a bachelor's degree in Commerce and a master's degree in Economics. This earned him a position in a Commerce College at Mysore where he rose to be its Principal in two decades of competent teaching. A moral conflict led to his resignation after which he joined as editor for the humanities section of the Kannada Encyclopaedia which was being compiled by the Mysore University. As much a teacher as writer all along, HSK has written on Economics and Commerce, has been for decades a columnist for periodicals, commenting on current affairs, drawing pen-portraits of personalities in the news week after week. In addition to these topical and technical writings, he has to his credit a not inconsiderable bulk of creative writing in the form of three novels and three collections of essays, both serious and light.

His writings on technical subjects like Economics and Commerce are marked by his mastery over the subjects and precision in expression, and are, therefore, very helpful to the students of the subjects, while his creative work bears evidence of a keen eye for a wide spectrum of life, a lively imagination which, in the lighter essays, shows itself through delightful comments touched by humor or irony or both as the occasion demands. He has written about economic planning and national development. If these writings reveal his close acquiantance with the country's problems, his novels and essays reveal close observation of human behaviour as is evident particularly in the varied dispositions of a wide range of characters in his best known novel *Bayakeya bele*. Crispness is the hallmark of his style which sometimes borders on the poetical.

V.M.I.

IYENGAR, K.R. SRINIVASA (English; b. 1908). Educated at the University of Madras, K.R. Srinivasa Iyengar was University Professor and head of the Department of English at Andhra University, Waltair from 1947 to 1966. Thereafter he was Vice-Chancellor, Andhra University (1966-68); Adhishthata, Sri Aurobindo Asharam, Delhi branch; and Vice-President (1969-77) and Acting President (1977-78) of the Sahitya Akademi. During four decades devoted to critical endeavour, Iyengar has published more than thirty independent works and edited a dozen, and a complete check list of articles, papers, reviews, etc. by him would include not less than a couple of hundred items. He has written extensively on British, European and Indo-English literature. Among his chief critical studies are *Lytton Strachey* (1938); *Indo-Anglian Literature* (1943); *The Indian Contribution to English Literature* (1946); *G.M. Hopkins* (1948); *Indian Writing in English* (1962, 1973); *Francois Mauriac* (1963); *Shakespeare: His World and His Art* (1964); *Rabindranath Tagore* (1965); *Vivekananda and the Indian Renaissance* (1970); *Sri Aurobindo: A Biography and a History* (2 Vols.) and *On the Mother* (1978). His collections of critical essays on literature and education include *The Adventure of Criticism* (1962) and *Two Cheers for the Commonwealth* (1969). His numerous articles touch upon diverse subjects ranging from Tamil literature to Tolstoy, Greek tragedy to W. Soyinka and Lope de Vega to modern American poetry. His most significant achievement is his pioneering work in the field of Indo-English literature in which he is a leading authority. He showed great vision in championing the cause of this literature during pre-Independence days when even its existence was only grudgingly conceded. His encyclopaedic range, rich scholarship and lucid presentation have made him one of the most outstanding of the modern Indo-English critics. His two volumes of verse—*Tryst with the Divine* (1974) and *Microcosmographis Poetica* (1978), have clear affiliations with Arobindoean poetry. His latest poetic work *Sitayana* (1986) is a fine transcreation of the Ramayana story in elegant English verse. His book *On the Mother* received the Sahitya Akademi award in 1980.

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M.K.N

IYENGAR, MASTI VENKATESH 'SRINIVASA' (Kannada; b. 1891, d. 1986), the eminent Kannada poet,

novelist, dramatist, critic, biographer, journalist and the father of modern Kannada short story, was born in a poor brahmin family. Masti came up the hard way. He stood first in the English M.A. examination of the Madras University (1914). Having secured the first place in the highly competitive Mysore Civil Service examination (1913) he entered the Civil Service of the erstwhile Mysore state and held some of the highest posts. He retired as Excise Commissioner (1943). He was the President of the Kannada Sahitya Sammelan (1929), South Indian Languages Conference (1946), All India Writers' Conference (1961), Vice-President and later President, of the Kannada Sahitya Parishat. Vice-President (1964-73) and President (from 1973) of the Indian P.E.N. He was a D. Litt. of Mysore University (1956), a Sahitya Akademi Award winner (1968) and was elected Fellow of the Sahitya Akademi (1974).

Masti belongs to the first generation of the Kannada 'navodaya' (renaissance) age. In this period, literature became secular, humanistic and innovative. New literary forms were developed. Masti's first work, *Sanna kategalu* (Short stories, 1920) was not the work of an apprentice but of one who had mastered the form. The stories had the characteristic poise of Masti. He reflects in the short story a vision of life. Some of his best stories are 'Ondu haleya kate' (An old story), 'Venkatasamiya pranaya' (Venkatasami's love), 'Hemakutadina banda mele' (After coming from Hemakuta), 'Masumatti' (A place name), 'Mosarina Mangamma' (Mangamma the curd seller), 'Gautami helida kate' (The story Gautami narrated) and 'Vichitra prema' (strange love). He generally places the action at a distance in time and space, and provides a frame in these short stories.

Masti's sixteen collections of poems include *Sunita*, (1946), a collection of sonnets and five collections of narrative poems entitled *Navaratri* (Nine nights, i.e. the Dasera, 1944-53). His epic, *Shriramapattabhisheka*, was published in 1972. Masti was one of the first, if not the first, to experiment in the sonnet form. *Navaratri* is remarkable for its variety of subject matter, narrative skill and limpid diction. It has a frame which enables the poet to offer comments on each story. In *Sojioada holalu* (The strange city) the supernatural is handled with rare skill. Masti has also written some exquisite poems and songs in the Haridasa tradition of total surrender to the Creator. His epic adopts a striking but intrinsically justified technique: the story of the *Ramayana* is presented through a series of retrospective narratives. Rama is not here an 'avatar': miracles have been done away with. The poem is a vision of human greatness. Masti's poetry has certain limitations: its diction and imagery and the range of emotions and characters are all limited. But it is poetry which is always crystal clear; and, although it does not gloss over human wickedness and pettiness, it is serene and soothing.

Masti wrote a novelette, *Subbanna* (1928) and two historical novels, *Chennabasavannayaka* (1940) and *Chikavirarajendra* (1956). These are named after the protagonists. Another novel, *Sheshamma*, appeared in 1976. The novelette, a literary gem, shows the buffets of life slowly ripening a soul wrapped up in itself. The two historical novels depict the disintegration of two kingdoms. Masti sees in his novels the warped egotism of those in power and the passivity of the good, both rendering social and political institutions ineffective, and every action bearing its inevitable result until an alien force overwhelms the state.

Masti has published fifteen plays in addition to a collection of radio plays. *Yashodhara* (1933) depicts the meeting of Lord Buddha and his wife Yashodhara. It is a vision of greatness meeting greatness. The doubt-stricken and apprehensive Yashodhara rises to a realization of herself as a part of mankind. Masti succeeds in creating in Buddha a convincing embodiment of wisdom and compassion. *Kakanakote* (1938) has recently been revived in the theatre and also filmed, with success.

The creative writers of Masti's generation have also attempted to teach the reading public, how literature was to be enjoyed, read and evaluated. Masti's *Sahitya* (1924) was the first critical work of the new age. He was one of the first scholars to evince interest in folk literature and to collect and study folk-songs. His use of technical terms in criticism is at times imprecise but there is no doubt that his catholic taste and his analytical insight are the distinctive characteristics and achievements of a writer who has widened the horizons of the Kannada reader. His *Adikavi Valmiki* (1938) is probably one of the finest critical writings on Valmiki.

Masti is a master of prose. His generation was steeped in Sanskrit learning but Masti's diction includes Kannada words well worth saving. He has written an excellent biography of Tagore (1935). *Bhava* (My idea of Life, 1968-69) is one of the finest autobiographies in the language. His editorials in the *Jivana*, a monthly, between 1944 and 65, were as remarkable for their lucid exposition as for their sober and liberal-minded assessment of events and personalities. He also translated Tagore's *Chitrangada* (1945) and Shakespeare's plays into Kannada.

Masti belongs to the foremost rank of Kannada writers. He has an integrated vision of life. Although he is deeply religious, in his creative writings there is no reliance on simple divine ordinance. He finds the meaning of life in the opportunity it offers for the growth of the spirit. He takes delight in portraying the beauty of everyday life and the goodness and the heroism—often totally unself-conscious—in humble men and women. To him earthly life is the valley of soul-making and he excels in drawing characters who have attained serenity blended with compassion. He does not gloss over the evil and injustice in life; but if the presence of evil is inexplicable,

so is the presence of goodness and graciousness. Masti has a fine sense of humour, and some of the healthiest and liveliest humour in modern Kannada is to be found in his pages. But his writing is singularly devoid of satire. In all, Masti has brought out 114 books, including translations into English.

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L.S.S.R.

J

JADAV, KISHOR (Gujarati; b. 1938) comes from Dholka (Dist. Ahmedabad), and at present works as P.A. to the Commissioner at Kohima where he settled down after marrying a Naga tribal girl. In the beginning, his short stories were published in *Ruchi* (ed. by a well-known Gujarati writer Chunilal Madia) which gave enough evidence of his modernistic approach towards fiction. His published works include *Pragaitihasik ane shoksabha* (1969), *Suryarohan* (1972), *Chhadmavesh* (1972), *Nishachakra* (1979), *Navi tunki vartani kala mimansa* (1986).

The tremendous changes took place in the Gujarati short story writing of post-1960 era and the writers responsible for bringing in new trends were Chandrakant Bakshi, Suresh Joshi, Madhu Roy, Shrikant Shah, Mahesh Dave, etc., who depicted modern sensibility in their works. Kishor Jadav was also one of them. He has been constantly experimenting with the form and content of the short story since then. His writings are considered to be so much off-beat stuff that they ever defy the norms of the traditional criticism in Gujarati.

Kishor Jadav has, in a way, his own views on short story writing. He believes that the real strength of a writer lies in creating a story in which the characters and the events come into shape spontaneously. From the reading of his short stories, it will appear that the events depicted look disjointed and one has to search for the links to string the events in order to understand their causes and effects. The writer has his own technique of presentation. He avoids the traditional methods of story-telling. His stories are pure psychic automation and show how the ordinary people feel and react. Shapes are conjured up from the conscious as well as the subconscious and out of it emerges his surrealistic style of story-telling. His expression overcomes the barriers of time and place and it finds an outlet in dream sequences. To substantiate it all, symbols and even myths are used. But all this comes so unexpected that a reader can hardly remain conscious of the finer details of the writing.

Nishachakra is a novelette by Kishor Jadav, in which the novelist delineates a character's relations with three women, Ananglila, Kamsangkola and Lanula. He carries the reader on the wings to enter the realms of a dream-like atmosphere which has nothing in common with the world that we know of. With a suggestion to the primitiveness of man, the writer finely describes the varied behaviour of the hero with each of the three women, motivated by his sexual urge, which develops into a phenomenological universe and takes up quite a fantastic turn. In the end of the story the hero satisfies his need for liberty by jumping out of the window, but it signifies more of his self-pitying attitude than his escapist tendency. This novelette is a splendid example of fearless creativity and the technique of 'new' fiction-writing in Gujarati; it shows the understanding of the author of the concept of the 'new' fiction and the power of his pulsating perceptions.

Pragaitihasik ane shoksabha, Suryarohan and *Chhadmavesh* are the collections of Jadav's short stories in which the author keeps the 'reason' at bay. Most of the stories revolve around one hero—a 'vi-nayak' (anti-hero). Ever-changing sentiments and non-related words which culminate into giving an illogical and inconsequential view, is the gelation of his short stories which can be enjoyed as an expression of human subconscious, without the application of an intellectual criterion. These stories cannot fill the standard social pattern of a short story. In the same manner the familiar image of a human being has melted out of it, as if the characters are faceless. Free from any social context, they have no chronological time sequence. In other words these characters seem passive. There is no self-motivation, nor any resolution. These stories depict the human consciousness at a surrealistic level. They are divorced from sophistication. Not only that, they are devoid of self-knowledge, too.

A volume of Kishor Jadav's critical writings has been published under the title *Navi tunki vartani kala mimansa* in which he insists upon a new approach that is required for the short story and novel writing of today. He seems to be unsatisfied with the present method of evaluation of the Gujarati short story.

Among the contemporary Gujarati story writers, Kishor Jadav marks a distinctive tone.

Vi.J.

JADIVASAHA (Prakrit/Apabhramsha) was a Digambara Jaina and repository of Jaina traditional knowledge, assigned to 5th-6th century A.D. on the basis of evidence contained in his work *Tiloyapannatti*. Very little is known about him; whatever information is available to us emanates from *Tiloyapannatti, Shrutavatara* of Indranandi (11th century) and *Jayadhavala* of Virasena Jinasena

(9th century A.D.). He was a shishya (pupil) of Arya Mankshu and an antevasi (junior co-resident) of Nagahasti. He held Gunadhara, the author of *Kasayapahuda*, in high esteem. He studied *Kasayapahuda* from Arya Mankshu and Nagahasti, and then wrote a commentary on it, called *Churnisutra*. There is a hint in *Tiloyapannatti* that *Karanasvarupa* or *Satkaranasvarupa*, which is not extant, was also his work. In *Tiloyapannatti*, he quotes opinions of ancient texts like *Aggayaniya*, *Parikamma* and *Logavinichchhava* which are not available to us. He has tried to present honestly all the traditional views that were current in his time. In the opening benedictory verse, he offers salutation to five Parameshthin-s (The supreme venerables), enumerating, however, Siddha (A liberated soul) first, and then Arhat (Tirthankara).

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N.J.S.

JAFRI, ALI SARDAR (Urdu b. 1913), renowned poet and scholar, received his early education in Balrampur and Aligarh. After graduating from Delhi, he studied for his M.A. in Lucknow University. But because of his active participation in freedom movement and the resultant incarceration he could not complete his post-graduate studies.

He was co-editor of the first progressive journal *Naya Daur* published in Urdu in April 1939. He started his literary career at the age of 17 by writing short stories. The first volume of his compositions was also a collection of his short stories entitled *Manzil* which was published in 1938. But it was his revolutionary and patriotic poetry which made him famous. In December 1940 and then in June 1941 he was arrested for his political activities and imprisoned. He had also joined the Communist Party of India and was actively involved in trade union activities. Through the medium of his poetry he depicted the life of working class and also tried to create political awareness among the masses.

His first collection of poems *Parvaz* was published in 1944. New themes and radical ideas brought new patterns of form, diction and imagery in his poetry. His second book of poems *Nai dunya ko salam* (Salute to the new world, 1948) was a long poem, mostly in free verse, with allegorical treatment. His other collections published after independence are as under: *Khoon ki lakeer* (A line in blood, 1949), *Amn ka sitara* (The star of peace, 1950), *Asia jaag utha* (Asia has awakened, 1952), *Patthar ki diwar* (The stone-wall, 1953), *Ek khwab aur* (Another dream, 1965), *Pairahan-e-sharar* (The robe of sparks, 1966), *Lahu pukarta hai* (The blood speaks, 1980).

Jafri upheld in his poems the cause of human freedom and dignity against all forms of subjugation and exploitation. A recurring theme of his poetry is the festival of creation which is being celebrated every moment in this world.

Apart from the important contribution and influence as a talented poet, Jafri holds significant position as a Marxist scholar and literary critic. His books, *Taraqqi pasand adab* (Progressive literature, 1951), *Paighambaran-e-sukhan* (The prophets of poetry, 1970) and *Iqbal shanasi* (Iqbal studies, 1977) are critical interpretations of medieval as well as modern literature. He explores various dimensions of the relations between literature and society. For his contribution in the field of literature and journalism, Jafri has received many honours and awards. In 1965 he received the Soviet Land Nehru Award and in 1967 he was honoured with Padma Shri. Besides, U.P., Andhra and Madhya Pradesh Urdu Academies have also given him awards.

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Q.R.

JAGAMOHAN LALA (Oriya; b. 1838, d. 1913) was born in the village Mahanga in the district of Cuttack. During the Mughal reign; his ancestors came from Bihar as royal employees and settled down in Orissa.

Jagamohan served under the British Government as a Deputy Collector for some time. He had built a permanent stage named 'Radhakanta Rangamancha' in his village in 1875.

Jagamohan knew three languages, viz. Oriya, English and Bengali and his first literary work was a long poem *Bhramabhangana* (1868) based on the 18th century English poet Parnell's work *The Hermit*. *Odisa-vijay* was a collection of his historical essays. Jagamohan has two dramas to his credit, *Babaji* (1877) and *Sati* (1886), published by the Cuttack Printing Company. In spite of some technical flaws, *Babaji*, the first Oriya drama, is remarkably modern.

Jagamohan seems to have been interested in depicting events happening in the contemporary society, instead of picking them from mythological or imaginary stories. Both his dramas were written against the social background of his time. He vehemently condemned the social evils, the moral degradation of 'Babas', maladministration, profligacy and torture-methods of the feudal kings. Humour and suspense are absent in Jagamohan's works and that could be the reason why he was not as popular a dramatist as Ramshankar even though the plots of his dramas were very powerful.

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A.P.

JAGAMOHAN RAMAYANA (Oriya) or *Dandi Ramayana* in 7 parts like the original Sanskrit *Ramayana* is the first ever *Ramayana* written in Oriya in the early part of the 16th century, by Balaram Das (15th-16th century). It is one of the two great early epics in Oriya, the other being the *Mahabharata* of Sarala Das (15th century), and along with the latter it can claim credit for forming and shaping Oriya language and literature. Though generally based on the Sanskrit original, it is not a translation of the latter. On the other hand it can be considered as a free adaptation of the original with innumerable deviations so far as the contents, the style and the approach are concerned, even to the extent of its being considered as an original work. Though Balaram belonged to an affluent family (his father was an administrator in the court of king Prataparudra at Puri) and his early life was spent in ease and comfort, in his latter life he lived in poverty and remained away from his family. It is not known to what extent his work provided him with necessary mental compensation, but it at least shows two important aspects of his mind: first of all, a sense of independence with respect to the court traditions and attitudes and secondly, a great deal of devotion towards Lord Jagannath, the presiding deity at Puri. In fact the use of the word 'Jagamohan' in the title is justified inasmuch as it connotes that which allures everyone, just as the Lord allures all. Thus, the work at once has great qualities which appeal to all and it is also intimately connected with the Lord, who is both Jagannath, the Lord of the universe, and Jagamohan. The other name 'Dandi' relates to the particular style that has been adopted in the work, a conversational colloquial style, comparable to the style of Sarala's *Mahabharata* which was the acceptable popular style of the time.

At the time Balaram was composing *Jagamohan Ramayana*, he had a number of Sanskrit, Prakrit and Apabhramsha models to go by. But there was only one model i.e. Sarala's work, available in Oriya. Sarala Das had also taken a lot of liberty with the original Sanskrit work and his *Mahabharata* as well as the *Bichitra Ramayana* which he wrote later, were for all purposes new books. But Sarala's main credit lay not so much in rearranging or recasting the original stories, but in a general exploitation of the folk tradition, folk tales and folk language. Balaram likewise utilised the folk tradition; his language particularly had intimate links with the folk language. But he mainly depended on the ancient poetical books, the shastras and the puranas, and not so much on the folk tradition. This he did for the reason that he was not so much in contact with the common people as Sarala was, for he spent most of his time in a town, which was in close proximity with the royal court, and in Jagannath temple, and also with such people as those who prized Sanskrit more than Prakrit Thus, Balaram was generally reshaping the original Sanskrit tales with the help of the new elements taken from the puranas as well as those from his own experiences. For example the story of Rishyashringa, the saint who had grown up in a habitation away from human company, and who brought rains to the dry, sterile land of Angadesh, Balaram had taken the basic sequences from the Sanskrit *Ramayana*. But, at the same time, he freely utilized whatever new elements he found in the Sanskrit *Mahabharata* related to the same story, and along with that he added many more details of his own which were not in the Sanskrit *Ramayana* or the *Mahabharata*. As a result the whole story of Rishyshringa, beginning from the preparations made by the king to the enticement of the rishi by the prostitutes, till the final coming of Rishyashringa to Angadesh, reads like a highly exciting story full of psychological and symbolical meanings, almost as if composed by a powerful modern poet. In fact, *Jagamohan Ramayana* has an incredible range. Its sources come from all parts of India, including Indian tribal belts as well as South East Asia with which Orissa had a long and continuous maritime trade.

The narrative structure of *Jagamohan Ramayana* has a larger number of references. An important reference is to the wealth, affluence and varieties of the royal court of Prataparudra Deb seen through the wealth and affluence of kings like Rama, Ravana, Bali and Sugriva and their cities like Ayodhya, Lanka and Kishkindha. At the same time there are parallel references to common people and common manners of living, including accounts about the tribals, and the familiar scenes in any Oriya village where men and women move freely and mix easily with each other. Also there are sensitive accounts about nature and nature's beauty, innumerable references to plants, flowers, animals birds, as well as to the change of season and the change of weather. Generally nature has been evoked as an organic part of an otherwise total life. Then, there is the particular style of *Jagamohan Ramayana*. It is colloquial, conversational, almost like that of Sarala but unlike his in the sense that whereas Sarala's style had a great deal of elasticity, Balaram's in comparison, has a close-knit structure, the words varying from 11 to 15, on the average 13, in each line. It is more prone to rhyme and music, probably an anticipation of the popularity of the musical compositions of the Vaishnava poets. His vocabulaly was immense. As he used traditional Sanskrit words, he frequently changed them into contemporary idioms which provided the most substantial base to his poetry. In addition, he freely used local words as well as whatever Arabic and Persian words came to him through newly emerging Muslim culture and sufi tradition of love poetry. In this connection, interestingly, two frequently used words may be noted. One is *dibya* and the other is *charu* the former conveying a sense of divinity and the latter a sense of beauty and grace, as if *Jagamohan Ramayana* signifies merging of both divinity with grace, the story of Rama, an extraordinary personality, equated with Lord

Jagannath, the divine being, and delineated with graceful and beautiful features.

Ja.M.

JAGANNATHA (Sanskrit) was honoured at the court of the Mughal Emperor Shahjahan (1627-1658) as Panditaraja or 'king of scholars'. He enjoyed also the patronage of Asaf Khan (Noor Jahan's brother) and Prince Darashikoh, Emperor Jahangir (1605-1627) as well as of Jagatsimha, king of Udaipur (1628-1659) and Prananarayana, king of Kamarupa or Assam (1633-1666). Both as a poet and a literary theorist in Sanskrit, Jagannatha is unanimously regarded as a great master. He was not only a creative poet (of the first order) but also an all-round scholar in the shastras (technical sciences) of his day and a brilliant dialectician. Such a rare combination of talent and genius naturally made him so outstanding in the world of Sanskrit learning that he soon became the hero of many a folk legend.

According to the legend, Jagannatha loved a Muslim girl Lavangi at the court of Shahjahan and married her. His ardent passion for her is evident in some of the most thrilling verses said to be composed by him (e.g. *Yavani navanitakomalangi*...). This made him an outcaste in the eyes of orthodox leaders of religion. Yet he braved their castigations manfully and spent his last years in peace at Banares. His fervent prayer to the river-goddess Ganga (*Ganga lahari*) was answered and he was conducted along with his beloved by the rising waves of the river to heaven by a miracle.

But the autobiographical details left by Jagannatha himself are these: He was born in a Telugu brahmin family. His father was Perubhatta, a veteran scholar, and mother Lakshmi. He studied Vedanta at Banaras under Jnanendra-Bhikshu, Nyaya under Mahendra, Mimamsa under Shesha-Vireshvara. He was honoured at several royal courts of his time.

As a lyric poet Jagannatha's success was instantaneous. He made his debut with his five 'laharis' (lit. 'waves', figuratively 'lyrics'), hymning respectively the praise of Ganga, mercy (karuna) of Govinda, Yamuna (whose water is poetically styled 'amrita' or nectar), Lakshmi and divine sunshine (styled sudha or ambrosia). They are short, with 11 to 55 verses, and sweet. The personal strain of contribution and mood of self-lasceration adds to the poignancy of the verses and brings out by contrast the infiniteness of divine mercy which permits hope even in a lost soul. The style is at once melodious and replete with varied poetic fancies, appealing equally to the layman and the scholar.

Another poetic genre in which Jagannatha is equally felicitious and successful is 'vilasa' (lit. 'interesting play', figuratively 'play of fancy'). His *Bhaminivilasa* consists of four sections devoted to occasional verses, 'love' (shringara), 'pathos' (karuna) and 'tranquillity' (shanta). They contain respectively 122, 180, 19 and 44 verses. The first is a favourite of Sanskrit connoisseurs as it combines the graces of gnomic and didactic poetry, often with the figure 'anyokti' (indirect expression), a device for describing the relevant idea under the disguise of an irrelevant one. The second is equally popular as it presents memorable word-pictures of varied phases of love with sparks of originality, though within the framework of literary conventions. Each verse is a self-contained vignette containing a new turn of phrase or thought. The second brims with the frenzy of love-in-separation. And the third vividly pours forth the poet's disenchantment with the luxuries of life and the irresistible call of moksha or liberation. Though modelled after the shatakas (centuries) of Bhartrihari, the vilasas of Jagannatha display more consistent rhythm and assonance, a greater variety of the classical figures of speech (alankaras) and a wider range of subject.

The next work of his is *Asafa-vilasa*, a tiny biographical eulogy (akhyayika) of Nawab Asaf Khan's tour to Kashmir with the poet, in poetic prose reminiscent of Bana. Asaf Khan was a father-in-law of Shahjahan.

Another eulogy written by Jagannatha is *Pranabharana* in praise of king Prananarayana of Assam and consisting of 52 verses. As the hyperbolic verses are all of a general nature applicable to any king, the poet has virtually utilized the same verses to glorify king Jagatsimha of Udaipur also by merely changing the title into *Jagadabharana* and making a few minor adjustments in some verses. In the hands of Jagannatha, even this banal convention of eulogy acquiries a shade of novelty.

Apart from these, more than a thousand occasional stanzas in the vein of anyokti are current in the name of Jagannatha. In the collection edited by Aryendra Sharma (Hyderabad, 1958) we find only 588 stanzas. The topics are miscellaneous and each verse is a literary gem (muktaka) illustrating the satirical, witty, gay, and other moods of the author and embracing a wide variety of subjects, sentient and insentient, to inculcate homely wisdom. Their wit and wisdom have made them the most widely quoted occasional verses in India among Sanskrit pundits.

More than his poetry, Jagannatha's abiding fame rests on his greatest work, the *Rasagangadhara* which is virtually the most erudite and thorough-going exposition of Sanskrit poetics (alankara-shastra), illustrated throughout by verses of his own. His adverse critique of earlier authorities in the field is at once trenchant and brilliant. In fact, his criticism of Appayya Dikshita alone forms a new book, *Chitra-mimamsa-khandana*. Similarly, his critique of the celebrated grammarian Bhattoji Dikshita is known as *Manorama-kuchamardana*. These critiques display his profound mastery over all the shastras.

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K.Kr.

JAGANNATHADASA (Kannada; b. 1728, d. 1809) was a prominent Haridasa in Kannada. He has to his credit a number of devotional songs as well as a work known as *Harikathamritasara*. Besides, he has written another work in 'tripadi' metre called *Tattva suvvali*.

Before joining the fold of Haridasas, Jagannathadasa was called Srinivasacharya. He was proficient in Sanskrit and well versed in the Madhva philosophy. He was the disciple of Varadendraswamy who was then the pontiff of the Raghavendra Swamy Mutt at Mantralaya. His father, Narasappa, who had lost his job, became a Haridasa with Narasimha Vittala as 'ankita' given by Panganamada Jimmannadasa.

Once Vijayadasa, a leading Haridasa of those days, went to Manvi where Srinivasacharya lived. Vijayadasa invited Srinivasacharya to attend the religious ceremony arranged by him and also to dine with the devotees. Srinivasacharya avoided the occasion on the plea that he was suffering from stomach ache. (It is also said that he did not respond to the invitation as he was suffering from tuberculosis). As ill-luck would have it, he was laid up with severe stomach ache. He could not get relief either from his master who was a pontiff, or from Lord Venkateshwara by whose blessings he was born to his parents. At last, he was obliged to approach Vijayadasa who advised him to meet his beloved disciple Gopaladasa at Uttanur for cure. Accordingly, Srinivasacharya met Gopaladasa who cured his disease. It was then that Srinivasacharya realised his mistake and repented for his attitude towards Haridasas. This incident prompted him to become a Haridasa and he sought the blessings of Gopaladasa. Gopaladasa, who was an adept in astrology in those days, was able to understand the inherent greatness of Srinivasacharya, and moved by his request he initiated him to Haridasa fold, and further directed him to go to Pandharapur to get the 'ankita' by Pandharinatha himself. Gopaladasa also visualised that Srinivasacharya's life time was short and it is said he offered most willingly a portion of his life. Whatever the details of the story may be, there is a composition by Jagannathadasa expressing his indebtedness to Gopaladasa as well as to Vijayadasa, wherein he has said that Gopaladas saved him from premature death by condoning all his sins. When Srinivasacharya, who had now converted himself to Haridasa went to Pandharapur, he was blessed by God with ankita and known as Jagannatha Vittala. Jagannathadasa has recorded this event also in one of his songs. This episode in the life of Jagannathadasa convinces us as to how the Haridasas of those days were gradually gaining importance which was in no way less than that of those who were learned in Sanskrit.

Ever since Srinivasacharya became a Haridasa with Jagannatha Vittala as his *nom de plume*, his name was popular as Jagannathadasa. He has paid great tribute to early Haridasas as well as those pontiffs who had devoted their lives to propagate the tenets of Madhva philosophy. A few of his songs are autobiographical, too.

Harikathamritasara is his last work. It is a work written in 'Bhamini shatpadi' metre, consisting of 32 chapters and around 988 stanzas in all. The whole work is devoted to the essence of Madhva philosophy. Although it does not deal with any story, Jagannathdasa's treatment of the topic is embellished with a few characteristics of poetry. Jagannathadasa was well acquianted with sacred texts in Sanskrit and with his strong conviction in Madhva philosophy, he has been able to handle such a subject most successfully. There are ten commentaries, eight in Kannada and two in Sanskrit, on this work. In the realm of Haridasa literature, *Harikathamritasara* holds a unique place even to this day.

Tattva suvvali, written in tripadi metre, is a collection of stanzas devoted to teaching Madhva philosophy in the simplest possible style. 1200 tripadis were supposed to be there but 600 stanzas have come down to us at present. A number of pithy sentences or lines of these stanzas read like proverbs. It is said that Jagannathadasa wrote these tripadis to console his daughter who lost her husband in young age.

One is surprised to know that Jagannathadasa had great influence over a number of his disciples, who were initiated by him as Haridasas. Among them Praneshadasa, Premadasa and Kargagi Dasappa (Sri Vittala) are prominent.

Even to this day, his house at Manvi is preserved and his 'tambura' could be seen there. The pillar which was used by him as his support is worshipped. His 'aradhana' is observed by his followers once in a year on Bhadrapada Suddha Navami. Jangannathadasa is popular as Rangolidadasa and Rangavalidasa also. Just as in the case of other Haridasas, he is respected as the incarnation of Sahlada, the brother of Prahlada.

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G.V.R.

JAGANNATHAN, K.V. (Tamil; b.1906) is a scholar both in classical Tamil literature and Shaivite devotional works. He was born in Krishnaroyapuram in the Tiruchirappalli district. He is a prolific writer in different genres ranging from short story, travelogue, poetry to expository essays on classical and devotional works. He is also the editor of

the Tamil monthly, *Kalaimagal*. His works include *Kalaignan theagam* (1940), *Sanganur katchihal* (1952), *Mega mandalam* (1955), *Tamil kappiyangal* (1955), *Virar ulagan* (1965) and a few books on folk literature. He has edited the folk-songs (collected by the late Percy Macquin) on behalf of the Saraswati Mahal library, Thanjavur, entitled *Malai aruvi* (1958). Some of his studies in folk literature are *Nadodi ilakkiyam* (1944), *Kanchiyilum inbam* (1949), *Machu vidu* (1952) and *Kulandai ulagan* (1952). His *Virar ulagan* (Essays on Tamil classical literature) won him the Sahitya Akademi Award in 1967. He has also won State award for collections of his short stories *Pavalamalligai* and *Kalaignan theagam*. As one connected with religious writing and exposition of religious works, he has been decorated with titles such as Vakisa Kalanidhi, Shaiva Bhushanam, Arulneri Chelvar, Tiruneri Tavamani, etc. K.V. Jagannathan is considered as one of the Tamil orators who could deliver lectures of sustaining interest on Tamil classics. His name is counted with reverance among those scholars who brought home to the common people the beauty and richness of the ancient classical literature. Jagannathan has visited European countries and East Asian countries like Burma, Singapore, Malaysia and Sri Lanka for lectures on Tamil literature and culture and for discourses on religious works in Tamil.

Sa.

JAGANNATHJI (Rajasthani; b. 1740, d. 1830) was a medieval saint-poet, and disciple of Ramcharanji (1719-1798), the propounder of the Ramsanehi sect of Shahpura (Bhilwara) branch. Nothing difinite is known about his parentage and birth. It transpires from his poem that he was alive in 1824 when Chhatradasji became the fourth 'Acharya' of this sect, and he had been a witness to all the events concerning Ramcharanji since 1792, being present at the latter's death, and that he was a 'Valsa' of Maheshwari (Didu) of Soni branch. Following poems of his are available: (1) Sri guru lila vilas, (2) Brahma semmadhi lin jog, (3) Chaurasi boi, (4) Jatharath bodh, (5) Phuldol samadhi, (6) Binata bodh or Binata lachan bodh and stray verses. First three are the life-story of Ramcharanji, and these are considered to be authentic works on the values of social behaviour and thought. The third lists 84 teachings, and the fourth mainly depicts the 'nirgun' ideology. The fifth describes the festivity of phul-dol held in the month of Phagun at Shahpura. The poem deals with the characteristics and behaviour of all types of women. Jagannathji's interpretation of 'Sati' system is revolutionary. According to him a sati dying with her husband with the desire of having his company for the life hereafter, cannot break the preordained cycle of life and death. God should be realized in this life alone by 'Hari smaran'. The poet wrote in simple Rajasthani and in a lucid style.

Hi.M.

JAGARI (Bengali) is the first novel by Satinath Bhaduri, published in 1945. It was warmly received by readers and critically acclaimed as a major novel. The work was picked up for Rabindra Memorial Prize in 1950. It was translated into Hindi in 1948 by Narayanprasad Verma and Lila Roy translated it into English with title *The Vigil* for UNESCO in 1965.

The time of the novel is one particular May night in 1943 at Purnea Central Jail. Bilu, a Congress Socialist Party worker, has been condemned to death for sabotage; he was caught uprooting railway tracks. He waits for the hour of execution, brooding over his past. His brother, Nilu, is waiting outside the jail to take possession of the body. Remorse-stricken as he is, considering that he was the person who, following the dictates of his party, presumably the Communist Party of India, had furnished evidence to incriminate his brother, he tries to justify his action with the rationale that the revolution has precedence over family sentiments. Their father, known as Master Sahib, a veteran Gandhite leader of Purnea, is also in the same jail as he was actively involved in the Quit India Movement. In yet another ward is their mother, who participates in everything her husband is involved with. All the four characters are recreating the past, under the impression that Bilu will be hanged the next morning. The death sentence of Bilu has, however, been stayed. This is brought to their notice almost at the last moment.

Essentially a study of conflicts between various political schools, the novel, however, sees politics from the viewpoints of its rank and file and not through abstractions. The agonising moment of death makes all the four characters search their souls and makes them candidly confess their political and personal motivations. The father appears to be dedicated, but at the same time a blind follower of Gandhi; the mother on her part is a blind follower of her husband; the two sons keep revolting against the Gandhian creeds in their own ways. The focus is on the familial relations assuming poignancy. Less concerned with political issues, the novelist does not try to etch out the political differences. The stress is on catching the nuances of language and expressions, making the personalities reveal themselves authentically. The stoicism of the father, the matronly sentiments of the mother, the tolerance of the elder brother and the bravado of the younger one make a lasting impression on the contemporary reader.

Vivid descriptions of the jail life, not uncommon in Bengali literature, acquire new dimensions because of the dramatisation of the moments and inter-relations with conflicting characters.

Four long indirect interior monologues constitute the novel, making the characters float away in a 'stream of consciousness'. Trifles of daily life do not remain trifles, because they are seen under the stress of 'death'. Details of jail life also do not remain mere details, but these are

inter-woven into a pattern leading up to the fateful hour of hanging. Master Sahib tries valiantly to maintain composure, but his being on the verge of breakdown is betrayed by the fact that he cannot spin thread on the 'charkha' (spinning wheel) in the right manner. His jail-mates start singing bhajan loudly and more loudly to drown the sound of the motorcade that brings the magistrate and the doctor for supervision of the hanging. Bilu's mother has to be administered anaesthesia by her jail-mates because she is also on the verge of breakdown. Bilu himself is no exception. Glamourised accounts of political hanging notwithstanding, the very thought churns nausea in his stomach as the final hour arrives.

The character of Nilu was subjected to contemporary criticism because, as a representative type of a communist, Nilu has been portrayed somewhat in unfavourable light. Nilu has no thinking of his own but follows the dictates of the party. He has no reverence for elders and no taste for the finer feelings of life. Similarly, the idea of hanging a political activist was also open to criticism because it was pointed out that no single case of hanging of Quit India agitators could be adduced. These are, of course, minor lapses in a novel of great poignancy and rare insight into the makings of a politicised family.

Ni.G.

JAGMOHAN SINGH, THAKUR (Hindi; b. 1847, d.1899), a significant and sensitive poet of the Bharatendu era, was born in the royal family of Vijay Raghav Garh (Madhya Pradesh). He had been to Kashi for a while for his education and it was during this brief stay that he came in close personal contact with the literary stalwarts of the age in that city. Thakur Jagmohan Singh was essentially a poet with a creative sensitivity that many of his contemporaries lacked. His prose, too, bears the unmistakble imprint of the poet in him.

Thakur Jagmohan Singh is recognised as one of those gifted poets of the latter half of the nineteenth century who, on the one hand, pioneered the new turns and trends in the development of Hindi literature and, on the other, continued their association with the medieval poetic tradition. His poetic career had been a voyage of love undertaken in all sincerity. His poetic language is polished and refined Braj bhasha. He was adept in composing 'kavitta'and 'savaiya' based on the erotic sentiment. He, however, treads a different ground in conjuring up innovative and fascinating portrayals of nature. These portrayals reflect the sensitivity of a poet who is in real love with Nature's expansive beauty. His impotance as a poet lies in the fact that he heralds the trend of judging human goodness against the backdrop of vast natural beauty—a trend that was to follow as an essential ingredient of 'Chhayavad' about two decades later. His poetic composition thus gives advance clue to an emergent current that reshaped the entire poetic creation in terms of content as well as approach. Three of his better nown and acclaimed poetic collections are: *Prem sampatti lata* (1885), *Shyamalata* and *Shyama Sarojini* (1886).

Jagmohan Singh was also a remarkable prose-writer of his times. When Hindi prose was still in its infancy, Jagmohan Singh endeavoured to import to it a melody, rhythm and effectiveness that were rare at the time. He was an important essayist of the age specialising in the imaginative essays. Being a good Sanskrit scholar, he also tried his deep and sympathetic understanding as also his capabilities as a translator.

It is, however, through his celebrated novel, viz. *Shyama swapna*, that Jagmohan Singh received the loudest acclaim. Though detached from the realities of contemporary social life, it is still an original novel in Hindi prose and romantic imaginativeness forms its essential forte. It is a love-tale told in four dreams of the four diurnal divisions (char pahar ke char swapna) with dream-like sequences abounding but the essential romantic thread always kept intact. In the romantic link-up of a brahman girl and a kshatriya youth, however, the author gives a glimpse of newer and more liberal social consciousness that was emerging amongst the educated youth of the age.

Ma.C.

JAGTAR SINGH (Punjabi; b. 1935), born at Rajgomal, district Jallandhar (Punjab), did his M.A. in Punjabi and Urdu (first class first) and later Ph.D., on the critical study of Punjabi poetry in Pakistan from 1947 to 1972.

Jagtar is well versed in Urdu, Punjabi, English and Hindi. His first collection of poems *Ruttan-ranglian* was published in 1957. His next book of poems *Talkhian ranginian* came in 1960 followed by *Dudh pathiri* in 1961. Six years later Jagtar brought his fourth book of poems *Adhura aadmi* in 1967. *Lahu de naksh* was published in 1973. Then *Changia rukh*, his sixth book of poems, came out in 1976. His latest book of poems *Sheeshe da jungle* published in 1980 is a collection of ghazals.

In modern history of Punjabi literature, Jagtar is known best as a lyricist, and an experimentalist as well as a militant poet.

Ph.M.

JAHAN LAKSHMI QAID HAI (Hindi). This is the first collection of Rajendra Yadav's short stories, containing seventeen short stories, including the title story. The collection is prefaced by a short piece, a fictional conversation between the author and a friend over the telephone and is entitled 'Overhearing'.

In the preface Yadav states clearly why he has focussed mainly on the urban middle class life, and he also defends his choice as being the only correct one for him. He also claims to have emphasised the relationship

between man and woman as being the most pivotal in the society. Structurally his stories, he says, may be based on the traditional triangle of love, but the resemblance is only superficial. Instead of exploring the sentimental drama of the situation, he has tried here to go beyond the individual psyche, into the collective social psyche of the middle classes in India.

Thematically three stories cover a wide spectrum of lower middle class life in India. Stories like 'Lokadhara' describe the stranglehold of tradition upon the young in the sphere of marriage. Shobha, the young bride, and Jaswant, the young groom, are but puppets in the hands of their tradition-ridden parents, who cannot envisage the young objecting to the choice of the elders. 'Ek kamzor ki kahani' (The tale of a weak-willed girl), explores a similar situation, whereas a story like 'Kiraye ka makan' (The rented house) illumines the strong undercurrents of the hoary caste system in the Indian mind.

Some of the stories like 'Kamzori' (The weakness), 'Kutte' (The dogs), 'Kutiya' (The bitch) and 'Pilla' (The pup), portray animal life sensitively and present it as an interesting foil against the world of the humans, so that the actions and reactions of one become a telling commentary on the other.

'Lunch time', 'Cykil', 'Nirajan' are stories which depict the middle class penchant for high living, with a shrewd ironical touch. By far the maturest of the stories in the collection is the title story, 'Jahan Lakshmi qaid hai' (Where Lakshmi, the Goddess of wealth is locked up). It is a nightmarish tale about Lala Ruparam, told by his scholar tenant Govind, who discovers (through the gatekeeper), that the abstemious and pious seeming money-lender has locked up his virgin daughter Lakshmi for fear that she might run away and get married. She, he believes, is his lucky talisman, the goddess Lakshmi of the house. The hysterical girl screams, abuses and hurls accusations of unmentionable vulgarity from her lock-up, as the father quietly carries on his business transactions as though nothing has happened. The dehumanized figure of the father is drawn with chilling detail.

The language of all these stories is simple colloquial Hindi. Yadav has an equally uncanny grasp over the feminine conversational idiom and its gossipy tones, as over the urbane speech of the educated Indians.

M.P.

JAHAZ KA PANCHHI (Hindi) represents a welcome change and turn in the artistic approach and consciousness of its author Ilachandra Joshi, one of the significant and representative novelists of the post-Premchand era. Like his other important contemporaries, Jainendra and Agyeya, Joshi also ventured to traverse a course different from Premchand's who was primarily concerned with the portrayal of external social realities rather than the in-depth study of the mysterious internal world of man that influences the course of his activities to a very large extent.

We generally trace the beginnings of psychological novel in Hindi to Jainendra's *Sunita*, but strictly speaking, the first novelist to utilise the novel western researches in psychology and successfully emulate psycho-analytical techniques in the context of Indian social and individual life pattern was Ilachandra Joshi. He had proved his metal as a psychological novelist through his earlier novels, viz. *Lajja* (first published under the title *Ghrinamoyi*), *Sannyasi, Subah ke dhule,* etc. In reply to critics' accusations of writing under Freudian obsession, Joshi frankly admits Freud's debt while refuting the charge of obsession when he asserts: 'I am not a Freudian, for Freud, in totality, is more negative and destructive than positive and constructive. It is one thing to be a Freudian and entirely a different thing to put Freudian armament to discreet and good use'. (*Sahitya chintan*).

Jahaz ka panchhi (1956) marks a welcome turn in the course of Joshi's literary evolution. Herein the author seeks to view the world from an entirely different and a more normal angle. Whereas in his earlier novels he makes his characters live in an entirely subjective and unexplored world, detached from social moorings, a life of despair and dejection, frustration and mental agony, in *Jahaz ka panchhi* he portrays the more realistic inner conflicts of a man tortured by social anomalies, exploitation and sufferings. Here we find the novelist on to a new plane of social reality. We find the young protagonist of the novel, caught inextricably in the trappings of the metropolitan milieu in Calcutta, witnessing tortuous social degenerations and the spontaneous responses of a sensitive mind find a ready echo in the mind of the reader. Thus, in this novel Joshi's main character is like any man next door to us and the reader participates in his woeful experiences and sufferings rather than standing aside to watch him from a distance with either a sense of awesome suspense or of frustrated detachment.

The story is narrated by the hero himself in the first person. He is a well-educated, intellectually awake youth with a sensitive mind. With all his attainments he is unable to find a useful employment so as to support and sustain himself in the vast metropolis with all its prosperity and unending activity. In his quest for a respectable existence he is confronted with multifarious aspects of Calcutta life filled with queer, repugnant and horrifying experiences. He finds the vibrant streak of his emotional vitality gradually being lost in the sands of selfish interests and casual love. The sufferings and shameless exploitation of young helpless girls like Bela, Amala, Julekha, Sujata, etc. poison his entire existence to the roots and make life hell for him. Eventually, like a bird on a cruising ship, that has no other place to go, he lands into the welcoming arms of his beloved Leela who sacrifices all her property to have him as her life companion.

Although in *Jahaz ka panchhi*, Joshi comes much closer to society and social reality than ever before yet it must be pointed out that the main weakness of the novelist does betrary itself in many instances even in this novel. The infrastructure of his plots is invariably sex-based and this one is no exception. His characters are moulded, not on the basis of direct experience of human behaviour but on the basis of theoretical propositions. That is why they lack vitality of actual life. Everything seems to become so mechanical and improvised impairing the spontaneity which is so essential for creating lasting impression on the reader's mind. His over concern for the study of the 'inner man', which is his forte, asserts itself time and again and whenever it turns into an *in vacuo* portrayal, it loses its vitality. With all efforts at social correlation of the various incidents and episodes, the weak formation of his plot structure does become evident in many a case.

Jahaz ka panchhi is, however, an interesting and gripping story which keeps the reader glued to its pages and this is no mean achievement for a novelist.

Ma.C.

JAIMINI (Sanskrit) is the founder of the Purva-mimamsa system of Indian philosophy better known as Mimamsa system. He composed his *Purva-mimamsasutra* round about 4th century B.C. It deals with the investigation of the nature of dharma and lays down the principle of the interpretation of the Vedic texts on which the performance of sacrifices wholly depends. It describes the different sacrifices and their purposes. The *Mimamsasutra* consists of twelve chapters of which the first one deals with the source of knowledge and the validity of the *Vedas*. It is recognised as the basic comprehensive work of the system.

Shabarasvamin (2nd cent. A.D.) wrote a commentary (bhashya) on the *Mimamsasutra* of Jaimini, which is popularly known as the famous *Shabarabhashya*. This is the earlier and chief commentary and is considered as the basis of all later Mimamsa works such as Kumarilabhatta's (7th century A.D) commentaries on *Shabarabhashya* in three parts, viz. (1) *Shlokavarttika*, (2) *Tantravarttika*, and (3) *Tuptika*, Prabhakara's *Brihati* and Laghvi, Shalikanatha's two commentaries viz. *Rijuvimala* and *Dipashikha* respectively on *Brihati* and *Laghvi* of Prabhakra. Mandana Mishra wrote (8th century A.D), four independent famous works, viz. *Vidhiviveka, Bhavanaviveka, Vibhramaviveka* and *Mimamsanukramani.*

Parthasarathi Mishra wrote (9th century A.D) *Shastradipika, Tantraratna* and *Nyayartnamala*. Ramakrishnabhatta's *Yuktisnehapurani* on the Tarkapada of *Shastradipika*, is a famous work. Bhavadevabhatta and Someshvarabhatta's *Tautatitamatatilaka* and *Nyayashuddhi*—two independent commentaries on the *Tantravarttika* of Kumarila, are equally famous.

Among other important works mention may be made of Madhava's *Nyayamalavistara*, Krishnayajvan's *Mimamsaparibhasha*, Apodeva's *Mimamsanyayaprakasha*, Laugakshibhaskara's *Arthasamgraha* and Narayanabhatta's *Manomeyodaya*.

Thus it can be seen a host of literature in the form of commentaries, sub-commentaries and manuals grew up on the Mimamsa school of philosophy centring round the *Mimamsastura* of Jaimini, which went a long way to enrich the treasury of Sanskrit literature especially in the field of a kind of prose which was the commentator's written style.

The Mimamsa literature was born in a certain socio-religious setting which gave India a rich legacy of spiritual and ethical culture. It has exerted a tremendous influence on Hindu life, manners and customs. All Vedic duties, rituals and ceremonies are interpreted by the principle of the Mimamsa.

The Smriti texts are mostly explained in accordence with the rule of interpetation of the Mimansa. The Hindu law especially in respect of the law of inheritance, adoption, etc., is interpreted by following the principles of Mimamsa.

Lokamanya Tilak while writing his epoch-making book, the *Gita-rahasya* took the Mimamsa rule of interpretations as the basis of building up his thesis.

One of the important concepts of *Purvamimamsa* philosophy is that it recongnises the doctrine of self-validity (svatah-pramanya) of knowledge.

Jaimini speaks only about three kinds of pramanas, viz., Pratyaksa (perception), Anumana (inference) and Shabda (verbal testimony). To these Prabhakara adds two more, viz, Upamana (analogy) and arthapatti (presumption or implication).

Another important aspect of Jaimini's writings is that he has not mentioned anything about the existence of God though he was by no means an atheist.

The Purvamimamsa is also called dharma mimamsa since it takes dharma as enjoined by the *Veda* as the cause of moral excellence. It emphasizes the moral duties of man which are directed towards the upliftment of the people and which one should discharge to himself, to the society and the nation at large.

Jo. Sh

JAIMINIBHARATA (Kannada) is an outstanding work by a noted Kannada poet, Lakshmisha. This poem which follows the Bhagavata tradition, was once very popular and it was known all over Karnataka as a touchstone of scholarship. It is rendered in 'vardhaka shatpadi', a six-lined metrical composition which became popular during the latter part of medieval Kannada literature.

Sanskrit *Jaiminibharata* is the source of the Kannada version. Jaimini wrote this poem in Sanskrit. After the Mahabharata war, Yudhishthira, was advised by Vedavyasa to perform a sacrifice called 'Ashvamedha' in order to expiate the sin of killing his own people. Arjuna followed the scarificial horse and vanquished several kings who

interrupted him through his way. This is the substance of the *Jaiminibharata*. It bears no relation with the *Ashvamedhika parvan* of the *Mahabharata* ascribed to Vedavyasa. However, it seems that Lakshmisha made use of the *Ashvamedhika parvan* to a certain extent.

The original poem consists of 68 chapters and 5194 stanzas. It is basically a 'purana'. Lakshmisha condensed it and his poem consists of 34 chapters and 1906 stanzas. Lakshmisha's power of imagination is evident even in this art of condensation. He has given up several lengthy descriptions and portions involving didactic elements. Many improprieties in the original have been avoided in the Kannada work. He follows the story element of the original, but he renders it beautifully making the work a piece of art. The original purana is transformed into a pretty poem here. Thus, the *Jaiminibharata*, which did not prove to be a significant work in its parent literature, attained new dimensions and a lofty place in Kannada literature.

Lakshmisha calls his work *Krishnacharitamrita*. Accordingly, Krishna acquires the status of a hero in the poem. The whole poem is wrought with the elucidation of the glory and exalted rank of Lord Krishna. But Lakshmisha does not differentiate between Hari and Hara. Hence 'bhakti' takes the lead throughout the composition. It is in a way a compilation of several devotional stories, a well-arranged, well-strung necklace of invaluable beads. This is one of the marked features of *Jaiminibharata*. Accomplishment of the sentiment of heroism occupies the second place in the poem. Half the bulk seems to contain descriptions of war though the descriptions are well assorted and interesting. Next to these elements of importance, come the sentiments of love and humour. At times the poet's description of love seems a little out of place. Nevertheless it can be convincingly accepted as traditional.

Lakshmisha's art of narration is remarkable. The story of Chandrahasa stands out to be a good example. Similarly, the episodes of Arjuna-Babhruvahana battle, the story of Sita and Lava and Kusha also deserve mention. Lakshmisha's portryal of male characters like Yauvanashva, Niladhvaja, Mayuradhvaja, Sudhanva and others not found in the *Mahabharata* and other puranas, and the female characters like Chandi, Prabhavati, Sita, Jvala, Vishaya, Pramila, etc. are really touching. Characters like Sudhanva embody heroism and bhakti. The humour and despair in characters like Chandi are remarkable. Even the *Mahabharata* characters like Yudhishthira, Bhima, Arjuna and others have come out with vital resurgence. Krishna appears both as incarnation and human being.

Though Lakshmisha has good scholarship and imagination, often the former supersedes the latter, and, as a result, the conventional figures of speech and jugglery of words often make their way throughout the poem. At times, they become an impediment to the very art experience of the composition. Lakshmisha is well versed in the use of 'alankaras'. He has been a master of 'upama', the main standard of composition. A critic has aptly called him 'upamalola' (a lover of similies). Lakshmisha's style is an intimate blend of Sanskrit and Kannada. The resonant sound effects employed by him are undoubtedly bewitching.

The poet has come out successful with respect to various aspects like organisation of the plot, narration, descriptions, treatment of 'rasa', characterisation, etc. Above all, the secret of the distinction and popularity that the poem enjoys, rests in the viewpoints of *Bhagavata* imbued in it. Though the poet does not occupy the front line in Kannada literature, the *Jaiminibharata* is a major work. It has its lasting impact on several other Kannada poets, especially on the Yakshagana poets.

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C.P.K

JAIN, ANANDPRAKASH (Hindi; b. 1927). His reputation as a creative writer rests on his historical short stories and more so, on his historical novels. Historical novels form the weakest aspect of Hindi novel because few authors have tried to recreate the past retaining the interest of the reader through a gripping plot structure and yet conjuring up a portrayal of the past which is at once captivating and realistic. This essentially needs a very profound study of the era concerned, its social condition in all its details, behavour of the community and individual character that form the backdrop of the novel in all their interesting details and a fertile and constructive imagination that pieces together all ingredients into one interesting whole. Anandprakash Jain endeavours to achieve this in his novels and short stories. But in his novels especially he retains the historical data as backdrop and yet allows his imagination to discover events and characters, to fill in the gaps and sustain the reader's interest.

Though Anandprakash Jain has a number of short stories and novels to his credit, such as, *Atit ke kampan, Aag aur phul, Kal ke pankh, Tisra netra, Kathputli ke dhage, Palakon ki dhal, Pile hath, Kunal ki ankhen* and *Tambe ke paise*, his reputation as a novelist is based primarily on three of his major novels, viz. *Palakon ki dhal* (1961), *Kunal ki ankhen* (1967) and *Tambe ke paise* (1971). The historial time-span of these novels ranges from Ashoka's pre-Christian era of Indian history to Razia Sultana's reign (1237-1240) and to the last years of the Vijayanagar Empire of South India.

Palakon ki dhal refers to the love affairs of Razia Sultan with her valiant slave lover, Ghulam Jamaluddin.

Trying to recreate the age of historical transition that was reflected in court conspiracies against the feminine rule and contemporary social consciousness in its myriad facets, he succeeds in sustaining the reader's interest to the end. Razia's personality emerges with all its force and frailty; her firmness and ruthlessness as well as the soft forlorn interior yearing in love. The novelist seeks to establish human values of love and compassion.

Kunal ki ankhen (1967) is based on the famous-infamous story of Ashoka's passionate queen Tishyarakshita's revenge on her stepson Kunal who did not oblige her by succumbing to her sexual advances. He gives a subtle hint that it is violence that thrives in all its ugliness in a weak ruler's regime, though the king swears by non-violence and fails to live upto his professions. He exposes the unholy alliance of the state power, the money power and the church power to ensure that their common interests continue to thrive at the cost of the common man. The fertility and profundity of thought, intensity of suffering of the honest (Kunal), gripping plot structure, maturity of characterisation, authenticity of the historically realistic milieu, its relevance to the modern times and deftness of disciplined expression—all combine to make it a readable and significant novel.

The stage for his *Tambe ke paise* (1971) is set in the sixteenth century Vijayanagar Empire of South India and its sudden disintegration under the onslaught of the enemy and internal bickerings wrought by self-seeking renegades at the cost of the state's interests and people's well-being.

The entire structure of *Tambe ke paise* revolves round the experimentation on and discovery of copper coins as missiles by a gunner of Bijapur, Ilyas Beg, who shares the secret with his beloved Gulab. After Ilyas Beg communicates the secret he is beheaded by the ruler to make sure that the secret does not leak out. Conspiracies upon conspiracies fill up in both Bijapur and Vijayanagar and it is the common man in both that suffers at every level. Enforced conversions, scant respect for people's welfare and religious fanaticism were the order of the day. The plot is well-knit and the events so well intertwined that he succeeds in recreating the historical background in all its myriad social ramifications.

Anandprakash Jain's novels do try to draw lessons or to suggest what lessons could be drawn, from the past to avoid the errors committed and to project the picture of a better future. They are, therefore, socially purposeful and relevant to the readers of today.

Ma.C.

JAIN, GIANCHAND (Urdu, b. 1923) joined Hameedia College, Bhopal in July 1950 as lecturer in Urdu literature, subsequently promoted to be Professor and Head of Department (1956-1965). He joined Jammu University in October, 1965 and worked till October, 1976 when he shifted to Allahabad University. He remained there till March, 1979. Presently, he is in the Central University, Hyderabad as Professor of Urdu.

He is a life-member of the General Council of Anjuman Taraqqi-e-Urdu-Hind. Besides, he is a member of several other educational and literary organisations. He was also a member of the Gujral Committee and Vice-President of U.P. Hindustani Academy.

He started his literary career as a poet, but sensing that he could not achieve the desired heights in poetry, he switched over to prose in 1947, and chose for himself the field of literary research in which he is second to none.

His D. Phil thesis, *Urdu ki nasri dastanen*, 1954 had traces of his high scholarship. Later, he revised the text and brought it up-to-date, and the revised text, except for its one chapter, has nothing common with the first edition. The second edition (1969) is now looked upon as the most authentic reference book so far as 'dastans' are concerned. His D. Litt. thesis, *Urdu masnavi shumali Hind mein* (Urdu masnavi in north India) is also a research work of high order. Both these books are examples of dedicated research. His field of research is multi-dimensional inasmuch as it ranges from the romantic dastan to the complicated areas of linguistics. He adds a tinge of humour even to a dry subject like research and has developed a style of his own.

FURTHER WORKS: Tahriren (an anthology of research articles), *Farogh-e-Urdu*, (Lucknow, 1964)., *Tafsir-e-Ghalib* (Interpretation and evaluation of early poetry of Ghalib not included in prevalent Diwan by the author, J&K Cultural Academy, 1971)., *Lisani Mutalae* (Studies in Linguistics, Delhi, 1973)., *Tajziye* (research articles, Delhi, 1973)., *Rumuz-e-Ghalib* (research articles on Ghalib, Delhi, 1976)., *Zikr-o-Fikr*, (1980), *Iqbal ka Ibtidai Kalaam* Delhi 1988.

Sh. K.

JAIN GRANTHA BHANDARS (Rajasthani) remained literary centres for many centuries. Rulers as also the educated masses took great interest in literature. Grantha Bhandars were established in temples and upasaras. The collection of manuscripts in the Jain Grantha Bhandars of Jaisalmer, Nagaur, Jaipur, Ajmer and Bikaner is, perhaps, the largest existing collection in India.

There are about three to four lakh manuscripts available in these Grantha Bhandars. The manuscripts collected there are in Prakrit, Sanskrit, Apabhramsha and old western Rajasthani, from which Gujarati and Rajasthani languages emerged in around 13th century. Under the Sahitya Shodh Vibhag of the Digambar Jain Atishaya Kshetra, Shri Mahavirji, has so far published five volumes of catalogues covering about fifty thousand manuscripts. Many more remain to be catalogued and the work is in progress. The Jain writers were keen upon writing in Rajasthani language under the various names and titles which were popular enough in their time. The manuscripts

in these collections include works on such branches of medieval poetry as stotra, patha, sangrah, katha, raso, rasa, puja, mangal, jaimala, prashanottari, mantra, ashtak, samuchchaya, varnan, subhashita, chaupai, doha, gatha, shubhamalika, nisani, jakari, vyahlo, badhawa, vinati, patri, arti, bola, charcha, vichar, bata, geeta, lila, charitra, chhanda, chhappaya, bhawana, vinoda, kalpa, nataka, prashasti, dhamala, chodhaliya, chaumashiya, baramasa, batoi, veli, hindolna, chunari, sajhaya, barakhari, bhakti, vandana, pachhisi, battisi, pachasa, bawani, satavani, samayika, sahasranam, namawali, gurawali, stawan, sambodhan and mordo.

The Grantha Bhandars are of various sizes. In big Shastra Bhandars the manuscripts preserved are on religious texts, literature, kavya, purana, astronomy, mathematics, medicine and works on social, political and economical life of the times. Stories or kathas and nataks are in abundance. Some of the Bhandars have rare manuscripts written by non-Jain authors such as *Vachhavata vansavali* by Charana, *Vaital Pachhisi* by Halu, *Vilhana charitra chaupai* by Dulha.

There are six Bhandars in the city of Bikaner, viz. Brihad Gyan Bhandar, Pachano Bhandar, Bada Upasraya Gyan Bhandar, Tapagachhiya Gyan Bhandar, Lokagachiya and Thaharu Saha Gyan Bhandar. There are eight hundred Palm-leaf manuscripts in Brihad Gyan Bhandar which was established by Acharya Jinbhadra Suri in the year 1940. The earliest manuscript *Ogha niryukti vritti* was written in the year 1060. There are several manuscripts copied in the 12th and 13th centuries. In addition to Agama and other Jain literature, manuscripts of *Kuvalayamala*, *Kavyamimamsa* (Rajashekhara), *Kavyadarsha* (Someshwar Bhatta), *Kavyaprakasha* (Mammata) and *Naisadha charita* (Sri Harsha) are available in the collection. *Pauma chariya* by Vimal Suri, *Vasudeva hindi* by Sanghadasa Vachak, Naisadha charita tika by Vidyadhara, *Mudrarakshasa* by Vishakhadatta, *Chhando nushasana* by Jayakirti Suri are some of the important manuscripts of this Bhandar.

Bhattarkiya Granth Bhandar, Nagaur: the name of Nagaur city was first mentioned in *Dharmopadeshmala* (9th century) by Jaisingh Suri. In the year 1834, Pandit Medhavi wrote *Dharmopadesh shravakachar* and Bhattarak Ratankirti established his Bhattarakas. He established this Bhandara.

The total number of manuscripts collected in this Bhandar is about fourteen thousand, out of which twelve thousand are individual manuscripts and two thousand are in the form of 'gutakas'. All the manuscripts are on paper. Most of the manuscripts are of 14th to 18th centuries written in Prakrit, Sanskrit, Apabhramsha, Rajasthani and Hindi. The collection includes such manuscripts as *Kavyamanjari*, *Charitrasar* by Rana Bhusha, *Sagardharmamrita* by Ashadhar, *Sarwartha siddhi* by Pujyapada, *Trailokya dipak* by Vamdeva, *Shishupala-vadha* by Magha and Sanskrit commentaries on *Sudarshana chariya*, *Pauma chariya*.

This collection includes the earliest dated manuscript of *Samayasara* copied in the year 1203 and also of *Mulachara*, *Gommatasara* and *Pravachanasara*. The manuscripts of *Neminath rasa* by Bhau Kavai, *Kripana pachhisi* by Kalha, *Saraswati Lakshmi samwad* by Shri Bhushan are some of the rare works of Rajasthani language.

There are some historical works on the life of Bhattarakas and 'gita' compositions on them, such as *Nemichandra gita*, *Visalkirti gita*, *Sahasra kirti gita*, *Shribhushan gita*, *Jaskirti gita*, *Dharmakirti gita* and *Gunchandra gita*.

Grantha Bhandars of Jaipur City: Jaipur City was founded by Raja Jaising in 1727 and the capital was shifted here from Amer which was six miles away from Jaipur. The Maharaja made it a centre of literature and art. He established a 'Pothi Khana' (House of books) which preserves the valuable manuscripts brought from several places in India. A manuscript of Maharaja Pratap Singh's *Sangitasara* is preserved in the Temple Bhandar of the Terapanthis. Some scholars established smaller collection centres at Jaipur. Among such scholars were Daulatram Kasliwal (18th century), Todarmal (18th century), Gumani Rama (18th and 19th century), Tekchand (18th century), Deepchand Kasliwal (18th century), Jaichand Chhabra (19th century), Daluram (19th century), Mannalal Patni (19th century), Nandlal Chhabra (19th century), Swaroopchand Bilala (19th century), Sadasukh Kasliwal (19th century), Baba Dulichand Parasdas Nagotia (19th century), Jaitram (19th century), Pannalal Chaudhary (19th century). They wrote original works and also translated works of Sanskrit and Prakrit into Rajasthani. At present there are 20 Grantha Bhandars in Jaipur possessing more than 15 thousand manuscripts.

The important collection of manuscripts is in various Digambar Jain temples such as Bada Terapanthi Mandir, Pandya Loonkaran, Badhichand temple, Tholiya temple, Patodi temple, Parshavanath temple, Jobner temple. The collection of Amer Shastra Bhandar and Lal Bhavan are also important. There are various illustrated manuscripts in these Bhandars such as *Adinatha purana* of Pushpadanta, *Jashodhar charitra* of Sakalakirti and *Bhaktamar* stotra are some of them.

The Bhattarkiya Grantha Bhandar of Ajmer is one of the most ancient Bhandars of Rajasthan. There are more than four thousand manuscripts preserved here which deal with subjects such as Ayurveda, Jyotisha and Mantras. The earliest manuscript copied in the year 1406 is *Samayasara prabhrita*. *Adhyatma rahasya* by Pandit Ashadhar, *Jeetsar sammuchaya* by Vrishabhanandi, *Samadhimaran mahotsava dipika* by Sakalakirti and *Chitra bandha stotra* by Medhavi are among the rare manuscripts of Sanskrit in this collection. Several manuscripts of Rajasthani, which are not easily available in other Bhan-

dars, have been preseved here. These include *Buddhi prakasha* by Delha, *Santi purana* by Thakur, *Subhanu charitra* by Upadhyaya Vinaysagar. Complete works of Pandit Bhagwatidasa of the 17th century are available here in a gutaka. Manuscripts of *Krishna-Rukamani veli* and *Madhumalti katha* are also available.

The city of Bikaner was established by Bikaji in the year 1488 and since then it remained a centre of literature. Presently there are more than one lakh manuscripts preserved in various Grantha Bhandars. Some of the manuscripts are written in silver or golden ink. Fifteen thousand manuscripts are in Anup Sanskrit Library and about eighty five thousand in various Jain Bhandars. In Abhaya Jain Granthalaya, there are sixty thousand manuscripts written on paper as also on palm-leaves. The bulk contains several letters written by Jain Acharyas to various 'shravakas'; the collection also includes many illustrated 'Vigyapatis'. There are manuscript collections in the towns of Bhinasar, Gangashahar, Kalu, Sujangarh, Churu, Sardarshahar, Hanumangarh and Ratangarh. There are Bhandars in Kota city, Bundi, Jalna Patan, Inderagarh. The Grantha Bhandars could also be found in Udaipur, Dungarpur, Rikhabdeo, Bhilwara, Chittore. Grantha Bhandars of Bharatpur, Alwar, Kama, Sri Mahavirji are also important.

K.C.Ka.

JAIN LITERATURE (Gujarati). Jain literature connotes the literature produced with the sole object of propagation of religous tenets and doctrines of rituals and practices of Jain religion. It is both in prose and poetry form and there is abundant variety in subject-matter and manner of expression, such as 'rasa', narrative and descriptive, 'phagu' poems depicting reaction of human mind to the changing phases of nature, 'barmasa' in which changes in nature are described month by month, and how they affect the state of mind of the heroine in separation, 'stavan' eulogy of the deity or place of pilgrimage sung while having a glimpse of the deity in a temple or at some religious ceremony. 'Sanjay' (recitation by self) is sung in Jain monasteries while atoning for one's sins or while attending some religious ceremony there. For the occasions such as these, the subjects chosen were such as would help ward off the evil, washing away the sins so that life becomes pure and the soul is more elevated. 'Chhand', which were sung early in the morning, and 'puja' songs which were sung while giving bath to the deity, or while worshipping the deity are other varieties.

The early period of Gujarati literature from 1184 to 1450, is know as 'Rasa' era or Jain era because the poems composed in this period were mostly by Jain monks. The first work during the period was *Bharateswara Bahubali ras* written by Salibhadrasuri, a Jain monk, in 1184. It was a story poem based on Jain mythology, which had its object of preaching indirectly of Jain doctrine of non-violence. Two brothers, Bharateswar and Bahubali, engage themselves in a fierce battle, and ultimately realising the futility of violent means, they settle their dispute, renounce the world and take to the path of salvation. The poem, thus, indirectly preaches non-violence. This theme is also developed by Rishabhdas (1595-1655), and Jinsadhvasuri (15th century) through which they depict the futility of violence. In Jain 'Rasas', wherever war is depicted, it is done only to impart the lesson of eschewing violence. Several Jain poets have selected the mythological theme of Neminatha keeping in view this objective. Neminatha, who, while leading his marriage procession, noticed a herd of screaming cattle. The herd was being taken to a slaughter house, and meat was to be served to the marriage party. Looking aghast, he could not bear the sight, left the procession and ran away to live a life of a recluse. The bride Rajemati, after a long wait for her partner, also renounced the world. Through this episode, the Jain poets have tried to preach vegetarianism as well as non-violence. The episode became so popular since the 13th century, when *Neminatha chatuspadika* (four short poems about Neminatha) and *Neminatha barmasa* (twelve months of Neminatha) were written by Lalvijay that sixtyfive poets have tried to exploit it. Noteworthy works on this episode are: *Neminatha ras* by an unknown author (15th century), *Neminatha ras* by Kripasagar (1616), *Neminatha ras* by Dharmakirti (1619) and Kanakkirti (1636), *Neminatha ras by* Muni Padmavijay (1764) and *Nemraso* by Amritvijay (1873). In the latter half of the fifteenth century, Phagu and Barmasa forms were used for compositions on this theme in which monthwise or seasonwise changes in nature and their impact on the love-lorn lady, who is separated from her beloved, were depicted. Majority of the poets have depicted the mental agony of Rajemati who waits in vain for Neminatha to come back and at the twelfth month, or when the wheel of the four seasons has taken a full turn, Rajemati, realising the myth of worldly attachment, goes the Neminatha way and renounces the world to become a nun. In these Phagu or Barmasa poems depicting Neminatha episode, the emphasis shifts from non-violence to futility and unreality of the world.

Another mythological incident which was favourite with Jain poets, concerned the life of Sthulibhadra. He was the son of a minister and in young age he fell in love with a nymph-like dancing girl, Kosha, and stayed with her for twelve long years. On the death of his father, the king offered him ministership, but he had transcended sensual enjoyments and, therefore, he declined the offer and turned a recluse. His guru, in order to test him, asked him to spend four months of rainy season in the house of his beloved Kosha. She tried her best to seduce him, but Sthulibhadra was then a totally changed person and could resist all allurements. Finally, he succeeded in making

Kosha to take to the enlightened path of spiritualism. Jain poets have chosen this theme to impress upon those who profess Jain faith that there is no time limit for spiritual awakening and acquisition of the higher potentiality of the spiritual power to curb the urges of the senses. The poems on this theme which are very popular, are *Siri Sthulibhaddaphagu* (1334) by Jinapadmasuri, *Sthulibhadraphagu* (1425) by Somsundarsuri, *Sthulibhadraekvisho* (1497) by Lavanyasamay, *Sthulibhadrakoshapremvilas* (1558) by Jayavantasuri, *Sthulibhadraphagu* (1640) by Maldev and *Sthulibhadrarasa* (1703) by Rishabhdas. As the theme has great potentialities for the development of various sentiments, especially of love, the poets have applied their artistic powers to paint the vivid pictures of Sthulibhadra and Kosha. Jinpadamasuri, in his *Shrithulbhadraphagu*, has beautifully depicted the frustration of Kosha for not having succeeded in her attempts to lure her lover:

What is the reason for your having discarded
twelve years of love?
Why have you started to behave with me in
such an inhuman way?
Oh my lord! shower love on me who is pining for you.

In Jayavantsuri's *Sthulibhadra Kosha premvilasa* (1558) when Kosha fails in all kinds of efforts to lure him and attract him to her bodily charms, she thinks:

Had I been born a bird
I would have hovered round his body,
Had I been created a sandalwood,
I would have been with his body;
Why was I not made a flower,
So that, I would have embraced my lover;
Why was I not made a bettle leaf,
So that, I would be always in the mouth of the lord.

Thus, though the theme was selected for laying stress on self-restraint, there was enough scope for depicting finer sentiments of love.

In many jain rasas, phagus and other forms of narrative poetry like 'Prabandh', one gets the glimpses of the doctrine of determinism based on past deeds (including those of previous birth), known as 'Karmavad'. After having fully enjoyed life, in the end, they meet a sage who comes to the place where they reside and tells them about the deeds of their previous births, and on hearing about these births, they renounce the world, and opt for the life of a recluse. According to Jain philosophy, the circle of actions and results continue so long as one indulges in actions, and if one ceases to indulge in acts, the chain stops working and one gets salvation. In mythological stories the characters like Rama and Hanuman, who are known for monogamy and celibacy, also had many maids, e.g. in *Rama rasoyasanras* by Keshraj (1627), Rama and Hanuman are polygamists. They renounce the world and become sanyasins on hearing the accounts of their previous births. About fifteen rasas, which have dealt with Rama episode, follow the same pattern. Nala episode, which is common to the *Mahabharata* and *Trishashti shalakapurusha charitra* by Acharya Hemachandra (11th century), has been selected by fourteen Jain poets and Jain version of the story is depicted following the same pattern. Even folk-tales which have been narrated in Jain literature, have the same objective of determinism. Many of such tales are related to king Vikram. A collection of thirty-two stories relating to Vikram, known as *Sinhasan batrishi* (Thirty-two stories relating to the throne), have been narrated by a number of poets like Malayachandra (1433), Punyamandal (1466), Lavanyasamay (1608) and Kantvimal (1711). A few of these popular stories were known as *Mriganka Rekha ras* by Vachha Bandari (1667), *Vachharaj Devraj rasa* by Lavanyasamay (1519), *Sundarseth chopai* by Vinaydevsuri (1537), *Rupchandkunvara ras* by Nayasundar (1581), *Kusumshriras* by Jinharsha (1648) and *Chandanmalayagiriras* by Jinharsha (1651).

Besides these stories, the persons of historical importance who contributed a great deal to popularising and propagating Jainism, were praised for their efforts in several Jain rasas. Kumarapala, a king of Gujarat in the 13th century, who embraced Jainism, declared it as the state religion and his two Jain ministers Vastupala and Tejapala, built Jain temples at mountain Abu. These temples are considered to be fine examples of Jain architecture. A number of eulogies have been composed in the praise of the ministers. Out of them eigtht rasas on Vastupala and Tejapala were written by Prasvachandrasuri (1541) and Samayasundar (1710). Hirvijaysuri, a Jain monk who led the Jain delegation to the conference of the religions called by the Mughal king Akbar, dealt with works of rasa, the popular ones being *Hirvijaysuri rasas* by Rishabhdas (17th century) and Samaysundar (17th century). These historical rasas, besides eulogising the religious services of the persons, give us a picture of the social, religious and political conditions of the times.

Medium of rasa has also been in vogue for description of the important places of pilgrimage in which the beauty of nature, the glory of the idol, etc. have been described. Vijaysensuri's *Revantgiriraso* (1231) describes the place of pilgrimage on Girnar mountain. In the poem there is an evidence to the effect that the rasas of the earlier period were dance poems. There is also a reference in the poem about the clap dance and the stick dance which used to be performed in the temple compound. *Saptakshetrirasu* by Vinaychandra (1274) describes seven places of pilgrimage. Some rasas were composd at the time of celebration of renovation of the temples. These rasas were musical because they were meant to be sung while dancing.

Some forms of Jain literature are closely connected with temple worship. These forms are 'Stavan' (hymns) which were sung in the morning and evening while having

a glimpse of the deity and invocation of the deity. *Adinatha Satrunjay stavan* by Sahajsundar (1525) is an eulogy of the idol of Adinatha on Satrunjay mountain. *Chaturvinsati Jin stavan* by Lavanyasamay (1668) is the glorification of twenty-four Jain Tirthankaras, who had freed themselves from worldly bondage and attained salvation. *Mahavira hinch stavan* by Sakalchandra in the 16th century (the word hinch connotes dance poem) is a poem and like other hymns it is not to be sung individually but collectively while dancing. Another form closely connected with temple is 'Snatrapuja' (bath worship). These poems were sung while giving a ceremonious bath to the idol. Though many poets like Depal (15th century), Sahajsundar (16th century), Sakalchandra (16th century), Sadhukirti (17th century) have tried their hands on this form but Virvijay's (17th century) poems have been most popular and are being sung even today by the devotees.

In earlier Jain literature there was no conception of God as was the case with the other religious literatures. Jain religion laid stress on the right knowledge. It was mostly didactic and there was no place for tender emotions in it. However, because of the influence of the contemporary devotional literature in the later period, we find that some poets conceive God as lover, and they depict the yearning for union with God as pangs of separation and other emotions in a very touching manner. Anandaghanji (18th century) gives us devotional songs which are surcharged with tender emotions.

Jain literature is very rich in quality and it provides variety in content and form. As the literature was preserved in Jain monasteries, its original language has remained in tact. It has not undergone any change at the hands of narrators of religious stories or script writers.

C.M.

JAIN LITERATURE (Hindi). The origin and development of Jain literature can be traced back to Prakrit and Apabhramsha languages but the tradition of Jain devotional poets in Hindi started in the fourteenth century. In the epics and long narratives of Prakrit and Apabhramsha, we find the blending of spiritual, mystical and philosophical elements with devotion. Though substantially influenced by epical poems composed in Apabhramsha, Hindi devotional literature pertaining to Jainism had some special features of its own. Major Apabhramsha works employ mythological or romantic features. *Paumachariu* by Svayambhu, *Mahapurana* by Pushpadanta, *Jambusamichariu* by Vira Kavi and *Neminahachariu* by Haribhadra are epical works composed in the mythological style. Dhanpala's *Bhavisayattakaha* and Pushpadanta's *Nayakumarachariu* may, on the other hand, be assigned to the romantic style. Their separate styles were harmoniously blended into a single style by the Jain poets in Hindi. In their epical works independent hymns also find a place. In spite of the inclusion of such hymns and verses, however, they have been careful to avoid any interruption in the flow of the narrative and its story content. In the last chapter of these works, the protagonist is shown to be heading towards the Supreme Reality. Jain devotional narratives are based on Neminatha's life story. Neminatha arrives upto the portals of the bride's place for his wedding but struck by a sense of withdrawal from mundane interests, leaves for the forest for his ascetic pursuits. This turns into the love-tale of Rajimati. The narrative, though romantic, retains its piety. There is a rich tradition of poetic narrative based on Neminatha's life story. The *Harivamshapurana*, which finds a place in the Jain Hindi poetry, is related with Nemishvara and his brother Vasudeva Krishna. The abiding sentiment of these poetic works is 'shanta' (tranquillity). The Jain poets' compositions are based on the assumption that the sentiment of devotion finds its culmination in the sentiment of tranquillity.

Amongst the Jain poets, Rajashekhara Suri (14th cent.) composed a poetic narrative in Hindi titled *Neminathaphagu* after having authored several Sanskrit works. Neminatha figures as the twenty-second of the Tirthankaras. This work abounds in sensitive descriptions of Rajimati's beauty and her elaborate embellishments. Sadharu wrote the *Pradyumnacharita* on the life of Pradyumna who was an unflinching devotee of Jinendra, as the pivotal character. The Jain tradition refers to him as an incarnation of Kamadeva. The poet throws adequate light on the basic tendencies of the human mind. *Pradyumancharita* is reckoned as a first-rate work in the devotional poetic tradition.

Vinayaprabha Upadhyaya (14th cent.), a Jain ascetic, composed the *Gautamrasa* as a mark of deep devotion to Gautama Swami, the chief attendant of Lord Mahavira. The language used can be identified as old Hindi. It occupies an important place in the Shwetambar sect of Jainism. The sentiment of devotion that it seeks to express is exclusive, the style fascinating and impressive. It is one of the most outstanding works of elegant poetry in old Hindi.

Somasundara Suri (13th/14th cent.), a great scholar of Sanskrit and Prakrit, composed poetry in Hindi blended with Gujarati as well as Sanskrit and Prakrit. The *Aradhanarasa* was composed by him during his youth. His *Neminathanavarasphagu* has profound devotion to Neminatha as its basic theme.

Three poetic compositions, viz. *Vinodayasurivivahalau*, *Ajitashantistavana* and *Simandharjinastavana* by Merunandan Upadhyaya are available. All of them have devotion as their central theme. The first has devotion to the mentor as its essence and the other two are devoted to the Tirthankaras.

A celebrated work by Viddhanu (14th cent.), titled *Gyanpanchamichaupai* acquired great fame. Its language

has a touch of Gujarati. Its basic objective is to prescribe the do's and don'ts for a healthy human life.

Upadhyaya Jayasagar (14th cent.), a celebrated Prakrit scholar, composed a number of poetic works in old Hindi: *Gautamrasa, Neminatha vivahalo, Chaitaparipati, Chaturvinshati-Jinastuti* are some of his better known works.

Hiranand Suri is considered a front-ranking poet of the fifteenth century. His works seem to forge a happy blending of Rajasthani with old Hindi. Mention may be made of *Vidyavilaspavado, Kalikarasa, Dasharnabhadrarasa, Jambuswamivivahalo* and *Sthulibhadrabarahmasa*. Although comparatively a small work, his *Barahmasa* provides important historical material.

Brahmajinadasa (1388-1468), a Sanskrit scholar, composed *Ramacharitra* and *Harivamshapurana* which rank as important works of the age. His *Adipurana* is composed in Hindi whereas in some of his other works too, such as *Dhanpalrasa, Yashodharacharitra, Samyaktvarasa*, we come across ample use of Hindi.

Bhattaraka Shubhchandra (16th cent.) was a profound scholar of Sanskrit, who composed more than forty works. Amongst them *Tattvashardula, Chaturvinshatistuti*, etc. abound in elegant and deft use of Hindi.

Vinayachandra Muni (16th cent.) is known for composition of an entirely different kind of poetry named as 'chunari kavya'. 'Chunari' is a kind of richly multicoloured long scarf used by women for covering their heads. In poetry, it refers to miscellaneous verses with thematic and structural variations. In these works, the beloved requests her spouse to enable her to acquire unusual qualities under Jina's reign. She aspires for a chunari that would enable her to cross the limits of the mundane ocean of tribulations and afflictions.

The Jain poetic tradition speaks of three Harichandras. One of them was a well-known Sanskrit poet, the second has been referred to by the celebrated Sanskrit poet Banabhatta. The third Harichandra (16th cent.) composed two poetic works in Hindi richly blended with Apabhramsha. The language of *Panchkalyan granth* also is nearer Apabhramsha. Buchraj in his poetic work titled *Mayanjujjha* describes in details an imaginary battle between Rishabhadeva and Kamadeva. Normally, Jain poetry shuns battle descriptions.

Chhibal (16th cent.) finds a mention in the early period of the histories of Hindi literature. Although his works consist of miscellaneous verses, he succeeds in sustaining the spiritual-allegorical thread that binds them. *Panchsaheli's* five 'sahelis' (friends) are one in their intense common feeling of separation, but they find solace in identifying the Supreme Reality. *Panthigeet* is also an allegory with spiritual foundation.

Brahmaram Malla (16th cent.) composed all his works in Hindi with a touch of Rajasthani dialect and is, therefore, an exclusive Hindi poet. *Nemishwar-rasa, Hanumantkatha, Pradyumnacharitra, Shripalrasa, Sudarshanrasa, Bhavishyadatta katha* are amongst his significant works.

Jain poet Sundardas (16th cent.) is different from the well-known saint-poet of Hindi of the same name. Four works by this Jain poet have so far been unearthed, viz. *Sundar satsai, Sundar vilas, Sundar shringar* and *Pakhand panchasika*. Banarasidas (1586-1633) is a well-known name amongst the Jain poets of Hindi because of his autobiographical work aptly titled *Ardh kathanak*. It is recognised as the first autobiography in Hindi. Apart from his seven works, he also composed miscellaneous verses. His works are titled *Samaysar natak, Nam-mala, Navaras rachna, Banarasi vilas, Ardh kathanak, Mohavivek yuddha*. His play *Samaysar* draws profusely on Jain scriptures but it has an unmistakable imprint of its author's originality. The play is allegorical in nature, spiritual in its approach, with 'Jiva' (individual soul) as its protagonist. Artistically speaking, it is the best of Banarasidas's works but *Ardh kathanak* received better acclaim and recognition as it happens to be the first autobiography in Hindi. The *Banarasi vilas* is a compilation of fifty poems, big and small.

The *Ardh kathanak* consists of 675 dohas and chaupais. Besides the touching events and moments of his life, the poet also provides a peep into the realities of the contemporary social scene. Its language is essentially Braj bhasha, but it has a liberal sprinkling of words and expressions of Khariboli. The poet's fascination for virtues and aversion for vices are clearly reflected in the work. Underneath descriptions and portrayals, we find a continuous flow of devotion based on Jainism. His *Mohavivek yuddha* aspires to inspire its reader into withdrawal from mundane interests.

Mahatma Anandghan, a Jain poet of the later half of the seventeenth century, is different from famous Hindi poet Ghananand. Scholars differ in their views about the place of his birth which was Gujarat according to some and Rajasthan according to others, though he would legitimately be judged as a Rajasthani, if the language he uses is to be the criterion. Amongst his two well-known works, *Chaubisi* and *Bahattari*, the language of the former is Gujarati and that of the latter is Braj bhasha. Ramchand (17th cent.) composed the *Sitacharit* which is based on Ravishena's *Padmapurana*. It is an epical poem consisting of 3600 verses in elegant and fluent Braj bhasha. Though a significant and excellent epic of the seventeenth century, it has not found adequate mention in the histories of Hindi literature.

Although seven works have been ascribed to Jodhraj, only five find adequate mention; they are: *Pravachansar, Jnan samudra, Kathakosh, Shrilankar charita* and *Chitrabandh doha*. He also composed miscellaneous verses.

We come across the Jain poet, Bhagwati Das. *Bhrahmavilas* is a compilation of the works of the most

outstanding Jain poets. Tradition has it that Bhaiya Bhagwati was a friend of poet Keshavdas on whose *Rasikpriya* he made scathing comments. The language of *Brahmavilas* is fluent and facile Braj bhasha. Four poetic works are attributed to Bulakidas (17th cent.), one of them being a voluminous epic, viz. the *Pandava purana* containing 5500 verses which he composed at the instance of his mother. It narrates the tale of the *Mahabharata* as accepted in the Jain tradition. Three more works, viz. *Vachankosh, Shravakachar prashnottar* and *Jain chaubisi* are attributed to Bulakidas.

Khetal, who started on his creative career during the middle of the eighteenth century, adopted the name Dayashankar after his initiation. His works are named after 'Ghazal', e.g. *Chittaur ki ghazal, Udaypur ki ghazal.* He also wrote poetry under the title of 'Bawani'.

The eighteenth century produced a number of Jain poets who composed poetry in Hindi. Their language is essentially Braj with a touch of Rajasthani in some cases and of Gujarati in others. Vinodilal was the most outstanding Jain poet of this century. Biharidas, Bhudhardas, Nihalchand, Pandit Daulatram, Bhavanidas, Ajayraj Patni, etc. wrote profusely in Braj bhasha and Rajasthani Hindi and enriched the literary treasure of Hindi through their efforts.

In short, a bird's eye view of the Jain Hindi literature reveals that the main theme of the Jain Hindi poets was essentially devotion. Much was written in praise of Jinendra, Neminatha, Parshvanatha, Jambuswami and other masters of the Jain sect. Moral preachings, religious teachings, urge for good conduct, etc. naturally form the essence of these writings. The thematic content of 'stotra' literature (hymns) is not much different.

Epics were also composed in the tradition of 'purana' literature. They also wrote 'Ramakatha', 'Krishnakatha', 'Pandavakatha', 'Anekarthanamamala' and dictionaries. The 'Charitrakavyas' sing the eulogies of Dhanapal, Shrenika, Yashodhara, Shripala, Bharata Bahubali, Bhadrabahu, etc. Their poetry does not have any place for battle descriptions as such, but they have transformed them into symbolic descriptions of battle between Rishabhdeva and Kamadeva, or between 'moh' and 'vivek'. In *Mayanjujjha* there are elaborate descriptions of such imaginary battle.

These poets made use of popular and typical Hindi metres, such as 'doha', 'soratha', 'chaupai', 'savaiya', 'harigitika', 'kavitta' etc. for their verse compositions. These compositions were also typically titled as 'barahmasa', 'chunarikavya', 'jakhra', 'lavani', 'chetana', 'geet', 'battisi', 'bawani', 'mangal geet', 'chhattisi', 'chaubisi', 'bahattari', etc.

Vi.S.

JAIN LITERATURE (Kannada) constitutes the most ancient, profuse and varied literary treasure in Kannada. The credit for contributing works, valuable not only quantitatively but qualitatively, also goes to the Jain poets. They have demonstrated orginality both in content and technique or architectonics of narration. It is again to their credit that they have written not only religious and secular works but also treatises on grammar, prosody, rhetorics, medicine, mathematics and science of horses and elephants and cookery as also lexicons. No form of poetry either champu (prose and poetry) or prose or 'shatpadi' (six-footed stanzas) or 'sangatya' (four-footed stanzas of common parlance) has escaped their deft hand. It would be no exaggeration to say that no subject and no metre has escaped their attention.

Celebrated works in Sanskrit and Prakrit have come down to Kannada through the literature of the Jains. They have rendered into Kannada ancient epics and puranas either fully or partially. Poet laureates, the three great gems, namely, Pampa, Ponna and Ranna, and the luminaries of Jain religion are to be found among the Jain poets. The classics composed by the Jain poets are shining with lasting lustre in the field of Kannada literature.

The main reason for the flourishing of Jain literature in Kannada was the royal patronage it was destined to enjoy. The Jain poets enjoyed the patronage of almost all dynasties of Karnataka like the Kadambas, the Gangas, the Rashtrakutas, the Chalukyas and the Hoyasalas. The Rattas of Saundatti, the Silaharas of Kolhapur, the Chengalvas and Kongalvas and the chieftains of the Tulunadu, the kings of Vijayanagara and Mysore did not lag behind in extending patronage to the Jain poets and their religion.

The earliest extant work, so far, in Kannada is *Kaviraja marga.* Whether it was Nripatunga or Shrivijaya or Kavishwara, who was the author of this work, one thing is certain and that is its date. This Jain work which was composed between 814 and 877 A.D., has acquired importance from several points of view. This is a work bearing on rhetorics. Characteristics of the prose epics, and of those in the poetic form, have been detailed here. Examples cited in this work in support of the delineation of certain characteristics clearly indicate that several works existed prior to the composition of *Kaviraja marga.* Durvinita (600 A.D.), Tambaluracharya (650 A.D.), Shyamakundacharya (650 A.D.), Saigottisivamara (800 A.D.), were the Jain poets who seem to have composed epics prior to the date of *Kaviraja magra.* Asaga (854 A.D.), Gunanandi (900 A.D.), Nagavarma I (900 A.D.), Vimalodaya, Nagarjuna, Lokapala might have also been other Jain poets who contributed their works. It is quite unfortunate that these works have not as yet seen the light of the day.

Shivakotyacharya's (900 A.D.) prosework, namely, *Vaddaradhane* constitutes a landmark in the history of Kannada literature, being so far the earliest extant prose-work in Kannada. Jain religion has here been

preached through several stories. It has several unique characteristics which make it a classic of great importance.

The foremost and the greatest of the Kannada poets is Pampa (940 A.D.) who has created an epoch in the history of Kannada literature. He has declared that he could 'enlighten the mundane here and the Jain philosophy there', referring respectively to his two works, namely the *Vikramarjuna vijayam* (or *Pampa Bharata* by which name it is more well-known) and the *Adipuranam*, both classics in their respective fields. He has also stated that it took him six months to complete the former and three months to complete the latter. These are instances of his extraordinary genius and versatile scholarship. Pampa has, in fact, paved the way and set the model for the compositions on Trithankaras, in Kannada. Further, he has identified the hero of his epic, namely Arjuna with his patron king Arikesari of the Chalukya line. Pampa seems to have set up this tradition which has been implicitly followed by his successors like Ponna and Ranna. Nagaraja's statement that 'Pampa reigns supreme in the vast field of Kannada literature for ever' occurs to be a realistic one.

Ponna (950 A.D.) who came close on the heels of Pampa, indulges in self-acclamation rather to the extreme. He was, in fact, adorned with the title of 'Poet-laureate' in both the languages (Sanskrit and Kannada). Ponna seems to have composed *Shanti purana, Jinaksharamale, Bhuvanaikaramabhyudaya*. The last two works have not yet been unearthed, but though Ponna boasts of unequalled scholarship in Sanskrit and Kannada, it must be said that his works do not bear testimony to these boasts.

Chavundaraya, who flourished in 978 A. D. was a chieftain and minister in the council of Rachamalla. *Chavundaraya purana*, otherwise called *Trishashtilakshanamahapurana*, is his prose work, which delineates the stories of the 24 Tirthankaras, mostly on the lines of its counterpart in Sanskrit.

Among the poets of the 10th century, Ranna (993 A.D.) occupies a pre-eminent position, and then again, he is the most well-known. He states that he is the author of *Ajita purana, Shashabhima vijaya, Ranna kanda, Parashuarama charite* and *Chakreshvara charite*. The last two of them are not extant. Ranna has unqualified praise for his patron, the divine and philanthropic lady Attimabbe, with whose encouragement he composed *Ajita purana*. Ranna was bubbling with an unusual self-confidence which is evident from his challenge that runs thus: "Does he who dares to examine the diamond in the hood of the lord of serpents and the diamond-like work of Ranna, have eight hearts." Ranna who won for him the title of 'poet-laureate' has even declared that: "Amongst the poet did the well-known Pampa, Ponna and Ranna (the gem of poets) earn a name as the sacred-triad of Jainism, and but for these three poets is there anybody else who has enlightened the Jaina religion."

Virtually, the tenth century has been termed the 'Golden Age of Jain Literature' in the history of Kannada literature.

Of the works of the 11th century, Shridharacharya's (1049) *Jataka tilaka* is a good work bearing on astrology. Shantinatha's *Sukumara charite*, dealing with the story of an elevated soul, also deserves mention. Nagachandra, who appeared in the last phase of this century, has contributed two epics in the champu tradition, namely *Ramachandra charitapurana* and *Mallinatha purana*. He became well-known by the other name Abhinava Pampa and, in fact he set the tradition of Jain *Ramayanas* in Kannada through his celebrated work *Ramachandra charitapurana*. He has, thus, heralded a new era in the history of Kannada literature.

Nayasena, who flourished in the year 1112, has demonstrated a newness in respect of language, expression and structure. He has stated that the sum and substance of the Jain religion has found its finest manifestation in his *Dharmamrita*. It is in fact the first Jain purana, which had the common man in view. The nucleus of Jainism has thus been stated by him: "Non-killing, non-lying, non-stealing even in the least, non-aspiring in respect of other women even mentally, non-acceptance of anything with avariciousness—are not these observances the five gems to aspire for?"

He was, in fact, against any admixture of Sanskrit and Kannada, and went to the extent of declaring: "If the intention is to make use of Sanskrit, let them resort to Sanskrit; why should it be mixed up with the vocables in pure Kannada; would it be right to mix up oil and ghee?"

The credit of contributing satirical compositions to Kannada literature goes to Brahma, Shiva (1100) and Vrittavilasa (1360). *Samayaparikshe* by the former and *Dharmaparikshe* by the latter are works unique in themselves, whose purpose is but extolling the superiority of the Jain religion over all the others.

The credit of composing such works as have contributed diversity and variety to Kannada literature goes to Nagavarma II (1042). He is the author of *Kavyavalokana, Karnataka bhasha bhushana* and *Vastukosha*. Of these, *Kavyavalokana* is a work on rhetorics. *Karnataka bhasha bhushana* is a grammar of the Kannada language and *Vastukosha* is a lexicon of Sanskrit words used in Kannada during those days. These three works representing the different genres are his distinct contributions to Kannada Another writer Kirtivarma (1100) has written a work bearing on the treatment of cattle.

Among the poets who have dealt with the stories of the Tirthankaras and Karanaparya (1170), Nemichandra (1170) deserve to be mentioned. In fact Nemichandra is an outstanding poet of the century. He has authored *Neminathapurana* dealing with the story of the 22nd Tirthankara, namely Neminatha, and *Lilavati*, an erotic composition drawing on the source in Prakrit namely *Lilavati*. Both are scholarly compositions in the classic style. His

attitude towards poetry and his appreciation of the real worth of poetry are worthy of appreciation: "What does it matter if the host of monkeys bridge the ocean or not, if the feet of Vamana reached up to skies or not, if the lord Shiva actually trounced the neck of Arjuna or not, the poets in their compositions have bridged, have reached and have trounced; oh! how great is the might of the great poets!"

However, it goes to the credit of Jangaddala Sonatha (1175), who was the first author in Kannada to bring in its fold the works on medicine. This work *Karnatakakalyanakaraka*, although a rendering into Kannada of Pujyapada's *Kalyanakaraka* in Sanskrit, it has proved to be a very useful work and is a significant contribution of the Jains to the Kannada language. Of those who brought into Kannada several works on mathematics, mention should be made of Rajaditya I (1190). *Vyavahara ganita, Kshetra ganita, Lilavati, Vyavahararatna, Chitrahasuge, Jainaganita sutrodaharana* are his works dealing with the various facets of mathematics which have added a new dimension to Kannada.

Bandhuvarma's *Harivamshabhyudaya* and *Jivasambodhane* are unique in themselves. The former narrates the story of Neminatha, the 22nd Tirthankara. Though the latter enunciates the tenets of Jain religion and intends to preach morals and renunciation, it stands out as a good work of poetry.

Aggala's (1189) *Chandraprabha charite* narrates the story of the 8th Tirthankara, namely Chandraprabha. This is one of those works which are highly Sanskrit-ridden and very scholarly. Among the other works which have the stories of the Tirthankaras as their theme, Achanna's (1195) *Vardhamanapurana*, Janna's (1209) *Anantanathapurana*, Parshva Pandita's (1204) *Parshvanathapurana*, Gunavarma's (1215) *Pushpadantapurana*, Kamalabhava's (1235) *Shantishvarapurana*, Mahabala's (1254) *Neminathapurana*, Bahubalipandita's (1352) *Dharmanathapurana*, Madhura's (1385) *Dharmanathapurana*, deserve to be mentioned. Though all these works conform to the champu style and confine themselves to the champu style and confine themselves to the traditional patterns, they have contributed to the enrichment of Kannada literature.

Although Andayya's (1235) *Kabbiarakavam* is a work of small magnitude, it deserves to be specifically mentioned because of its theme and pattern. He has vowed to compose his entire work without making use of Sanskrit words. As such, this work in chaste Kannada sets itself into a new tradition, indeed.

Among the anthologies, Mallikarjuna's (1245) *Suktisudharnava* and Abhinava Vadivadyananda's (1513) *Kavyasara* are distinct contributions of the Jain poets to Kannada literature from those works which have still remained in the dark hollow of times. Kesiraja's (1260) *Shabdamanidarpana*, a work on Kannada grammar, has been singled out not only as the most authoritative work on Kannada grammar, but also for its having scores of citations from earlier compositions which have lent an authority to it. From several other points of view also, it stands out as a significant work. Rata Kavi's (1300) *Rattamata* deals with several such subjects as symptomatic astrology. Nagaraja's (1331) *Dunyasrava* is a champu work consisting of 52 stories, enunciating Jain philosophy.

There are several works which are actually vernacular commentaries on Sanskrit works. Mention in this regard should be made of *Tattvarthasutravritti* by Divakara Nandi (1062), *Shastrasarasamuchchaya tike*, *Padarthasara tike* by Maghanandi (1253), *Dravyasangraha tike* by Balachandrapandita (1273), *Gomatasara shravakachara Kannada tike* by Keshavavarni (1359), etc.

Janna, who was accredited with the title of poet-laureate by Viraballala, has carved for himself a permanent place in the history of Kannada literature by virtue of his two celebrated works, *Anantanathapurana* and *Yashodhara charite*, both of which have poetic excellence to their credit. He has become immortal by some of his sayings which have almost become proverbial.

> Does 'Musk' by its being black or
> the west-wind by its roughness or
> the rainbow by its curvedness
> deserve to be depreciated, oh fool;
> Awkwardness in the beloved ones attracts admiration."

Or

> When combined with the play of fate,
> will not the charm of cupid,
> cry aloud and kill the men?

Among the Jain poets who took to the folk-metre of 'sangatya' for their epics, Ratnakaravarni (1557) shines out like the pole-star. His *Bharatesha vaibhava* ranks among the finest of our epics. His shatakas (100 and odd poems) dealing with morals and renunciation are actually guidelines to those who are after the hereafter.

Among the other Jain poets who devoted their attention to non-literary works, Mangaraja (1360), author of *Khagendramanidarpana*, a work on toxicology, Shridharadeva (1500) author of *Vaidyamrita*, yet another work on medicine, Shubhachandra (1500), author of *Nar-pingali*, Mamgarasa III (1508), author of *Supasastra* (Science of cookery) and Padmana Pandita (1622), author of *Hayasarasamuchhaya* (Sciences of horses) deserve to be mentioned.

Devachandra (1770-1841) has become a memorable author from several points of view. His celebrated work is *Rajavalikathe* in which he has stated that he is a humble scholar in Kannada and Sanskrit with more than a dozen works to his credit. It was written at the instance of Colonel Mackenzie who wanted him to record all that has occurred in the country of Karnataka. The queen of the Emperor Champaraja, Devambe, having been pleased

with the recital of the said work from the beginning to the end, honoured him duly and suggested that he should incorporate into it the lineage of the emperors of Mysore. This suggestion was accepted.

Rajavalikathe is in prose interspersed with a few 'shlokas' and verses. It is a compendium of the history of the different schools of Jainism, biographical accounts of several kings and poets and the genealogy of the royalty of Mysore.

Brahmananka (1800), with his *Jina Bharata* and other works, and Chandrasagaravarni, who is credited with nearly 16 works like *Jina Ramayana, Parashurama Bharata, Bijjalaraya-purana*, etc. are the other authors of sheer bulk, of whose works inspire awe.

It is on accout of the Jain works that Kannada literature has acquired a vastness and variety; works in other languages were either translated or adapted. Commentaries on the well-known works in other languages came in very handy and useful to the Kannadigas; technical literature has also come down to Kannada. These works of varied nature have invested Kannada literature with new richness. Jain literature in Kannada extends from Pampa to Devachandra. These Jain authors, appearing in the different centuries, have not only authored some of the unique works, but have contributed in a great measure to the richness and variety of Kannada literature.

N.Ba.

JAIN LITERATURE (Marathi). It is a well-known fact that the medieval Marathi literature has been enriched prominently by religious sects like Natha, Mahanubhava, Datta, Warakari and Ramadasi. Yet full justice has not been done to the Jain contributions to Marathi literature, in its origin and development. Chamundaraya, the great Jain general carved in 981 A.D. the first available Marathi inscription 'Sri Chavundaraje karaviyal'at the foot of the colossal monolith of Gommateshvara at Shravanabelagola in Karnataka.

The Jain saints and 'gurus' were socially oriented. They wrote many works in Marathi during the Yadava regime, but most of which are not extant. However, many works produced in the 15th century and onwards are available. Strangely enough, hardly any Jain literature is found in the earlier stages of Marathi literature, but it is copiously available in Marathi-Apabhramsha, from which the present Marathi has developed.

Jain literature in Marathi developed with the inspiration it received from the Jain teachers at Idar in Gujarat. The Marathi Jain arch-poet Brahmagunadasa who wrote *Shrenika charitra* in 1450 (pub. 1964), was the disciple of Brahmajinadasa, famous for his 'rasa' poetry in Gujarati. This earliest work in Marathi contains 3000 'ovis' divided into four chapters. It is a biographical work on Shrenika-Bimbisara, emperor of Magadha and disciple of Mahavira.

While in exile, Shrenika married Nanda, the daughter of a brahmin, Indradatta. He brought back his wife Nanda and son Abhayakumara to his palace after the king's death.

Shrenika fell in love with Chelana, the princess of Jain king Chetaka. According to her wish, accepting Jainism and becoming a follower of Mahavira, he propagated Jainism. His wicked son Kunika from queen Chelana, after ascending the throne, puts Shrenika into prison where he committed suicide. Thus, the author has presented the life of Shrenika in a very interesting manner. It has excellent poetic qualities and it is written in lucid style.

The poet also wrote some lyrics like *Kshamagita* and *Vinchugita*. His kavya, *Ramachandra haladuli*, is a rare composition which is usually sung during marriage ceremony.

Gunakirti (1450-1470) has written an excellent prose work *Dharmamrita* (pub. 1960). It sheds much light on the cultural and social life of contemporary Maharashtra. It deals with the rules of conduct and discipline for the ascetics and the laity. Besides, the author describes in detail various subjects like cosmology, cosmography, cosmic time, wheel of time, their revolutions, etc. This book is very useful for the study of Jainism in medieval India.

His second epic work *Padmapurana* (pub. 1902), also known as *Jaina Ramayana*, narrates the life of Rama according to Jain tradition in which Rama is known as Padma. Out of 43 chapters only 28 have been written by the author, and the remaining chapters have been written by Brahmachintamani and Brahmapunyasagara. Rama is described as one of 'Trishashtishalakapurashas' in Jain tradition.

Gunakirti's another short yet very important work *Anupreksha* (pub. 1959) contains 345 ovis. This work deals with 12 'anupreksha's' meaning person's yearnings, aspirations and thoughts helping him to take to the path of righteousness. Its style is very simple and melodious.

His *Rukminiharana*, *Ramachandra phag* and shorter lyrics, describing the life of Neminatha are worth mentioning. It is possible that Gunakirti authored an extant Marathi prose commentary on Sanskrit *Ratnakaranda shravakachara*. Both Gunadas and Gunakirti are the harbingers of earlier Jain literature.

Jinadas (1493) of Devagiri has composed a very important epic *Harivamsha purana*, narrating the story of Shri Krishna, his cousin Neminatha and Kaurava-Pandavas. Neminatha, the 22nd Tirthankara and a Yadava prince, at his marriage with Rajemati saw the innocent animals brought by Shri Krishna for the marriage feast. He was against killing the animals either for religion or for food. Hence he turned his back to all worldly things and

became a saint. He attained salvation at Girnar.

Harivamsha purana treats the whole dynasty of Harivamsha in its peculiar Jain tradition. 55 chapters out of its total of 67 chapters are composed by the author and the remaining are completed by Punyasagar.

In the 16th century, Megharaj, Kamaraj, Surijan, Nagoaya and Gunanandi occupy an important place in the history of Marathi Jain literature.

Jasodhara rasa (pub. 1959), the major work of Megharaj, describes the story of Yashodhara in a very succulent and dramatic style. This popular story has been written by many Jain authors in all Indian languages. Megharaj has, for the first time, brought it into Marathi. The principles of non-violence and chastity are presented in this story in a very subtle manner.

Some of his minor noteworthy works are *Parshvanatha bhavantar*, dealing with previous births of Parshvanatha, *Krishna-gita* of 76 stanzas describing the happy conversations of the queens with Shri Krishna, *Ramayani katha*, dealing with the stories told by four sons to the king Dasharatha, *Gurjari Marathi gita*, which presents the quarrel between a Gujarati and a Maharashtrian lady-pilgrims as to who shall first climb the holy Girnar hill. Besides being a successful writer in Marathi, he also wrote profusely in Gujarati.

Kamaraj, a contemporary of Megharaj, wrote *Sudarshana charitra* consisting of 987 ovis. This depicts the story of Sudarshan who remained firm in his vow of celibacy against the temptations of many voluptuous and beautiful women. *Chaitamya phag*, his shorter allegorical poem is noteworthy for its specific form of phag (hymn).

Pandit Surijan (16th century), a disciple of Brahmasantidas of Gujarat and a fellow-student of Megharaj, has composed a unique work *Paramahamsa katha* (pub. 1960). Besides being a spiritual allegory, it is the first *Champu* (form of composition written in mixed prose and verse) in Marathi literature. The main theme of this allegory is the conflict between the soul and its passions. It also depicts the contemporary social and political life. The essential literary qualities like a sense of proportion, brevity and dramatic element find a happy blend in this work of art.

Nagoaya has composed *Yashodhara charitra* (pub. 1959) comprising 292 ovis. This work is based on Sanskrit *Yashodhara charitra* of Vadirajasuri. A touch of Varhadi dialect, gayatri (three lines) metre and the fascinating story of Yashodhara are its special features.

Gunanandi, third among the Jain authors, who wrote separately the story of Yashodhara in Marathi, composed. at Morambapur, *Jashodhara purana*, consisting of 1316 ovis divided in 8 chapters. From the amplification point of view as well as the style of descriptions, Gunanandi's *Jashodhara purana* is superior to those of Megharaj and Nagoaya. His work is based on the Sanskrit work *Yashodhara charitra* by Sakalakirti (1450).

During the 17th century, the influence of religious 'pithas' (seats) of Jain 'Bhattarakas' at Latur and Aurangabad in Marathwada region is visible. Under the patronage of these Bhattarakas, many Jain authors flourished and greatly enriched Marathi literature.

At the dawn of the 17th century, Abhayakirti, disciple of Ajitakirti, wrote *Anantavrata katha* (1616). The fruits of observations of 'ananta' vow is elucidated through the story of a brahmin named Soma who by practising the vow became king Vijayasena in his next birth. Viradasa, a great poet of the century, wrote in 1627 *Sudarshana charitra* which seemed to be an ideal of narrative poetry. This voluminous work, containing 1650 ovis, is divided into 25 chapters. The author's intention is not only to narrate the fascinating story of Sudarshana and the beautiful women trying to tempt him, but also to include in it the Jain philosophy and rules of conduct for Jain laity. Viradasa was not only pupular as a poet but also as a versatile and influential 'Acharya' of the holy Bhattaraka seat at Aurangabad.

Dama Pandit, in the latter half of the century, wrote *Jambuswami charitra* and *Dana shila tapa bhavana*. The former deals with the life story of Jambuswami, third in the Acharya tradition after Mahavira. It describes the previous births of Jambuswami and how he renounced the worldly life and his eight beautiful wives. Besides telling the life of Jambuswami, it also gives many short stories and interesting folk-tales. This *Jambuswami charitra* is an ideal Marathi rasa, including metres of 'doha', 'rasabhasa' 'ovibhasa', 'chaupaibhasa' and 'vastu'.

Jambuswami was the last 'Kevalin' (Ominiscient) after Mahavira during the 5th centry B.C. He was the son of Arhaddasa, a wealthy merchant of Rajagriha and his wife was Jinamati. He was named 'Jambukumara' because his body beamed with the lustre of jambu (jamblum) fruits. He was also a valiant hero and had defeated many enemies. Similarly he brought under control a crazy elephant. Even though he had four beautiful wives, he did not indulge in them but relinquished the temporal life and went for great penance.

While the former work *Jambuswami charitra* dwells on the life of Jambuswami, the last 'Kevalin' after Mahavira, the latter allegorical work depicts a conversation among four virtues—charity, character, penance and purity of soul and their supremacy. The work proves the superiority of the last virtue i.e. purity of soul.

Dayasagar, disciple of Bhanukirti (1676), composed three works, namely *Samyaktva kaumudi*, *Bhavishyadatta-Bandhudatta purana* and *Dharmamrita purana*. At the end of *Samyaktva kaumudi*, he tells that he rendered it from an original Sanskrit work of Kalahalli Mangarash of Karnataka. It is a collection of moral fables narrated by Yamadanda Kotwal, to Rishabhadas and his eight wives to enhance faith in Jain religion. For a study of ancient folk-tales and fables this collection is of vital

importance. Such collections of stories, having a frame-story like that of *Samyaktva kaumudi*, are compared with the *Arabian Nights* by A. Weber.

The second work narrates an old traditional story of Bhavishyadatta and his brother Bandhudatta. While on his trade voyage, Bandhudatta tries to cheat and murder Bhavishyadatta but the latter, with firm faith in Jainism, could overcome all troubles.

Dharmamrita purana (pub. 1908) depicts eight stories about eight persons, Anjanchor, Anantamati, Udayana and others, representing eight characteristics or qualities of 'samyagdarshan' (Right faith). The work is considered superior in quality in Jain narrative literature for its narrative technique and poetic diction.

From the study of these three works it appears that apart from deities and kings, the secular characters and laymen are given equal status in Jain literature.

Chimna Pandit (1651) of Paithan wrote folk-songs like 'phugadi', 'jhampa', 'pinga', etc. in Marathi, imitating the poetry of the famous Bhagavata saint-poet Ekanath. This popular poet also composed many songs in old 'ragas' (musical modes). His *Anantavrata katha* in 58 ovis and *Tirthavandana* are very popular among Jain devotees.

Pant Sabaji wrote in 1665 *Sugandhadashami vrata-katha* which is based on *Sugandhadashami rasa* of Brahmajinadas of Gujarat. By a devoted observance of this vrata (vow) continuously for ten years, the stinky body of a woman was transformed into a fragrant one and after death she attained heaven as a reward.

Vishalakirti wrote, a satirical work, *Dharmapariksha*, probably before 1688. In it Manovega critically expresses the superiority of Jainism and convinces his friend Pavanavega by satirising other religious sects through exciting and amusing stories and ethical maxims. The theme of this satirical work could be found in many Prakrit and Sanskrit works.

Gangadas wrote *Parshvanatha bhavantara* in 1690. It is a kirtan (a narration punctuated by music in which Parshvanatha narrates his previous nine births to his mother). This kirtan was presented in the style of a 'povada' by the author himself on the occasion of a religious festival performed in 1690 by his 'guru' Dharmachandra.

Mahichandra, the Bhattaraka of Latur, has gained an important place among Marathi Jain poets at the close of the 17th century. Following *Adinatha rasa* of Brahmajinadas, he composed at Asiapur in 1689 *Adinatha purana*, an excellent epic poem on the life of Rishabhadeva, the first Jain Tirthankara.

His *Samyaktva kaumudi* consisting of 1681 ovis is also important. His *Neminatha bhavantara* (pub. 1969) in dialogue form is a beautiful song containing only 71 stanzas. In this poem Neminatha narrates his previous nine births and thereby convinces his mother of the futility of human life. Among his minor works, *Shantinatha stotra* needs special mention.

Mahakirti (1698), Brahmachintamani and Ramakirti, all disciples of Mahichandra, composed respectively *Shila-pataka*, chapters 29 to 35 of the *Padmapurana* and *Padmavati arati*.

In the beginning of the 18th century, Devendrakirti, chief disciple of Mahichandra, composed a great epic *Kalika purana*, consisting of more than 7000 ovis in 48 chapters. This significant work presents the magnanimity of goddess Kalika. Kalika or Padmavati is the deity of Kasar and Bogar sects among Jains. This epic describes in detail the origins of Somavamsha, 96 Gotras (lineages), story of Parashurama and the founding of a holy place at Mahor. The author especially refers in the text to the social conflict between the Bogars of Mahikavati and the Lingayat Vanis. This epic is of great worth for a closer study of social milieu of the period. The goddess Kalika referred to in this work is believed to be the protector of lower working classes of the village. Kasars and Bogars read this purana with great devotion.

Chatrasena, a Bhattaraka of Karanja in the Senagana tradition, composed in 1703 *Adishvara bhavantara* in Shantinatha Temple at Kagal (Kolhapur). In this work Adinatha tells the story of his previous lives and convinces his mother about the worthlessness of this temporal world.

Yadavasut, a blind poet, wrote in or about 1718 *Ashtakarma prakriti* in 222 verses. This is the only work in Marathi about the doctrine of 'karma'.

Jinasagar, at the beginning of the 18th century, was also a prominent and influential Marathi poet in Vidarbha and Marathwada. Almost all his collected works were published in 1959 under the title *Jinasagar yanchi samagra kavita*. He also composed some of his works in Sanskrit and Hindi. During 1724-1744, he wrote continuously as many as 31 works in various genres. His most important narrative work, *Jivandhara purana*, containing 1530 ovis, was composed in 1744. It is based on both Sanskrit *Uttarapurana* of Gunabhadra and Gujarati *Jivandhara rasa* of Brahmajinadas. Jivandhara, the hero of the purana, seems to be highly popular among Jain authors in all Indian languages. He was a contemporary of Mahavira and king of Hemangada. The story is full of romantic events.

Jinasagar has produced literature of various kinds. It includes 'vratakathas' (stories of religious vow or observance) like 'Aditya', 'Ananta', 'Pushpanjali' and short narratives like 'Lahu-Ankusha katha', 'Padmavati katha', 'Jinagama katha', etc.

In 'Lahu-Ankusha katha', the story of two sons of Rama, is beautifully described according to Jain tradition.

In *Padmavati katha*, Jinasagar has described the history of the establishment of a holy place at Hombacha in Karnataka. As the stepmother tried to kill Jinadatta, son of king Sakar of Mathura, he escaped to the south of India. Goddess Padmavati protected him and brought him in Karnataka. Jinadatta founded his kingdom at Hombacha and there built a temple of goddess Padmavati. The

story depicts also that many pilgrims visit the holy place for worship and to get wealth, children and happiness by her grace.

Jinagama katha presents a brief description of traditional Jain geography and also the biographical sketches of 24 Tirthankaras.

He composed many 'stotras' (hymns) like 'Adinatha', 'Shantinatha', 'Parshvanatha', etc. His *Bhaktamara stotra*, a very popular hymn among the devotees, has been rendered into Marathi from an original Sanskrit composition of Manatunga.

In his *Padmavati stotra*, Jinasagar writes that as goddess Padmavati protects the virtuous and destroys the wicked, people of all sects worship her with the same devotion. She is called 'Tara' by the Buddhists, 'Bhagavati' by the Shaivites, 'Vajrayama' by the Kaulikas, 'Gayatri' by the adherents of the *Vedas* and 'Maya' by the Sankhyas.

His *Kshetrapala stotra* depicts Kshetrapala as the savior of Jain devotees from ghosts, witches, devils, etc.

In his typical folk-songs 'Kaiko' we find him becoming one with the cultural atmosphere of Maharashtra. In it the goddess Padmavati of Hombacha predicts the future of the humankind.

Yamasa, son of Arjun, composed in 1751 a remarkable work, *Ravivara vratakatha*. A special feature of this work is the vivid metres and figures of speech interspersed throughout its 326 stanzas. In the course of narration the author especially mentions the famous cloth-markets like Paithan, Barhanpur, etc. in contemporary Maharashtra. We can also find in this work eight 'mangalashtakas' (auspicious songs) invariably sung at the marriage rituals.

The credit of bringing 'Baramasi', a typical form of poetry in Marathi, goes to Dinasa (1770). This kind of poetry was current in Hindi, Gujarati, Sindhi and Punjabi, in which the sorrow of love-lorn wives during all twelve months in a year is beautifully described. In his 'Baramasi' the poet has given a vivid picture of Rajemati deserted by Neminatha before their marriage.

Janardan (1775), who feels very proud of writing in Marathi, composed a voluminous work *Shrenika charitra* (pub. 1963) containing 40 chapters. Janardan was a poet of great genius. His *Shrenika charitra* is not only a religious work but also literary work of great merit. In this work we find the influence of *Rukmini svayamvara* of the great saint-poet Ekanath.

Normally the modern period in Marathi literary history begins after the close of the first quarter of the 19th century or the fall of Maratha power in Maharashtra. After 1818, the influence of medieval establishments and institutions, as felt in all spheres of life, gradually declined from Marathi literature. Yet we may briefly outline important literary creations in Marathi Jain literature after 1818.

Mahatisagar (1772) has composed many literary works. Most of his literature is published in *Mahati kavyakunja* (pub. 1935), *Shri Mahatisagarache abhanga va Shri Kavindrasevakache abhanga* (pub. 1922).

Mahatisagar is well-known for his 'abhangas' like *sambodha sahasrapadi*, *Jinastuti*, *Panchakalyanika varnana*. Besides, he has written *Devendrakirtichi lavani*, *Sarasvati stotra* and some other stories of vow.

Dayasagar wrote *Hanuman purana* (1813) based on Gujarati *Hanumanta rasa* of Brahmajinadas. According to Jain mythology, 'Hanumanta' was not a monkey but he was a super-human being. He was a brave son of Anjana and Pavananjaya.

Ratnakirti in 1813 at Amaravati rendered *Upadesha ratnamala* from its Sanskrit original of Sakalabhushana. In this work he has extensively described the essential six daily duties of a Jain householder, viz., worship of deity, veneration of 'gurus', study of holy scriptures, self-discipline and self-control, meditation and charity.

Jinasena Bhattaraka of Jain 'matha', Nandani (Kolhapur), composed three outstanding works in Marathi. His *Jambuswami purana* deals with the life story of Jambuswami, a contemporary of Mahavira. It is the version of an original Sanskrit work of Sakalakirti. *Upadesha ratnamala*, composed in 1821, is also a Marathi rendering from an original Sanskrit work of Sakalabhushana. In 1829, he also rendered into Marathi *Punyasrava purana* from an original Kannada work by Nagaraja. It is a great story-house of many Jain legends and narratives in which 79 stories are collected. According to Jain belief, one gets 'punya' by listening to such stories.

All these three works of Jinasena are of great literary merit. Chandrakirti, disciple of Ratnakirti, has rendered in 1825 *Aradhana kathakosha* from its original Sanskrit work by Brahmadatta. It is the largest compilation of 108 traditional stories in Marathi Jain literature. This collection is of great help in the comparative study of the development of medieval Marathi story.

His two shorter poems *Sammedashikhar mahatmya* containing 64 stanzas and *Padmavati shringar* consisting of 24 stanzas also need to be mentioned.

Dilsukh, disciple of Padmanandi, the Bhattaraka of Karanja, has composed in 1823 *Swatmya vichar*, a philosophical work in prose. It is an independent work describing the nature of 'atma' (soul) in Jain philosophy and in comparison with other philosophies.

Jainism influenced Marathi literature in various ways in the medieval age. During medieval period, Marathi Jain authors used Marathi language to propagate Jain philosophy and its doctrines of ethics and thereby enriched Marathi literature.

As the Marathi Jain literature was intended for the common man, they produced scanty philosophical literature in this language. The authors, however, put great emphasis on writing epics, life-stories, narratives, hymns, etc. Even though works like *Swatmya vichar*, *Paramham-*

sa katha, Dharmamrita and *Ashtakarma prakriti* are important for the study of Jain philosophy, almost all other epics and narratives describe Jain philosophy in some measure.

This literature abounds in the principles of conduct for both Jain saints and the laity. *Dharmamrita* and *Ratnakaranda shravakachara* especially deal with right conduct. Though being narratives, *Sudarshana charitra* and *Jashodhara rasa* both describe Jain conduct in detail.

Shraman literature is a part and parcel of ancient Indian literature. Marathi Jain literature, being an offshoot of this Shraman literatre, has absorbed in and displayed all the salient features of Shraman liteature. Many stories shed ample light on some historical facts. 'Bhadrabahu Chandragupta akhyana' a chapter in *Punyasrava purana, Shrenika charitra* and *Kalika purana*—all provide important historical information about some persons and their times.

Marathi Jain literature is indispensable for a comparative study of other sects and religions like Natha, Mahanubhava, Shaivism and Islam in Maharashtra of the time. *Jambuswami charitra, Dharmamrita* and *Tirthavandana*, etc. describe not only the centres of Jain pilgrimage but also mention those of other religions and sects.

The Jains have made use of both prose and verse forms with the same ease in their production of Marathi literature. They have composed so many 'puranas' (epics) like *Padmapurana, Harivamsha purana, Adipurana* and *Kalika purana*, particularly dealing not with a single hero but instead with his dynasty as a whole or a Tirthankara. The 'charitra' (life-stories or biographies) treat mainly the life-story of a single person. They have adorned Marathi literature for the first time with many such heroes through their charitras. Some of such protagonists are Shrenika, Yashodhara, Sudarshana and Jambuswami who are all historical personages according to Jain tradition. Yet, an artistic touch of imagination is superimposed on the lives of these historical persons. They have introduced also a new form of a story konwn as 'Bhavantara katha' which describes only the previous births of some great religious personages like Parshvanatha, Neminatha and Adinatha. Allegory is used in many works like *Paramhamsa katha* and *Dana shila tapa bhavana*. Many traditional folk-tales are included in some Jain works. The two tales describing two mothers quarreling over their disputed child, and the two husbands fighting for their disputed wife are found in *Shrenika charitra*. *Jambuswami charitra* consists of tales of a greedy jackal hanging from a tree just above a well for the falling drops of honey, and a wood-seller sleeping under the cool of a tree in the jungle and dreaming of becoming a king. A significant literary form contributed by Jains to Marathi literature is 'Rasa' meaning the poetry which combines both lyrical and dance-drama qualities. *Jambuswami charitra* particularly contains various metres like 'doha', 'chaupai' and 'vastu' which have good lyrical qualities. Many Gujarati forms of poetry like 'baramasi', 'phag' and 'gaulanibhasa' have been introduced into ka', 'phasuk', 'richini', 'vinjasiri', 'lahu' 'sahami', etc. Besides these, they have also made use of current forms of poetry like 'povada', 'lavani', 'bhupali' (morning song to awaken God from sleep), 'palana' (cradle or lullaby song) and 'arati' (hymns sung accompanied with moving of lamp), etc. Mahatisagar and Kavindrasevak have composed thousands of 'abhangas', the form which was popularised by the great saint-poet Tukaram.

Marathi Jain authors have also greatly contributed to old Marathi prose. The quality of the prose of *Dharmamrita, Ratnakaranda shravakachara* and *Swatmya vichar* is comparable to that found in the works of Mahanubhava authors.

'Champu' is a form of composition written in prose and verse. Surijan has introduced 'champu' in Marathi through his *Paramhamsa katha*.

Almost all Jain poets have employed 'ovi chhanda', containing four lines, in their poetry. 'Abhanga' is used by Kavindrasevak and Mahatisagar. Following Sanskrit poets, Jinasagar and Arjunasut used especially metres like 'vasantatilaka', 'upendravajra', etc. Some poets introduced new metres like 'savaiya', 'chaupai', 'rasabhasa', 'doha' and 'gayatri', in Marathi, due to their intimacy with Gujarati and Hindi literatures.

At the outset, Marathi Jain authors rendered Gujarati and Rajasthani works into Marathi. As a result of this, many words of Maru-Gurjar dialect have crept into Marathi. Gujarati and Hindi words are profusely used in the works of Gunakirti, Megharaj and Dama Pandit. In his *Jasodhara rasa*, Megharaj has used words like 'khudika', 'phasuk', 'richini', 'vinjasiri', 'lahu', 'sahami', etc. directly form Apabhramsha-Prakrit. Nimba poet has composed *Antariksha Parshvanatha Ahirani gita* in Ahirani, a dialect of Marathi. The sole credit of introducing the peculiar religious terminology of the Jains to Marathi goes to Marathi Jain authors. Some Jain words brought into Marathi are 'syadvada', 'samosran', 'arjika', 'anupreksha', 'samaik', 'asrava', 'nirjara', etc. In this way they have greatly enriched Marathi language.

Through their literature, Jains have influenced the life and literature of Maharashtra. They have preached to Maharashtrians to 'live and let live'. Their preachings include prominently the doctrines of non-violence, kindness, charity and love.

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S.A.

JAIN LITERATURE (Rajasthani) dates back to near about the year 1050 A.D., and it remained under the influence of Apabhramsha for the next 100-125 years. Rajasthani literature has been the recipient of Apabhramsha tradition to a considerable degree. From the 13th century A.D. onwards, one comes across an unbroken tradition of Rajasthani writings which are purely Jain in character. It can be said without any reservation that the earliest works of Rajasthani come under Jain literature.

Starting from 1200 to date, there have been numerous big and small works written in prose and poetry in every century. A number of them have been published. Apart from literary point of view, they are also important for their linguistic aspect. A well connected development of the language can easily be traced to these works.

This literature has been written both in prose and poetry, and is found in abundance. About 100 forms of poetic literature have been enumerated and expalined. Rasa, phagu, dhavala, vivahalo, veli, pavada, akhyana, samvada, barahamasa, etc. are but a few examples. No attempts, however, have been made to differentiate these various forms from each other from the points of view of subject, style, structure, use of metre, etc, which should have been done. The works in poetry may be put under four broad heads: 1. Charit and Katha, 2. Utsava (ceremony), 3. Niti (right behaviour) and 4. Stuti (eulogy). In the charit and katha works, life-history of religious personages, Tirthankaras, etc. is described. These works are composed in the forms of rasa, chaupai, dhala, pavada, sandhi, charchari, prabandha, charita, akhyanaka, katha, etc. The utsava works describe the various festivals, the seasonal changes and the spirit of rejoicing and amusement generated therefrom. The forms known as phagu, dhamala, barahamasa, vivahalo, dhavala, mangala, etc. may be taken as specimens of this type. All these works are intended to express or indicate the supernatural form through the worldly maners and customs. The didactic ('niti') poetry concerns right behaviour, good conduct and preachings useful in daily life. Poetic forms like samvada, kakka, matrika, bavani, chhattisi, battisi, kulaka, hiyali belong to this category. The stuti kavyas (eulogies in verse) are concerned with the Tirthankaras and other great persons. Forms like stuti, stavana, sajjhaya, vinati, namaskar, chaubisi, disi, etc. are of this type. In prose, attempts have also been made to write commentaries, translations, etc. alongwith original writings. The original writings include religious, historical, artistic and other subjects. The religious prose generally contains kathas and philosophic discussions. Gurvavali, pattavali, vanshavali (genealogy), utpatti granth (works dealing with the origin) and 'daftar bahi' (official records) are some of the specimens of historical prose. The historical facts have generally not been neglected. Vachanika, davavaita, vata, siloka, varnaka, etc. contain artistic prose. The commentaries are of two main kinds—tabba and balavabodh. While the tabba provides meanings of words in the margins or in the upper or lower portions of the word itself; the balavabodh is a kind of explanatory note. The principle or fact contained in the text is so explained by citing examples from several kathas, that even a common man can easily understand the point of view involved therein.

There is an abundance of old prose which is important from various angles. Rajasthan is very fortunate in this respect. There is a number of works which throw a considerable light not only on the Jain history but also on the geography and history of Rajasthan as well as of India. The histories have now started to make an increasing use of these sources.

Literature is not a pure art or subject related to poetry only for the Jain writers. It is an inseparable part of the practice and propagation of their religion and philosophy. That is why much attention has been paid to simplicity of expression and intelligibility. Their language is rarely literary and pertains to the common man, showing examples of various dialects and their regional variations. These poets have maintained a speciality of their own in the use of various linguistic forms, specific style, use of tradition, subject-matter and its exposition. So far as the subject matter is concerned, the Jain poet does not ordinarily move far from the original source. The quantum of description may, however, decrease or increase. In any case Jain works seems to have an identity of its own.

The Jain works are intended to instruct and prompt people to follow the didatic, religious and philosophic principles of Jainism. Thus, promotion of ethical living and inspiration from Dharma are the basic traits of Jain literature. Such works are naturally concerned with the tranquillity of mind and terminate into the same. Besides these, there are works concerning other aspects of life and general subjects. Thus, there is a variety of topics, although the number of such topics may be small.

The Jains have rendered yeoman service for preservation of folk literature by adopting folk-tales and opening lines (Desi) of folk-songs in large numbers. Hundreds of such tales and thousands of folk-songs since forgotten, have been preserved only by the Jain writers. Mohanlal Dalichnd Desai had collected about 2500 opening lines of folk-songs *(Jain Gurjara kaviyo*, Vol.3, Part 2, Bombay, 1944). Apart from these, the Jains have preserved the non-Jain literature also.

The heroes of Jain literature are of two types—the personified and the abstract. The personified hero is more of an uncommon human being. This uncommonness is not superimposed but earned by him. The *Tresath shalaka purush* (63 great persons) is of this type. Instances of abstract form of a hero may be seen in 'Jiva' (the soul) and that of the heroine in 'sumati' (wisdom). The villain and the vamp are illusion, lack of wisdom, etc. The evil

trends are defeated and the virtuous ones emerge victorious, and flourish.

These poets have created enormous sustained metaphors to make their explanations more easy and effective. These sustained metaphors have been drawn from the surrounding and philosophic objects. The metaphors of Chetararaja, Adhyatamik Divali, Manmali, Shraddhadipa, Adhyatma, Holi, Sanjama Shri are noteworthy.

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Hi.M.

JAIN LITERATURE (Tamil). With one exception, we can date Jain literature from the second half of the 5th century A.D. The exception is the *Silappadikaram*, a work of truly exceptional merit composed at the end of the Tamil Sangam epoch, probably in the last quarter of the 2nd century.

With the conquest of the Pandya and, a little later, the Chola country by the Kalabhras of Karnataka, the dominant religion of the bulk of Tamil land came to be Buddhism. The Kalabhras were, naturally, not interested in Tamil; they adopted Prakrit as their official language and propagated Buddhism through that language. Very little work was turned out in the field of Tamil letters during this period, which occupied the best part of three centuries.

But, unaccountably Buddhism yielded place to Jainism and Prakrit to Tamil. We hear of a 'Dravida Sangam' established in 470 A.D. in Madurai by a Jain monk called Vajranandi, the student of Pujyapada. This Dravida Sangam was conceived of as the Jain equivalent of the Tamil Sangam which had flourished triumphantly in the same city till three centuries before. It is possible that Jain scholars formed a number of Sangams in various parts of the Tamil land and that the Dravida Sangam of Madurai was the apex organisation for all of them.

Apart from the *Silappadikaram* (which constitutes an exceptional effort in many ways), the first works these scholars composed were 'niti' or aphoristic collections. Perhaps, the Jain religion's stress on the daily ethical code to be observed by the monks on the one hand and the lay followers on the other, gave a fillip to the composition of works of ethical maxims. It is also possible that people tend towards moralising, during decadent epochs; this phenomenon has been observed in the history of other societies, too. Four works of this nature composed by Jain authors have been included in the library of 18 works, which forms a part of Sangam literature.

The best known among these four is the *Naladiar*, a collection of 400 stanzas in the 'venba' metre; it is not the work of a single poet and if we believe the traditional account, each of the stanzas was by a different author.

According to this tradition, there were 8000 Jain poet-ascetics who had come to Madurai during a famine. They endeared themselves so much to the literary-minded Pandya king that he was unwilling to let them go after the famine had ended; The poet-ascetics left their residence secretly under the cover of darkness and were heard of no more; but they had left behind one stanza each which were consigned, on the king's orders, to the river Vaigai. Out of these 8000, 400 palm leaves floated against the current and were retrieved and treasured. A later editor organised the material on the lines of the *Tirukkural*. The poems are mostly well-written and they enjoy a reputation next only to the *Tirukkural* in the field of aphoristic poetry.

The other three works of ethical aphorisms are *Eladi*, *Sirupanchamulam* and *Pazhamozhi*. They are well composed and enjoy a certain pupularity among the intellectual elite, the last-mentioned being probably the best-known. Some works of ethics composed by Jain poets, not included in the Sangam library have still been preserved, more on account of their religious affiliation. They all owe a deep debt to the *Tirukkural* whose high quality they cannot, of course, match.

We have 8 epic poems composed by Jains, the most outstanding among them all is, beyound doubt, Ilango's *Silappadikaram*, a poem of world class which continues to command the admiration of critics and lay readers alike. Indeed, the poem is forever winning new admirers from other language areas through translations. For deeply sculptured emotions, elevated ideals, memorable characterisation and for sheer artistry of diction and melody there are few equals in Tamil, and probably not many elsewhere in the world, either. And not the least remarkable feature of this monumental work is the atmosphere of genial tolerance of all faiths that pervades it; the rest of the works of Jain poets and, indeed, of Hindu poets as well, display varying degrees of dogmatic intolerance.

The *Chintamani*, clearly a much later work, must rank quite high among these epic poems. While Ilango and Konguvel, the author of *Perunkathai*, wrote in the 'asiriappa' metre, the staple of Sangam poets, Tiruttakka Tevar wrote the *Chintamani* in 'vrittams', the variety of metres which has dominated Tamil literary world ever since. Indeed, such was his mastery over these involved metres that even the immortal Kamban is said to have publicly acknowledged his debt to his illustrious predecessor. The epic poem has been composed with considerable imaginative innovativeness and the diction employed is highly poetical. Two defects can be detected in the work, however, by a critical reader—the structure of the story is

loose, rather like the *Odyssey*, inasmuch as a number of unrelated incidents have been wreathed together and the thread uniting them is the hero, Jivaka. The difference in impact between the *Silappadikaram* with its unified structure and this work is, thus, visible. The other defect arises from its didactic tenor and its pronounced tendency to elaborate points of Jain law and theology. Despite the defects, it still remains a highly readable poem.

The *Valayapati*, counted among the five major epic poems in Tamil, has been lost to us; only 70 stanzas of the work are now available from which one forms a favourable opinion of its literary worth. The *Perunkathai* and the *Sulamani* are counted for some unknown reasons as minor epic poems. Their literary worth is much higher than that of the *Kundalakeri* and even that of the *Manimekalai*. *Perunkathai*, composed in the 'asiriappa' metre by a noble man of the Kongu country, relates the fortunes of Udayana, king of the Vatsas. It is based on a story in the *Brihatkatha* in the Paisachi language. There is little of moral elevation in the basic story. But the poet has made it a Jain story and has introduced a lot of Jain religious dogma and ethics. Despite this, it is a good poem from a genuine poet and it deserves to be more widely read.

The *Sulamani* was composed by the Jain poet Tolamozhi Tevar. It is a work of 2330 stanzas in various vrittams. The poet seems to have flourished after Tiruttakka Tevar and he was clearly impressed by his predecessor's way of handling the metres. As he was himself highly endowed, he did not merely imitate the earlier master, but quite excelled him in many passages. The descriptions of nature and of cities patterned on the established Tamil tradition are very poetic and pleasing. The sheer music of the lines and the excellent diction attract many readers to it even today.

The other epic poems, the *Yasodhara kaviyam*, *Udayanakumara kaviyam* and *Nilakeri* do not merit much consideration on account of their literary mediocrity. The *Nilakeri* appears to have been composed by the Jains as a counter blast to the *Kundalakeri* of the Buddhists. All these works are seriously blemished by their authors' pronounced tendency to sermonize. They were not genuine poets, but rather religious preachers who took to writing epic poems as a medium for the propagation of their faith.

The Jains composed some puranas too on the model of the Hindu puranas. One of them, the *Mahapurana* describes the life-work of 63 great Jain leaders inclusive of the 24 Tirthankaras. The work is also known as the *Aruhatamahapurana* and *Adipurana*. The major part was composed by Jinasena and the last passages were added by his student Gunabhadra. This same Gunabhadra also composed the *Uttarapurana*. He seems to have flourished in the 9th century.

The Jains were very competent in the fields of grammar, prosody and lexicography, and the works composed by them in these disciplines still rule the field. The best-known among the works in these fields is the grammar *Nannul* by the Jain ascetic Pavanandi. It deals with the proper grammar part of the *Tolkappiyam* (excluding the aesthetics part) and it can be stated without exaggeration that it has quite replaced the hoary grammar for all practical purposes. The Tamils have a great flair for grammar and their acceptance of the *Nunnul* as the authoritative grammar of the Tamil language is a high tribute to the quality of the work.

Narkavirasa Nambi took upon himself the responsibility of writing a work on the remaining part of the *Tolkappiyam*, the one relating to aesthetics. Nambi's grasp of his subject is not of the highest level and he did not attempt anything of innovation at all, being content with producing merely a school textbook which has come to be known as *Nambi-akapporul*. Nambi's great handicap, of course, apart from his own deficiencies, was the fact that he was writing a grammar of aesthetics based on a tradition that had disappeared centuries before. Dandi Asiriyar, another Jain ascetic, wrote a work on aesthetics basing it on the new tradition that had just been adopted from the North. This work, *Dandialankaram* which is strongly influenced by the Sanskrit *Kavyadarsha* of Dandi, rules the field today. The standard works on prosody in Tamil have been those composed by the Jain Amritasagara, called *Yapparunkalam* and its 'karikai'.

Jains were great lexicographers, too, and the standard lexicons in use today, the *Divakara nighantu* and the *Pingala nighantu* are from Jain authors whose names they bear. These 'nighantus', in addition to providing information about the significance of a word, they supply data about the hundreds of poetic conventions in Tamil. The student, who is keen to know the names of the five arrows of Cupid, the seven stages of woman's life, or the ten stages a child passes through before it attains maturity, will be readily rewarded by a reference to one of them.

Besides these, there are works on astrology, like the *Jinendramala*, on mathematics like the *Kanakkansaram* and several mathematical tables, and on music like *Bharatasenapatiyam*. It must be noted that even today, these high traditions of scholarship are being continued and every generation has produced men of acknowledged merit. Among the Jain scholars of this century, who have written monumental works in Tamil, a few names worth mentioning are Chakravarti Nayinar, Sini Venkataswamy and Jivabandhu Sripal.

A.V.S.

JAIN LITERATURE (Telugu). Both Buddhism and Jainism were patronised by the Andhras from the times of the Satavahanas. The Chalukyas, the Rastrakutas, and the early Kakatiyas contributed richly to the Jain Church. Some of the caves at Ellora are dedicated to the Jains.

Andhra and Karnataka abound in Jain sculpture and ruins. The Jains made rich contributions to South Indian languages, especially Tamil and Kannada. It is strongly believed that the Jain poets contributed to the Telugu literature also.

Most of the Chalukya kings of Vengi were Shaivites, but extended patronage to Jainism also. Vimaladitya, one of the eastern Chalukya kings, embraced Jainism and he became a disciple of Trikalasiddhanta Yogi. On account of the rise of Hinduism Jains lost patronage in Andhradesha. That is why a Jain poet Pampa sought the patronage of the King Arikesari of Lemulavada. He wrote *Vikramarjunavijayam* in Kannada. It is said that Pavuluri Mallana, a contemporary of Nannayabhatta was a Jain poet who translated the *Ganitasarasangraha* into Telugu verse and was honoured by Rajarajanarendra.

One of the Andhra histories has said that Vagindra, a Jain saint wrote *Adipuranam* in Telugu. It is believed that *Shantipuranam* and *Jinendrapuranam* were also written in Telugu. But all this Jain literature was subsequently destroyed by the religious fanatics. It is really surprising that some prominent Telugu poets have been writing kavyas (books) on Buddha and his followers; but there is no book on 'Jina' (Vardhamana Mahavira). Jainism, it seems, lost its hold in the Andhradesha forever.

V.Sa.

JAIN, NEMICHANDRA (Hindi; b. 1919) is a senior and eminent Hindi litterateur. He did M.A. (English) in 1941 from the Agra University. Thereafter he passed through difficult circumstances while adopting teaching, politics, theatre, journalism as his occupation in different places in India. In 1954, he joined the Sangeet Natak Akademi in Delhi. From 1958, he taught modern Indian drama and dramaturgy for several years in the National School of Drama and now is a free-lancer. Fond of extensive reading, travelling and music, he was a Marxist and communist in early years of his active life, but later became independent of any kind of rigid 'isms' due to lack of ideals therein, though retaining his essential sympathy for the downtrodden and the have-not. He wrote short stories and prose poetry but he first came into prominence as a 'prayogvadi' (experimentalist) poet. He is one of the seven poets of the *Tarsaptak* (ed. Agyeya, 1944). The only collection of his 60 selected poems composed during three decades, 1937-1967 is titled as *Ekant* (Loneliness, 1973) where his graceful modesty is much more predominant than his intellectual sharpness. He translated about twenty books of repute from English, Bengali, Kannada, etc. into Hindi. Some of his translated works are: Novels: *Saptapadi* (Tarashankar Banerjee), *Liza* (Turgenev), *Kuari dharti* (Turgenev); Dramas: *Juno Janmejay* (Adya Rangacharya), *Kya yahi sabhyata hai?* (Madhusudan Dutt), *Baki itihas* (Badal Sarkar), *Pret* (Ibsen), etc. Nemichandra is more of a critic than anything else. In the field of criticism, *Adhure sakshatkar* (1966) deeply analyses the essential merits and demerits of modern novels of repute. *Badalte pariprekshya* (Changing perspective, 1968) and *Praydrishti* are other laudable works containing critical essays on different aspects of modern literature. He has given an impressive account of his critical faculty in the field of theatre and drama. He edited *Pratik* (1947), *Natya* (Dramatics, 1960-61) and is, at present, editing *Natrang* (1965). He edited *Adhunik Hindi natak aur rangamanch* (Modern Hindi drama and stage, 1978) and wrote *Ranga darshan* (1967). Through these works he has emerged as one of the main drama critics and dramturgists and has provided new critical approach to stage and drama. His opinion is that dramtic sensibility is a special kind of intensive poetic sensibility in which more visible and philosophical aspect of feelings, emotions and ideas are composed. Only ingredients of dramatic sensibility are different, not its fundamental nature. His latest achievement is compiling and editing *Mukti Bodh rachnavali* (in six parts, 1983).

S.P.C.

JAIN, RISHABHACHARAN (Hindi; b. 1912, d. 1986) was born at Saray Sadar and it was there that he got his early education. Later, he studied Sanskrit and English. From the very childhood he had a keen and abiding interest in literature. During the later part of his literary career, he wrote under the pen name 'Manav'. To him goes the credit of launching Hindi journalism and Hindi publication on a successful course in the capital of India, which, during the thirties, was a citadel of Urdu and was almost barren from the point of view of literary activity. He started his literary and journalisitic career at a very early age. He was not only a creative writer himself, but he had the knack of inspiring others to undertake literary writing. He was responsible for giving an unprecedented boost to Delhi's literary life and activity during the thirties when others thought it was like ploughing a rocky landscape. Being exremely sensitive in nature, he was greatly shocked when his empire collapsed all of a sudden. He was worn out by the financial and social strains of his hectic life. Very early in life he lost his mental equilibrium. In the short span of his writing career, he contributed a number of novels and short stories to Hindi literature. In his writings he depicted the realities of Premchand age in an emotional style. His first novel *Bhagya* (1920) was received with great applause. His second novel *Bhai* (1923) depicts social problems. On the realistic base of social problems were written *Master Sahab* (1927), *Veshya putra* (1929), *Satyagrah* (1930), *Rahasyamayi* (1931), *Tapobhumi* (in collaboration with Jainendra Kumar, 1932), *Burda farosh* (1936), *Mandir deep*. His short stories are replete with biting satire on social and

political evils and inequities. Unlike in his novels, in his short stories he is not merely a spectator of social circumstances but also a commentator on them. After a long interval of time came his novel *Vah kaun thi* (1955). In his novels, he presented the struggle and confrontation of modern and medieval ideologies and 'samskara' of the middle class. The main trend of Premchand age—'realism inclined towards idealism' is also found in many instances in his works.

He has gained sufficient success in depicting idealism and romantic love of the Gandhi era with the conventions of life bound with the cultural heritage of the age. Distinct from Premchand, he trod on the new course of naturalistic novel (prakritavadi upanyas). This is not an imitaton of the tradition of Emile Zola. It has a freshness of its own in its depiction of Indian traditions. In many of his novels characters have been depicted in the sequence of naturalistic phenomena.

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K.P.

JAIN, VIRENDRAKUMAR (Hindi; b. 1915), a well-known Hindi poet and novelist, started his career as a literary journalist and was Asstt. Editor of *Dharmayug* for a number of years. He also edited *Bharati* and has recently again joined Bharatiya Vidya Bhavan as Chief Editor of *Navaneet*. An M.A. in Hindi from Nagpur University, he was also on the teaching staff of Mithibai College, Bombay. The cosmopolitan city, with its remoteness from the Hindi area, has left a deep mark on his sensibility at once fascinating and alienating his muse. Urban landscapes and sea-imagery abound in his poetry lendig it a unique flavour. Primarily a poet, it was as a fiction writer that he made his first impact on the literary world. His stories won the approaval of Premchand himself, who recognised him publicly as one of the promising young writers of fiction. His stories collected in *Atma-parinaya* (1940) and *Shesh-dan* (1947) express a wistful conflict between a dreamy romantic idealism on the one hand and the harsh actualities of social existence on the other. His mythological romance *Muktidut* (1946) contains the first germs and suggestions of his lifelong quest for an eternal life. It also crystallised the body-spirit dialectic that came to dominate his evolution as a poet. The stylistic resources developed here are brought to perfection in the three volumes of his epic novel *Anuttar Yogi* (1974, 1975, 1978): the fourth and the last is still in progress.

A lifelong preoccupation with philosophy and occultism, a persistent struggle to combine the contrary insights of Sri Aurobindo and Marx in a philosophy of his own, an impatient rejection of death-fixation—these are some of the determining factors behind Virendrakumar's poetry. The poems in his first collection *Anagata ki ankhen* (1958), celebrate life in its various manifestations and seek spiritual fulfilment through the holiness of human desires. They raise an eloquent protest against the social evils of oppression, hypocrisy and conventionality. The two subsequent collections of his poems—*Yatana ka suryapurush* (1965) and *Sunya purush aur vastuyen* (1972) constitute further development of these themes with the same emotional abandon. But the gain in rhetorical effectiveness is somewhat offset by a loss in spontaneous vigour. As the most autbiographical and the most consistently romantic among his contemporaries, Virendrakumar suffers from certain obvious limitations; his poetic range is limited; he is apt to be repetitive and long-winding. There is a peculiar poignance in his poetry but it is the result of the desire to transcend rather than confront the complexities of existence. Muktiboth, his friend, was an equally obsessed and fantasy-ridden poet, but his imagination having accepted the discipline of a hard and objective ideology, the poet was left comparatively free to wrestle with reality; the more poetically subjective philosophy of Virendrakumar, on the other hand, tends to be more of a liability than an asset for the poet in him. The best of the poems, however, in his last collection, do achieve a delicate balance between the innner and the outer world. They explore the poetic self in its vulnerability to experience and vindicate in that process the vision as well as the rhetoric.

Ra. Sh.

JAINENDRA KUMAR (Hindi; b. 1905), one of the most prominent fictionists of the post-Premchand era of Hindi literature, was born in a Jain family of Kauriaganj, District Aligarh (U.P.). His father passed away when he was just two years of age. The responsibility for his upbringing, therefore, fell upon his mother and maternal uncle. His maternal uncle, Mahatma Bhagwan Din, had founded a 'Gurukul' in Hastinapur and it was but natural that he received his early education in the 'Gurukul' under his maternal uncle's guardianship. It was here that Anandilal became Jainendra.

After passing his matriculation in 1919 from Punjab, Jainendra was admitted to the Banaras Hindu University for further education but only a year thereafter he bade goodbye to his formal education to join the freedom movement at Mahatma Gandhi's behest.

After an unsuccessful effort to launch himself in business for a while Jainendra shifted to Nagpur in 1923. He was jailed here to three months for participation in the 'Jhanda Satyagraha' of Mahatma Gandhi. He then migrated to Calcutta in search of a livelihood but success kept on eluding him. With frustration facing him all round, he was impelled to turn to writing, meanwhile, in

1927. He travelled on foot to Kashmir via Punja Sahib, Texila and Abbodabad along witn Mahatma Bhagwan Din and two other young companions.

The year 1929 was an eventful year of his career. His first short story entitled 'Khel' was published in the *Vishal Bharat* during this year. He got married during the same year and his first collection of short stories, viz. '*Phansi*' as also his first novel *Parakh*, were published during the course of 1929. *Parakh* was acclaimed with an award by the Hindustani Academy (U.P.) the same year. The year 1930 saw him establish contact with Premchand which became closer and closer with passage of time. The same year he was jailed while leading the Satyagraha movement in Delhi. Two years later, i.e. in 1932, he came in personal contact with Gandhiji. He was nominated the leader of the movement the same year and was jailed for the third time. Jainendra was a member of the Bharatiya Sahitya Parishad, formed in 1936 under Gandhiji's presidentship.

While Jainendra had already carved a niche for himself in the Hindi literature with his first novel *Parakh*, the publication of his second novel *Sunita* created a stir in the Hindi literary world. While Premchand hailed him as another Gorky, Maithilisharan Gupta saw in him both Rabindra and Sarat rolled into one. In a climactic episode of *Sunita*, the heroine Sunita bares herself completely in full view of Hariprasanna in a desolate place at midnight. The moralists launched an all-out attack on him for obscenity but those who appreciated the actual import of the incident and were wedded to religion and spirituality in the real sense were fascinated by the portrayal in all its ramifications.

This novel is important not only from the point of view of its overall impact and characterization but is also significant from the point of view of style. Many a critic has levelled charges of bizarre usages against Jainendra's style and diction but his style is essentially natural and spontaneous. Jainendra has an originality not only in respect of the content but also of language and style. In his search for precision and aptness of vocabulary, he has imparted new dimensions to his language. He does not coin new words, he makes a deep search for them. His words follow the sense he wants to convey. Of course, in some contexts his style does acquire an abstruse character due to philosophical contemplativeness but, generally speaking, it is more of the heart than intellect that finds expression in his works.

His third novel *Tyagpatra* (The resignation) was published in 1937. After Premchand's superficial psychology, the way Jainendra thought of subtle psychology and the way it reflected in *Sunita*, and later, in *Tyagpatra*, was indeed, commendable. This deeply tragic tale of an unfortunate young woman, Mrinal, is indeed touching and heart-rending in the extreme. Her nephew Pramod alone appreciates her agony and wishes to share it but Mrinal does not want to live by anybody's mercy. Pramod is himself in a fix and, therefore, fails to check the course of events. Eventually, however, Mrinal's circumstances so deeply perturb him that he resigns his job as a judge. The author delineates Mrinal's character with amazing deftness. Her suppressed desires, her quiet passion, her subtle reactions to her unfulfilled dreams—all these blend to turn this psychological tragic tale into a moving saga of an unfortunate sensitive young woman. The story narrated by a self-condemning and repentant Pramod leaves the reader's sensibilities in a state of terrible agitation.

Jainendrakumar has authored 12 novels in all but the acclaim and success he got in the case of *Sunita* and *Tyagpatra* never repeated itself. His other novels, apart from *Parakh*, *Sunita* and *Tyagpatra* are as under: *Kalyani* (1938), *Sukhada* (1952), *Vivarta* (1953), *Vyatit* (1953), *Jayavardhan* (1956), *Muktibodh* (1965), *Anantar* (1968), *Anamswami* and *Dasharka* (1985).

Although Jainendra was honoured with the Sahitya Akademi Award on his *Muktibodh*, his *Jayavardhan* is far more important as a novel and is different from his other novels in many respects. It is a very thought-provoking novel and one can find the culmination of his social and political views in this work. But the story-telling aspect of the novel is so thoroughly overwhelmed by the thought content that it has become tedious reading for an average reader. That is why not much has been said or written on this novel as it should have been.

Jainendra's fictional characters move from the superficial to the subtle levels and bring into focus aspects of man which we normally do not see. His novels do not suffer from abundance of characters nor do they have much use for an intricate network of events and episodes. They are essentially character-oriented and, to be more precise, female and revolutionary characters represent his forte. It should, however, be said that whereas he has eminently succeeded in the portrayal of the subtle emotions and psychological responses of his female characters, his revolutionary characters do not command an equal credibility. The intricacies of man-woman relationship, their interactions, their mutual attraction and repulsion—a very convincing potrayal of all these represents a special feature of his fictional world.

The same thing can, *mutuatis mutandis*, be said about Jainendra's short stories which have now been published in ten volumes. However, the variety and vastness encompassed by these stories is immense. Some of his stories are indeed very touching and moving.

Jainendra is not only a fictionist, he is a thinker too in his own right. He has deeply imbibed the influence of both the Jain philosophy and Gandhism but he is very original in his thought-analysis. His writings provide ample evidence of his deep reflection on issues regarding literature, culture, religion, sex and politics in a straightforward manner. On these issues he expresses himself in the form of questions and answers. His major works in the field are:

Jainendra ke vichar (1934); *Kam, prem, parivar* (1936); *Prastut prashna* (1937); *Jar ki baat* (1945); *Purvodaya* (1951); *Sahitya ka shreya va preya* (1953); *Samay aur ham* (1962); *Akalpurush Gandhi* (1966); *Kahani, anubhav aur shilpa* (1967); *Samay, samasya aur siddhanta* (1971); *Hastatah* (1972); *Sahitya va sanskriti* (1981); *Prem aur vivah* (1982). He received the Manglaprasad and Hajarimal Dalmia awards for his work *Samay aur ham*.

His important works in the field of reminiscences and travelogues are: *Ye aur ve* (1953); *Premchand: ek kriti vyaktitva* (1967); *Kashmir ki voh yatra* (1968); *Mera bhatkav* (1981).

Apart from creative and reflective writings, Jainendra also tried his hand in translations and gave a proof of his originality in that field too. His major translated works are the following: *Magdalene* (Maeterlinck's play, 1952); *Pap aur prakash* (Tolstoy's play, 1955); *Prem mein Bhagwan* (Tolstoy's short story, 1956); *Yama* (Alexander Cuprin's novel, 1958).

He has had occasions to travel to many countries. He attended the Tolstoy International Seminar (1960) in Venice as a member of the writers' delegation from India organised to commemorate half a century of his death.

Apart from numerous State and Union of India prizes Jainendra received the Sahitya Akademi Award in 1968. He received Hony. D. Litt. Degrees, from the Agra and Delhi Universities in 1972 and 1973 respectively. He represented India in the United Nations in 1979. In 1982, he received the 'Anuvrat Puraskar' of one lakh rupees. He was elected a Senior Fellow of the Sahitya Akademi the same year. He has been decorated with a Padma Bhushan by the Government of India.

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V.P.

JAINENDRA KI KAHANIYAN (Hindi). Jainendra is an outstanding short story writer and a novelist, and he earned equal name and fame in both the genres. Jainendra's short stories have been published in ten volumes under the title *Jainendra ki kahaniyan*. Although Jainendra come in very close contact with Premchand and was presented to the readers by Premchand almost as his successor, he did not imbibe much of Premchand's influence either in content or in the craft of story-telling. Premchand's short stories were woven round men and matters relating to the external world on the social plane whereas Jainendra's thematic content adopts the subjective world and the mysterious goings-on within the inmost recesses of human mind as his field. His experiments with the craft of story-writing have been numerous. With his advent, his contemproaries, old or new, were so deeply influenced by his art of story-telling that those of the Premchand school were left behind and his contemporaries started emulating him in emotional content as well as in language and style. After Premchand's exit from the stage with his passing away in 1936, Jainendra automatically became their leader and continued to hold complete sway in the field till the end of the seventh decade of the century. With the launching of the movement of 'Nai kahani' (New short stroy), the new short story writers levelled a variety of accusations against Jainendra. He was dubbed as a faithless cynic but his presence and contribution had to be reckoned with till the eighth decade inspite of this concerted and organised attack.

According to Jainendra, his first published short story was 'Khel' when he got an entry, in early 1928, into the literary world through the columns of *Vishal Bharat* published from Calcutta. Collections of his short stories had appeared from time to time under the titles *Phansi* (1929), *Vatayan* (1930), *Neelam desh ki Rajkumari* (1933), *Ek rat* (1934), *Do chiriyan* (1935), *Pajeb* (1942) and *Jaysandhi* (1949). Eventually, a collection of all his stories in ten volumes was published under the title *Jainendra ki kahaniyan* some years back. The years of publication of these stories are mentioned only in the first and the tenth volumes. No such information is supplied in respect of the stories in other volumes. It is, therefore, difficult to say whether they are arranged chronologically or otherwise. The first volume, however, consists of short stories written during the period 1927-1935 and the tenth is a collection of stories penned during the period 1961-1965. Volume I consists of eleven short stories inclusive of such acclaimed ones as 'Phansi', 'Gadar ke bad', 'Nirman', 'Spardha', 'Janardan ki rah', 'Janata', etc. These stories revolve round national issues and revolutionary themes. Volume II has eighteen stories which, by and large, relate to child psychology and filial affection. Amongst these are celebrated short stories like 'Pajeb', 'Do chiriyan', 'Iman', 'Khel', 'Kiska rupaya', 'Chor', 'Delhi mein', 'Billi ka bachcha', etc. Volume III is a compilation of twenty-one short stories wherein philosophical and symbolic short stories occupy a prominent place. Such short stories of this volume as 'Devi-devata', 'Ve teen', 'Tatsat', 'Neelam desh ki Rajkumari', etc. were highly acclaimed. Volume IV contains short stories pertaining to love and marital relationship. Stories like 'Masterji', 'Akela', Sambodhan', 'Gramophone ka record', 'Jahnavi', 'Byah', 'Bhabhi' of this volume deserve special mention. Volume V consists of eleven stories which are mostly devoted to love and problems arising therefrom. It consists of several much-talked-of short

stories like 'Pardesi', 'Ek rat', 'Nadira', 'Ratnaprabha', 'Meethi khijh', etc. In the Volume, VI there are fifteen short stories. related to social life and its prevalent set-up. Volume VII consists of thirteen and Volume VIII of twenty-one short stories. Jainendra has built up the whole edifice on the slender foundation of the first sentence written by someone also in the eighth volume. Volume IX has twelve and Volume X sixteen short stories. The thematic pivot of Volume IX is the defiance of social and religious beliefs and that of Volume X is man-woman relationship on the psychological and philosophical plane. The ten volumes thus contain more than 150 short stories. Jainendra's favourite themes are: man-woman psychological relationship, philosophy and subtle emotions, defiance of social conventions and beliefs, quest for truth in political life, etc.

Jainendra's creative journey on the short story course covers a span of five decades—from the third to the eighth—of the century. He traversed a course different from that of Premchand—a course covering subjective themes. He portrayed and evaluated life in its inward reality from a subjective point of view. Human mind, rather than human society, occupies a pre-eminent place in his scheme of things. He has delved deep into human psyche and has tried to uncover its mysteries. Most of his stories revolve round the husband-wife-lover triangle and the issues of love, marriage, morality form the nucleus of these stories. Indranath Madan speaks of him as an author of the 'problem of liberation'. For him the question of liberation implies liberatin from lonely existence and the question is posed through the medium of love and marriage. The charges of 'bhabhivad' and 'lewdness' levelled against him betray an absolute lack of appreciation and a biassed approach. Of course, he does mould his stories just to conform to his views and principles, on the contrary, he allows his stories to develop according to their inner logic. After Premchand his contribution to the progress and development of the short story in Hindi will always be gratefully remembered.

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K.Go

JAISINGHANI, SHYAM (Sindhi; b. 1937), a fiction writer and poet, was born in Queta (Baluchistan) and migrated to Bombay after the partition, and settled there. After doing his B.A. with honours in Economics (University of Bombay), he completed a course in photography in J.J.School of Applied Arts, Bombay with distinction, securing first class first. Later, he joined Sahitya Akademi and still continues to be there in the capacity of Assistant Editor.

He had written a few short stories in early sixties which were published in the periodicals, but he came out with a bang as a short story writer with the publication of his short story 'Nango aasmaan' (The naked sky) in *Koonj*, a literary monthly of a very high repute. This story was followed by many more published in myriad magazines and the best of these being 'Rirahandaru waqtu' (The creeping time), on ravages of time, 'Kue jo mout' (Death of a rat) on rat race and 'Another day' on the dehumanised condition of man, which earned him critical acclaim. Subsequetly, he carved out a place in Sindhi literature as an eminent short story writer.

Jaisinghani belongs to the post-modern era of Sindhi short story writing, having a live-wire sensibility. With the trend of 'new' poetry established in Sindhi literature in early sixties, Jaisinghani followed its pioneers, and came out with *Vichhotyun* (The crevices, 1980), a compilation of his beautiful 'new' poems. In this compilation, the poet is sure of his ground and, it seems, he has fully assimilated the concept of 'new' poetry.

Jaisinghani has written two novels, *Kacha dhaga* (Weak threads, 1966) and *Khahia je chautaraf* (Around an abyss, 1976). *Nango aasmaan* (The naked sky, 1967), *Thongo* (A fillip, 1970) and *Melani jo safaru* (Miles to go, 1983) are the collections of short stories to his credit. Besides, he edited the anthologies of the finest Sindhi short stories entitled *Khandahar* (The ruins) and *Ufaqa ji duri* (The distant horizons), and also an anthology of new poetry, *Muhaza te* (On the platform). All the three anthologies contain his highly critical introductions.

Jaisinghani's activities are not limited to writing alone. He has travelled a lot throughout India and also abroad. He was associated with the Authors Guild of India, Youth Hostel Association of India (Life Member), Photographic Society of India, Alliance Francaise and many other national organisations.

He has done still-photography of feature films and was also Assistant Director of one of them. An exhibition of his cover jacket designs, sketches and book illustrations was held at K.H. Ara's Artists Centre, Bombay in 1983.

His novel *Khahia je chautaraf* is on an indifferent character who is deeply involved in life, so much so that he refuses to recognise any priority among objects and events. He clings to his 'self', seeks refuge in the self-created shell to keep away from the pressures of sentiment caused by the social milieu he is forced to live within. The book is a graceful meditation on survival, both in harsh, cruel external milieu and in the scarier, more rarefied terrain of the 'self'.

Melani jo safaru is a very powerful fiction by Jaisinghani. The stories in this collection are a work of a sensitive mind and a howl against the human situation in today's dehumanised condition.

P.A.

JAITAWATA, KESARISINGH (Rajasthani) lived during the period 1740-1800 approximately. His father Sanvaladasa was the resident of the village Gogagadi of Pali district. Some of the people are of the view that the family lived at village Chirodi in Jodhpur district. The details concerning the life of the poet are still to be found out. It is said that when he was chasing a deer during a hunting expedition, he saw a saint in the forest, who advised him to give up violence. This piece of advice had the desired effect and he never went for hunting again. Having, thus, gained detachment, he diverted his attention to composing poems on birds and animals. The poems, composed in 'kundaliya' metre with their simplicity and delicacy of feeling made a direct impact on people and soon gained wide popularity among the masses. As has been the case with other popular poets, a number of additions and alterations were made in his poems after his death, resulting in a confusion in the original text with numerous interpolations. People have given their own title to the entire lot of these verses as *Pankhi purana*. The text is available in old MSS in the names of *Kavitta kundaliya* told by Kesarisingh Jaitawata and *Guna pankhi pramoda* (prabodha) etc. No other work of Kesarisingh has been brought to light, but the available verses are good enough to bestow on him an everlasting fame. Total number of these verses, so far published, is about 140. Various texts found in MSS need scientific editing.

The poet has attempted to preach effectively the virtues of piety, moral conduct, worldly knowledge and devotion to God through his poems on animals, birds, insects, trees, plants, etc. While doing so, he has laid emphasis on common behaviour in public life and its manners and ethics, and thus, inspired a layman to live a virtuous life. The verses also reveal his personal knowledge of the habits of animals and birds. This is, however, the only work of its kind in so far as the subject-matter is concerned.

Hi.M.

JAITASI RASOW (Rajasthani) is a noteworthy poetic work of historical and heroic interest. The name of its author is not known so far. Rao Jaitasi was a ruler of Bikaner. It was in his time that Kamran, brother of the Mughal emperor Humayun, sent his forces to attack Bikaner. The Mughal forces were defeated by the army of Bikaner. The poem *Jaitasi rasow* depicts this very event, which took place in the year 1535. There is no mention in the poem of the death of Rao Jaitasi which took place in 1542. The date of its composition, therefore, falls somewhere between 1535 and 1542. It is, however, the oldest of the available works belonging to Rajasthani 'Raso' literature. It begins with 20 'dohas', followed by 76 'motidags' and contains towards the end 'kavitri' in 97 stanzas. Its editing and publication have been carried out on the pattern of its 18th century manuscript. Besides poems written in 'muktak' style, and with the event mentioned above as the theme, two large works in the form of 'prabandha kavya' (a long poem with a traditional pattern of structure) also exist, viz. Vithu Sujo's *Rao Jaitasi ro paghdi chhand* and *Rao Jaitasi chhand* or *Rai Jaitasi rto paghdi chhand* by an unknown poet. In these poems, there is a detailed account of the ancestors of Rao Jaitsasi, the city of Bikaner and battles fought by Rao with Kamran and his victory over the Mughal army. There is even a mention of the names of the horses mounted by Rao's generals. The diction and the descriptive style of this *Jaitasi rasow* are similar to those of two works mentioned above and like both these works, this work must also be contemporaneous with the event it describes. In this *Jaitasi rasow* there is no mention of Rao Jaitasi's ancestors or the description of the city of Bikaner, etc. It is mainly concerned with descriptions of the armies and their battles. The descriptions, however, appear to be very powerful and effective.

The language of this work is Rajasthani with considerable degree of vigour and brilliance. It opens with a description of Rao Jaitasi's heroic exploits. While doing so, the poet compares Jaitsi's qualities with those of his ancestros, namely Viram, Ranamalla, Jodha, Bika, and others. He then, describes the siege laid to Bikaner, by the Mughal army, its enormity and its ferocious characters. Further, he depicts the immediate preparations made by Rao Jaitasi, fighting in the battlefield with the Mughal army and his victory in the end. The poet, while mentioning that Jaitasi is an incarnation of Krishna, says that he left for the battlefield in a manner akin to that of a bridegroom approaching 'chanwari' (the place for wedding ceremony). The poet has employed traditional similes and techniques of description. He has presented a vivid description of the battle in a diction suited to the particular mood and occasion.

Hi.M.

JALHAN (Punjabi), a contemporary of Guru Arjun Dev, was a Sandhu Jat of village Padhana, now in the district of Lahore, Pakistan. The date of his birth is not known but the date of death is fixed by common report as 1644. Jhallan has not written much, only a few verses in 'dohira' form are current. A naive rustic humour is a characterstic of his verse which is otherwise devotional and didactic. About the inevitable fact of death, he writes:

> Jalhan this world is transitory, fix your mind on the Lord.
> Nothing will avail when death comes and catches you by the ear.

Among his humorous verses the best known is:

> As a boy, I took out cattle for grazing,
> and when a youth I worked at the plough,
> Now in old age, I tell beads,
> to ward off complaints from God.

S.S.S

JALHANA (Sanskrit; 12th century) who was also known as Arohaka Bhagadatta Jalhana Deva was a son of Lakshmidhara. Both father and son served as ministers of Krisha, the Yadava king of Devagiri, who was enthroned in 1247. Jalhana compiled a Sanskrit anthology, *Sukimuktavali*, in 1257. This is, perhaps the first anthology in which we get an account of the compiler and the date of compilation. The introductory verses give an account of Jalhana's family. Therse are summarised by R.G. Bhandarkar in his *Report* (1897). According to this *Report*, Jalhana acquired the title of Bhagadatta, the name of the Mahabharata hero of this name (who fought with Arjuna with great bravery), because of his similar feat in commanding the elephant-borne troops in a war against a Gurjara price. He was both a scholar and warrior, and he compiled a fairly extensive anthology of elegant sayings which existed in a shorter and a longer recension. However, the printed text available today does not have this kind of difference. The anthology is divided into 133 'paddhatis' and contains 2790 verses, the number of authors and works cited being more than 240.

The work is particularly valuable from the point of view of its preservation of the famous verses of Rajashekhara and other great poets, a few of them being women. In the first part of th anthology, there is an important section containing useful informatin on poets and poetry. This seems to be of great interest from the point of view of literary history of ancient and medieval period. The other sections deal with subjects like happiness, charity, fate, wickedness, love, service to the king, etc. Verses quoted in this anthology are both ethical and descriptive.

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D.D.S.

JALIB DEHLVI (Urdu, b.1878, d.1930) Mir Syed Basharat Ali 'Jalib' was born in Kucha Chelan at Delhi. Kucha Chelan is a well-known 'mohallah' (locality) in which distinguished dignitaries of Urdu like Sir Syed Ahmed Khan, Mohammad Husain Azad, Hakim Momin Khan 'Momin', Munshi Zakaullah, Mustafa Khan Shefta and Allama Rashid al-Khairi were born.

At the age of four he was placed under the care of a Maulvi to learn Urdu and Persian. He was there for about two and a half years, and with hard work, he acquired sufficient knowledge of Persian. In the meantime, he was admitted to an English School from where he passed his Matriculation with distinction. Even as a student, he had developed a taste for poetry, but temperamentally he was more inclined towards journalism. After school hours, he would assist the editor of *Chalta purza*, a noted paper of Delhi during those days. This was the first paper, he handled as a student. At times on return from school he made his way to his father's workshop where Zardozi (gold-embroidery) craft work was done. He would stand there looking at the artisans doing their delicate artistic work, and would fondly ask them to relate stories of the olden days. Apart from journalism, he had the knack of relating long tales of *Tilism-e-Hoshruba*.

Though Jalib Dehlvi had acquired mastery over nine languages, i.e. Urdu, Persian, English, Hindi, Sanskrit, French, Arabic, Bengali and Old Turkish, he was proud of his knowledge of Persian. He was very fond of poetry and as a disciple of Dagh, he adopted his style in his ghazals, and for their brisk language, melodious accent, simple, chaste and beautiful expression, his ghazals soon acquired popularity.

He edited papers like *Paisa Akhbar, Avadh Akhbar, Hamdard, Vakil, Sharif, Risalat*, etc. It was owing to his sincere efforts and hard work that these papers became popular. The *Hamdard* of Malauna Mohammad Ali Jauhar was a paper of significance in those days. Jalib Dehlvi and Qazi Abdul Ghaffar remained attached to it for a long time. Later on, he left for Lucknow to take up the editorship of *Hamdam*. He lived in Lucknow and continued to edit *Hamdam* for thirteen years. Owing to differences with the owner of the paper, he left the job and started his own paper *Himmat*. He continued to publish that paper till his last days.

M.H.Ka.

JAMBHEKAR, BALSHASTRI (Marathi; b. 1810, d. 1846) was the first journalist and editor in Marathi. He was an erudite writer and knew several languages. A social reformer and researcher, he came from Pomble village in the district of Rajapur. He was a colleague of Arnilar in Elphinstone College, Bombay. He workd as an educational inspector from 1842 to 1844. Earlier, he had started weekly *Darpan* with the cooperation of Bhau Mahajan in 1832. It was a bilingual paper, in English and Marathi. He wrote the English portion of the magazine. In 1840 he started another magazine entitled *Digdarshan* which contained literary matter of serious nature.

He specialised in the field of education and journalism, and was a pioneer in writing textbooks for children on history and mathematics. He laid the foundation of good translation of prose from English into Marathi.

FURTHER WORKS: Hindustancha itihasa (History of India, first edition, 1842); *Vidyecha uddeshya, labh va santosh* (Purpose, advantages and satisfaction from education): A Translation; *Balvyakaran* (Grammar for children); *Nitikatha* (Moral stories); *Hindustanatil Ingraji rajyacha itihasa* (History of English rule in India); *Shunyalabdhi ganit* (Arithmetic); *Hindustanicha prachin itihasa: Musalmani ammal*) (Old history of India, Muslim rule).

P.M.

JAMBHOJI (Rajasthani; b. 1451, d. 1536) was a medieval sadhak, yogi, saint and founder of the Vishnoi sampradaya. He was a Panwar Rajput. His father's name was Lohat and mother's Hamsa alias Kesar. Jambhoji was a lifelong celibate. He passed his boyhood in grazing cattle and preaching. When his parents died in 1483, he abandoned the house for ever at the age of 34 in 1485. He founded the Vishnoi sampradaya in the same year at Sambharathal, a high sandy hill 'mukam' (Nokha, Bikaner). He enlightened by his preaching emperor Sikandar Lodi and rulers of different states including Rawal Jaitasi, Jaisalmer, Rav Lunkaran and Kumar Jaitasi, Bikaner, Muhammadkhan Nagori, Nagore, Rav Duda, Medta, etc. He breathed his last at Sambharathal and was buried at the present village mukam, where a 'samadhi' temple was erected.

He was a great synthesist and protector of the religious traditions and culture of India. He believed in incarnation of God but deprecated idolatory. Amongst the traditional sacred texts he is more inclined towards the *Gita*. The note of monism is more conspicuous in his vani. According to him, work is a part of worship and should be done constantly and sincerely without desiring the result. One should continue with righteous deeds in spite of impediments and should feel no repentance or regret about them. The object of human life is to realize self and attain 'jivanmukti'. He believes in the theory of rebirth and karma. His main emphasis is on 'Vishnu-smaran' and 'nishkam-karma'. Vishnu is a synonym of nirgun, nirakar Brahma; the sampradaya derives its nomenclature from Vishnu. He has high respect for all scriptures. He gave high status to women and rendered a dashing blow to those sectarian elements which were considered to be perverted and unsocial.

His available vani known as *Sabad-vani* consists of 123 sabads, besides the mantras. The language is unsophisticated Rajasthani, popular amongst village folks of western Rajasthan. The bhakti he propagated may be termed as 'sagunonmukh nirgun', i.e. the nirgun bhakti disposed towards sagun. His sabads continued in the oral tradition. Vilhoji (1532-1616) got them scribed for the first time. Later on, from this and other sources, Parmanandji Vaniyal scribed them in his *Photo granth jnan*. Subsequently other traditions of sabad-scribing also developed. Besides depicting his sadhana, experience and thoughts the sabads answer the questions and queries posed by different persons and contain discourses on spiritual topics. He was widely travelled. In one of his sabads (No. 63), he also mentions some of the places in India to which he travelled. He also mentions some countries which he visited. The structure of *Sabad vani* is peculiar. A sabad is either a prosodical or metrical smaller poem or a peice of rhythmical or 'vachanika' type of prose or a mixture of these styles dealing with one or more topics.

Vishnoi sampradaya is one of the first sant-sampradayas of northern India. Amongst other things, it particularly emphasizes the worldly and the spiritual. Jambhoji accepted the Hindus of all varnas and castes and the Muhammedans to his fold. There are 29 tenets accredited to the sect. He revived the old 'Yajna' tradition. To perform hawan by pouring ghee in the fire, reciting his sabad-vani daily in the morning is one of the rituals. Some of his tenets are never to cut green trees, to speak thoughtfully, to abjure stealing, ill-speaking, lie and false arguments, to keep fast on every Amavasya (new moon), compassion for all living beings, to control the passions like 'kam', 'krodh', etc.

Besides Rajasthan, the sampradya is spread in Punjab (including Pakistan Punajb), Haryana, U.P. and M.P. There have been many notable saint poets in this tradition. A few names are: Tejoji Charan, Kanhoji Barhat, Udoji Nain, Mehoji Godara, Vilhoji, Kesoji, Surjanji Puniya, Gokalji, Harji, Parmanandji Vinyal, Udoji Ading, etc. The places where Jambhoji along with his followers stayed for days together and preached, are called 'Satharis'. Besides Sambharathal, Bhiyamsar, Jambholav, Lohavat, Lalasar, Jangalu, Rotu (all in Bikaner and Jodhpur divisions) and Lodipur (U.P.) have satharis, and they are deemed as holy places.

Hi. M.

JAMBUCHARIYA (Prakrit) is an epic by Gunapala (9th or 10th century). The author was a disciple of Virabhadra and belonged to the Naila-Vamsa. *Risidattachariya* written by him is available. *Jambuchariya* has 16 chapters containing a little over 800 verses with interspersed prose passages of about the same length. Jambuswami was the grand-disciple of Mahavira and head of the Jain community for more than 40 years in the 5th century B.C. In some Jain canonical works he appears as the listener to whom Sudharma narrated the contents of the Canon. His story is found in some early works like *Vasudevahindi*. Gunapala is the earlist author who treated this story as the theme of an independent work. First two chapters of this epic are taken up by a general discussion of the characteristics of stories, narrators and listeners and the necessity of religious discourses. The episode of Prasannachandra appears in the third chapter as a prelude to the main story. Four previous births of Jambu are then described in two chapters. Impressed by this discourse, Jambu took the vow of celibacy and requested his parents to allow him to become an ascetic. His mother, however, insisted on his marriage and the eight brides also refused to marry anyone else though they knew of Jambu's thinking. The marriage took place. Jambu was engaged in conversation with his brides when Prabhava, a prince who had turned into a dacoit, entered his house. Overpowered by the excellence of Jambu, he requested him to enjoy the pleasures of this world. Jambu's reply is narrated in the

eighth chapter in the form the three tales. Eight tales are told by the brides of Jambu to convince him that giving up available pleasures and running after the unknown was not proper and the answers of Jambu, also in the form of tales, are narrated in the remaining eight chapters.

In these tales we find an old man willing to kill his young son so that he may marry again, a greedy crow trapped in the body of a dead elephant, a fickle lady deceiving her husband and father-in-law, a faithless queen deceived by a thief, two monkies fighting for the leadership of their herd and similar scenes to illustrate the strange ways of the world.

Ultimately Jambu, his brides and Prabhava with his followers become ascetics. Jambu becomes the last Kevalin after Sudharma and attains 'nirvana' (emancipation). Gunapala's language and style show considerable influence of Udyotana's *Kuvalayamala*. Amidst interesting stories, he has interwoven long passages propounding the doctrines of Jainism. He has quoted a little over hundred verses some of which can be traced to canonical works and their commentaries. Many of his own verses are worth quoting. For example: "That penance should be practised which does not lead the mind to evil thinking, does not harm sense-organs and does not disturb activity."

It appears that Gunapala's work formed the basis of the story of Jambu in Hemachandra's *Parishishtaparva* and many later works in Sanskrit and Gujarati.

V.J.

JAMBUSAMICHARIU (Apabhramsha). This is an Apabhramsha epic by Vira, written in 1020 A.D. The poet has given some information about himself in the beginning and at the end of his work. His father Devadatta belonged to the Ladavagga hailing from the village Gudakhe and had written four poems *Varangacharita*, *Suddayaviraka-ha*, *Shanticharita* and *Ambadevirasa*. Unfortunately none of these works is available. Vira was prompted to undertake this work by the request of Takkahada and his young brother Bharata, sons of Madhusudana of the Dhakkada community at the town Sindhuvarisi in Malva. The poet was busy in 'rajakarya' and so he took one year to complete the work. At the same time he installed an image of Mahavira at Meghavana. The names of his mother, three brothers, four wives and one son are also given. The epic has 11 sandhis to the extent of about 2100 shlokas. The poet had mainly followed the story of Jambu found in Gunapala's work with some alterations in the arrangement of subsidiary stories. Three sandhis in the middle of the work, however, present his own invention. A princess of Kerala was to be married to Shrenika, king of Magadha. The king of Hamsadvipa also wanted her and invaded Kerala. On hearing about this, Jambu rushed to Kerala on behalf of Shrenika and scored a decisive victory. The poet has craved the indulgence of readers for this part of the story which was invented for depicting the sentiment of valour. Prabhava in Gunapala's story appears as Vidyuchchara in Vira's version and has received more attention. The last sandhi describes the persecution of Vidyuchchara and his followers by evil spirits at Tamalitti after Jambu's 'niravana' as a result of which many monks fled while Vidyuchchara died. The twelve meditations (anupreksha) are presented in this episode to show the undaunted courage of the sage. On the whole the work of Vira is more poetic and less didactic than that of Gunapala. He was conscious of his talent and has expressed his confidence in some Prakrit verses given at the beginning of sandhis. His figures of speech show intimate knowledge of the works of Sanskrit poets like Kalidasa, Bana and Trivikrama. Conventional topics of Sanskrit poems like countries, cities, mountains, forests, rivers, seasons, rising sun and moon, erotic sports, etc. find place in this work in the same spirit. His narration of tales and dialogues is, however, simple and lucid, enriched with idiomatic expressions like "does a crow become virtuous simply because he can fly in the sky?" and "does a lion having killed many elephants sleep in a ravine for fear of jackals?" There are some unusual scenes like a brahmin burning himself as he was distressed by leprosy and four wives of a wicked man requesting their deity that they might never have such a cruel husband in the next birth. Vira's work had considerable influence on later works. *Sudamsanachariu* of Nayanandi has many passages showing close acquaintance with Vira's epic, while Sanskrit *Jambusvamicharitas* of Jinadasa and Rajamalla are almost verbatim translations of this work.

V.J.

JAMEEL MAZHARI, MIR KAZIM ALI, (Urdu; b. 1905, d. 1980) son of Syed Khursheed Husain, had his schooling at Motihari (Bihar) and later studied at Calcutta University from where he did his Masters in Persian.

He began his career as a journalist in a Calcutta daily but owing to his avowed anti-British stance the security of the newspaper was forfeited. With the formation of the first interim Congress Government in Bihar, Jameel Mazhari was appointed Urdu Publicity Officer, wherefrom he resigned on Gandhiji's call of Non-Cooperation in 1942. He was incarcerated in Phulwari Jail for a brief period. Later he had short stints as lyricist and story writer in films and worked in Bombay, Calcutta and Lahore.

In 1946 he again joined Government service and became lecturer in Urdu at Patna College from where he moved to the University where he served in different capacities till 1974.

Jameel Mazhari had his early grounding in the classical tradition and became a disciple of Wahshat Calcuttavi, a doyen of traditional ghazal writers of his time.

Western ideas and influences which had surfaced in

Urdu poetry with the advent of the twentieth century and had been put to creative use by other leading poets exercised considerable influence on Jameel Mazhari also.

He composed nazms as well as ghazals besides using rubai, qata, marsia, geet and a host of other forms for poetic expression. His poems provide a deep insight into the political and social problems of his times. Some themes which recur frequently in his poetry are patriotism, loyalty to and love of the motherland, urge for freedom, protest against imperialist exploitation and religious dogmatism. Some of his major poems like *Masnavi Aab-o-Sarab* are full of philosophic musings on man and the universe, man and God, life and death, freedom and choice and other metaphysical problems. They are reminiscent of Iqbal whom he considered his mentor and guide. He had a tremendous command over language and was gifted with a rare felicity of expression. His ghazal and lyrical poetry is imbued with deep emotion and a pervasive earthiness. Jameel Mazhari has also left behind a large body of writings in prose most of which have not yet been published in book form. His major works include: *Naqsh-e-Jameel* (Poetry), Patna, 1953; *Fikr-e-Jameel* (Poetry), Patna 1958;*Masnavi Aab-o-Sarab* (Poetry), Calcutta 1970; *Wijdan-e-Jameel* (Poetry), Lahore 1979; *Irfan-e-Jameel* (Poetry), Lahore 1979; *Fath-o-Shikast* (Novellette), Calcutta 1950.

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H.Z.Z.

JAMWAL, NARSINGH DEV (Dogri; b. 1931) is a prominent writer, sculptor and painter. He joined the J&K state forces in 1945, served the Indian Air Force (1951-52) and finally joined J&K State Police in 1953 as a constable. At present he is holding the rank of Deputy Superintendent of Police. He started writing while still in school, getting invloved seriously with literature and other media of art from 1962 onwards. He published his first book of poetry *Namin kavita namey raste* followed by a collection of short stories, *Dhukde gote* in 1966. Then came other literary works like *Tharma roz* (The theme of which was based on 1965 war), a collection of ghazals, *Shama jale ki dharhki-dharhki* (Why the flame should flicker), and a collection of poems with a romantic touch, *Koraj*. The last mentioned collection was honoured by J&K Academy of Letters in 1972 by an award. Then he turned to drama. His first play *Mandaleek* was published in 1972 and was awarded prizes by the J&K Academy. It was followed by another play *Aan maryada* 1974 and then *Allad goli veer sipahi* in 1976. Both the plays were also awarded by the J&K Academy and 2nd Dogri Writers' Conference respectively. Author Narsingh Dev Jamwal was recognised at the national level when his novel *Sanjhi dharati bakhle manu* was given the Sahitya Akademi award in 1978. Earlier, this novel on socio-romantic theme had been given an award by the J&K Academy also in 1977. The novel was transcreated by Ashok Jerath into Hindi and entitled *Dharati apani apani*, which was honoured by the Ministry of Education and Social Welfare in 1983 by an award. Other works of the author are *Chanani da sek* (1979) and *Chousar* (1980). His manuscript, 'Ramayana', a Dogri play, was given an award by Dharam Arth Trust in 1983.

Narsing Dev Jamwal is also a sculptor and a painter and has organised one-man shows at Jahangir Art Gallary in 1982 and 1984 and group exhibitions at Jammu, Amritsar, Delhi, Bombay, Madras, Calcutta and Hyderabad (1975-78) and J&K Academy Camp Collection at Delhi (1981). He has also participated in a number of other exhibitions at the national level.

As.J.

JAN NISAR AKHTAR (Urdu; 1914-1976) one of the popular and important Urdu poets of modern times, was born with poetry in his blood. Syed Jan Nisar Hussain Rizvi belonged to an illustrious family of Gwalior poets and scholars. His father, Muztar Khairabadi, his father's elder brother, Bismil Khairabadi and his grandmother, Saeed-un-Nisa Begum Hirman were all poets; and the father of his grandmother Moulana Fazl-e-Haq Khairabadi and her brother, Moulana Abdul Haq were renowned religious scholars. Himself a gifted poet, and backed by such a rich heredity, Jan Nisar Akhtar got a congenial literary environment. All these factors contributed to earning him a name in the annals of Urdu literature.

Having passed his matriculation examination from Victoria Collegiate High School, Gwalior, Jan Nisar joined Aligarh Muslim University in 1930, from where he obtained his B.A Honours and M.A Degrees, and then got himself registered for doctoral work. However, his family circumstances compelled him to return to Gwalior in 1940, leaving incomplete his research on the subject, 'Novel writing in Urdu'. He got appointment as a Lecturer in Urdu in Victoria College, Gwalior. On December 25, 1943 he got married to Safia, the sister of the famous Urdu poet, Majaz Lakhnavi. The peaceful and happy days of the married life were, however, disturbed by the post-Independence riots, which engulfed Gwalior, too. Jan Nisar Akhtar had to take refuge in Bhopal, where he was fortunate enough to be appointed as Head of the Department of Urdu and Persian in the Hameedia College. After some time Safia Akhtar also joined this college as a Lecturer. During their stay in Bhopal, Jan Nisar Akhtar and Safia became members of the Progressive Movement and Jan Nisar was made its president. In 1949 Jan Nisar Akhtar left for Bombay, where he started his career as a film-lyricist, a job yielding no satisfactory results for a considerable period of time. On January 17, 1953 Safia died of protracted illness. Jan Nisar Akhtar had

his happy days after his second marriage with Khadija Talat on September 17, 1956. These were the days when Jan Nisar Akhtar got name and fame as a film-poet and led a happy and prosperous life. He, however, again fell on evil days and was haunted by financial hardships. His life took a turn for the better but his health deteriorated during the last year of his life, which came to an end in Bombay as a result of heart attack.

Jan Nisar Akhtar published seven poetry collections, namely, *'Salasil'*, *Tar-e-Gariban*, *Nazr-e-Butan*, *Javidan*, *Ghar Angan*, *Khak-e-Dil* and *Pichhle Pahar*, besides a collection of letters, entitled, *Khamosh Awaz*, and an anthology of partiotic poems, edited by him, *Hindustan Hamara*. *Khak-i-Dil* fetched for him Nehru Award in November, 1974 and Sahitya Akademi Award (Posthumous) in 1976. The Government of Uttar Pradesh also gave him an award posthumously in recognition of his services to Urdu literature.

Jan Nisar Akhtar used several genres, nazm, ghazal, rubai, qita, for his poetic expressions, leaving everywhere his marks of individuality. His *Ghar Angan* is a unique collection of rubais and qitas depicting various aspects of a housewife, romantic and domestic alike. Numerically, the nazms are very much more than ghazals. Yet, surprisingly enough, it is the ghazal where Jan Nisar Akhtar excels. He was a poet of ghazal not only by temperament but also by virtue of his upbringing in the classical traditions of ghazal. His ghazals reflect his experiences and emotions in their reality, synthesised with the delicacy of tone and tenderness of expression. They resound with the beats of the youthful heart and are scented with Jism ki khushbu (body-fragrance). The warmth of earthy love and the charm of physical beauty are the cardinal qualities of his ghazals, and mingled with his delicate and resonant expression, identify and individualise him as a poet of ghazal, fairly superior to Jan Nisar Akhtar, the poet of nazm, though, in themselves, the nazms of Jan Nisar Akhtar are better and more powerful that the nazms of many other poets.

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M.H.K.

JAN SAHEB, MEER YAR ALI KHAN (Urdu; b. 1810, d. 1886) was born at Farrukhabad, but his father Meer Amman, soon after his birth, migrated with his son to Lucknow. As the protege and pupil of Nawab Ashoor Ali Khan, Ashoor, he learnt the rudiments of rhetoric and was later groomed so as to become one of the most significant poets of his time. Jan Saheb is the name his parents fondly called him by, but which he retained to use as his pseudonym to the end. In course of time he became quite famous. The Nawabs and their heir apparents with their courtiers became his chief patrons. He lived in Clover until the fall of Lucknow.

After the migration of Nawab Wajid Ali Shah to Calcutta, Lucknow fell on evil days, and so did Jan Saheb. He tried to seek his fortunes at Delhi and then at Bhopal but to no avail. At last, more desperate than ever, he went to Rampur where he settled. The then ruler of Rampur, Nawab Kalb-e-Ali Khan helped him financially as far as possible, but the kind of patronage he had at Lucknow never came his way again. He remained at Rampur until the end. He was buried in the proximity of the resting place of a great saint Shah Rafique at Rampur.

At the time Jan Saheb began writing rekhti, there were already two masters that loomed the largest on the literary horizon of Lucknow. They were Inshaallah Khan 'Insha' and Saadat Yar Khan 'Rangeen has been credited with its beginning in Lucknow and also for giving it the name it now bears. It is said, however, that rekhti had already been written by Hashmi and some of his contemporaries in Deccan without calling it by that name.

Rekhti employs only the language as spoken by women among themselves. The poet very boldly and rather brazenly traces them down through to the most intimate and personal moments of their life. That is why the whole rekhti poetry is replete with references to sex which are obscene and some times very scandalous. It had to be what it was, to be able to cater to the rich of a decadent society, given to the pleasures of the flesh.

The rekhti poetry of Jan Saheb, however, cannot be treated with indifference, for it contains the social history of his age, and the multiple roles women played in their private life. In couplets, he has caught the subtleties of the character of women and also their reactions to their treatment by men. He was in Lucknow throughout the great rebellion of 1857, hence references to some of the incidents of the period are of great historical significance to the research scholar.

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Q.M.

JANABAI (Marathi); was a Marathi saint poetess. Daughter of Dama and Karunda belonging to the so-called Shudra community, she is believed to have been born at Gangakheda, a village in Maharashtra. Her parents were devout religious persons and offered their first child, Janabai, to Damasheta Shimpi, father of saint Namadeva. Since then, she became a part of the family of Namadeva and hence in her poems, she always refers to herself as 'Namayachi Jani Dasi'. She accepted Namadeva as her guru and took to devotion to Panduranga. She is believed to have died at Pandharpur, Maharshtra.

More than 350 abhangas have been published so far under the name of Janabai. Some scholars believe that

even these include some interpolations. On the other hand some other scholars say that what survives today is only a fraction of what she wrote. It is said that her writings include, besides the abhangas, works like *Krishnajanma, Thalipaka, Prahladacharitra, Balakrida, Harishchandrakhyana*, etc. Her authorship of these works may be doubtful, but her popularity with the masses cannot be doubted. Her works have been more popular than those of other saint poetesses like Bahinabai and Venabai respectively followers of Tukarama and Samaratha Ramadasa. Her poems are simple, direct, effortless outpourings of a heart that considers the devotion to the Highest to be of the supreme significance and nothing else really matter.

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D.B.M.

JANAKIHARANA (Sanskrit) is one of the earlier mahakavyas of Sanskrit literature that remained in oblivion for a very long time. K. Dharmarama Sthavira reconstructed its 14 cantos and a part of the 15th, for the first time from Sannay (word for word gloss) in Sinhalese and published it from London in 1891. The verses were rearranged in metrical order by Pandit Haridasa Shastri of Calcutta. But the text was published posthumously by Kalipada Bandyopadhyaya from Jeypore in 1893. G.R. Nandargikar edited (1958) first 10 cantos of the poem with the help of the Sinhalese and the Calcutta editions and some five MSS obtained from South India. However, in 1920 an original MS of the poem running into 20 cantos was discovered by the Government Oriental MSS Library, Madras. C.R. Swaminathan prepared a critical text and English translation of cantos 16-20 with a study in 1952, which was edited by V. Raghavan in 1977. In the meanwhile, the full text of the 20 cantos was published by Krishna Das (Colombo, 1966) and by Paranavitana and Godakumbura (Ceylon, 1967). Thus the earlier conjecture that the text ran into 25 cantos was proved baseless.

A Ceylonese scholar Paranavitana gave in his introduction new and authentic information about Kumaradasa. Kumaradasa's father Mana, a Yuvraja, was killed in a battle and Kumara Dhatusena, a small baby, was taken to Srivijaya, beyond the seas, for safety. He studied Sanskrit there and came to Kanchipuram, along with his cousin Manavarman, for political help. Here he came under brahmin influence, called himself Kumaradasa and joined the royal retinue.

He studied under Dandin and began composing *Janakiharana* at Kanchi. With the political help of Pallava king Narsimhavarman II, Manavarman could succeed in capturing the Ceylonese throne and re-established himself. Kumaradasa, who accompanied him, completed his poem in Anuradhapura and was made Yuvraja. But when Agrabodhi V, the son of Manavarman, came to the throne, Kumaradasa had to return to Srivijaya. There his poem was rewarded. At the request of local Buddhist king, Kumardasa wrote another poem *Shrighanananda* on the same theme as that of *Saundarananda*. Kumaradasa finally returned to Ceylon and put an end to his life, as the myth goes, by throwing himself on the buning pyre of his friend Kalidasa.

Kumardasa is placed, on the basis of evidence supplied by the inscriptions, between a period after Bharavi and before 620 A.D.

Kumaradasa has borrowed the theme for his poem from the *Ramayana* and follows Valmiki very faithfully. But the poem seems to have been modelled, both in form and spirit, on the two poems of Kalidasa. The poet has imitated them to such an extent that some critics condemn him for frequently plagiarising ideas and sometimes phrases from Kalidasa.

The influence of the post-Bharavi period of literary activities is discernible in Kumaradasa's indulgence in peculiar grammatical forms, uncommon lexicographical words, alliteration, circumlocution, *double entendre,* strained and laboured similes and comparisons and dainty conceits.

Kumaradasa's descriptions of nature are not characterised 'with such simplicity of style as is associated with Kalidasa, but they are definitely simpler than those of Magha'.

Thus, *Janakiharana* combines features of two periods of literary activity, the former predominated by Kalidasa and the latter by Magha, as it is an outcome of the transitional period.

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Ar.J.

JANAKIRAM ACHANTA (Telugu; b. 1903) took his B.Sc. degree from the National University of Adyar, Tamilnadu. For a while he was a research scholar at the Indian Institute of Science, Bangalore.

As a member of the staff of All India Radio, Madras, he proved himself to be a gifted interpreter of Telugu culture. During the late forties and early fifties. he was also the secretary of the South Indian Society of Painters.

Apart from the popularity he gained for the reminiscenes of his, serialised in the Telugu daily, *Andhra prabha*, and later published in three volumes, he is known for his Telugu translation of Tagore's *Gitanjali.*

R.M.C.

JANAKIRAMAN (Tamil; b. 1921) is one of the front rank Tamil novelists. He is also an eminent short story writer.

Having obtained B.A. degree from the Madras University and a teaching diploma, he worked as a teacher in high schools before joining All India Radio as Chief Producer of Educatonal Programmes. Under the influence of K.P. Rajagopalan, the brilliant short story writer, Janakiraman began writing short stories with a sensitive touch and later specialised in writing novels. Trained by his father, Tyagaraja Sastrigal, a great Sanskrit scholar and musician, Janakiraman acquired high proficiency in both these fields which stood him in good stead in his creative endeavours. His published works include eight novels, two novelettes, six collections of short stories, three full-length plays and three travelogues. Many of his short stories have been translated into Russian, English, Hindi and Kannada. Two of his novels have been translated into English. Janakiraman's forte is the novel wherein he portrays his sensitive impressions of his native Tanjore region. The smell of the soil, the taste of its food, the music of the dialect and its peculiar cultural eliticism—all are attractively displayed in Janankiraman's writings. His *Moha mul* (Thorn of love, 1961) contains all the ingredients of Janakiraman's fictional quality. A college student's unexpressed but implied infatuation for an older woman, born out of sheer sympathy because she remained unmarried due to reasons of poverty and birth, is built up to a gripping finale without demolishing his characters in their progress. Janakiraman's love of music pervades the novel and ends with the fulfilment of both love and music.

Janakiraman's development as a novelist shows three distinct phases: the first phase is the period of *Moha mul* which, in a way, follows the pattern of his mentor K.P. Rajagopalan in subtle suggestions and unexpressed feelings; the second phase is his creation of *Amma vanthal* (Mother came, 1967), a daring work which provoked the wrath of orthodoxy and at the same time propelled the author to the height of glory as a literary power. Having spent some years at a Vedic school in the traditional way, a young brahmin comes to realise the fact that those children borne by his mother after him are by another father. Paradoxically the truth is revealed to him by a young lady worker in the school who admires him. The image of the mother is built up in the form of a subtle guilt conscience. The love-lorn girl is pictured more overtly. Janakiraman's maturity in his attempt to recreate existing social misdemeanours whether in the midst of orthodoxy or in the lowly is fully revealed in this work which has been translated into English under the title *The Sins of Appu's Mother*.

The third phase of Janakiraman as a novelist is to be found in his later work *Marappasu* (Wooden cow, 1975) wherein his woman has grown to full maturity even to the extent of being free and outgoing with every man she meets. Physical touch with all men gives her pleasure and fulfilment of her artistic temperament and upbringing. Although this novel has not brought the author much credit it reveals the author's creative development. This book too has been translated into English under the title *Wooden Cow* (1980). This special attribute is his masterly narrative style which generally is handled through the characters themselves, the author seldom emerging in the picture.

Sakti vaithiyam (Energy cure, 1976), a collection of short stories, won for him the Sahitya Akademi award in 1978. Not only in the field of fiction but also in travelogue, he has contributed three interesting works born out of his vast travels in various parts of the world in his professional capacity as a radio communication personality. *Uthayasooriyan* (Rising sun) on Japan, *Karunkadalum kalaikkadalum* (Black sea and the sea of art) on Rumania and European Culture, are interesting travelogues. Another work *Nandantai vazhi Kaveri* (Hail Kaveri), an evocative line from the epic *Silappadikaram*, used as title for this work which covers the progress of the river Kaveri, is a remarkable documentary written jointly with another well-known writer P.G. Sundararajan in 1970.

S.Sh.

JANAMSAKHI (Punjabi), is to some extent, a biographical form of Punjabi literature pertaining to the events of Guru Nanak's life. This can also be called hagiography because it contains the details of Guru Nanak's travels, his dialogues with the leaders of different prevalent religions and faiths and his religious discourses.

There are many versions of the *Janamsakhi*, because various admirers and followers of the Guru compiled and arranged the events in different ways, with the result that four recognizable, though overlapping, traditions have come to exist. All these were written after the Guru and may be categorised as follows: *Puratan janamsakhi, Meharban janamsakhi, Bala janamsakhi* and *Mani Singh janamsakhi*.

The published form of *Puratan janamsakhi* (Ancient Janamsakhi) is based on two manuscripts—Colebrooke and Hafizabad—having some textual variations and is edited by Bhai Vir Singh. It was first published in 1926. Its title, given by the editor, seems to be misleading as it has been used in two different senses. Apart from these two manuscripts, several other manuscripts have also been found, which have some similarities of pattern and stories not only with *Puratan janamsakhi*, but also with some sakhis from other traditions as well. Due to their close affiliation to *Puratan janamsakhi*, these ought to be included within Puratan tradition. Some of these manuscripts have been edited and published, such as, *Adi sakhian* edited by Piar Singh, *Puratan janamsakhi Sri Guru Nanak Devji ki*, edited by Shamsher Singh Ashok, *Paracheen janamsakhi* edited by Sewa Singh and *Janamsakhi Sri Guru Nanak Dev Ji* edited by Piar Singh. The original copy of this tradition, it seems, was written in 1588.

Meharban janamsakhi remained neglected until recent years due to two reasons. First, its extant copy was not available. Secondly, it is attributed to Sodhi Meharban who was closely associated with the Mina sect, which has hostile reputation in the Sikh community. This tradition comprises six volumes, out of which a manuscript copy of the first three volumes—*Sachkhand pothi, Harji pothi* and *Chatarbhuj pothi*—was discovered in 1940 at Damdama Sahib and was published by Khalsa College, Amritsar in two volumes in 1962 and 1969 respectively. Written in Gurmukhi script, its basic language is Braj with an admixture of words from Punjabi and Persian. The first of the three volumes was written during the lifetime of Meharban but not after 1645, while the other two parts were written by Meharban's sons, Harji and Chatarbhuj, in 1650 and 1651 respectively.

Bala janamsakhi is attributed to Bhai Bala, said to be a close companion of Guru Nanak. According to the internal evidence of the *Janamsakhi*, on the suggestion of the second Guru Angad, Bala dictated the whole *Janamsakhi* to a scribe, namely Paira Mokha. Therefore, it was ordinarily believed that this Janamsakhi represented an eye-witness account of the life of the Guru. But, for want of authenticity, its contents are not reliable. Its oldest manuscript so far found, which seems to be a copy of some other one, bears the date 1658. Therefore, it is evident that the original copy was written earlier. In old manuscripts, some sakhis and a number of brief references are available which were clearly intended to exalt Baba Hindal and to denigrate Guru Nanak. These derogatory references were an integral part of the original text deliberately composed to belittle Guru Nanak. The latest research has proved that Bala was the eldest son of Hindal and had composed the *Janamsakhi* with the active association of his younger brother, Bidhi Chand. Later on, some writers/scribes consciously dropped such references and added some sakhis from *Meharban janamsakhi* tradition, giving it a bit of a new form. Also, some publishers have purged almost all the references which expressed indignity towards Guru Nanak. As such three different versions of this tradition have come to exist. This *Janamsakhi* is very popular amongst the devotees and has the maximum demand. Most of the sakhis of this tradition are not probable due to their mythological contents. Another shortcoming of this tradition is that it does not agree with the other Janamsakhi traditions regarding the date of birth of Guru Nanak as it suggests the month of Kartik instead of Baisakh.

Mani Singh janamsakhi is the fourth and the latest. It is attributed to Bhai Mani Singh, an important personality of Sikh history and a contemporary of the Tenth Master. It is based on the 1st Var of Bhai Gurdas and seems to have been composed by a devotee of Bhai Mani Singh, who might have heard his discourse at some Sikh shrine after the demise of Guru Gobind Singh. Most of the stories of this *Janamsakhi* have been borrowed from earlier traditions and hence easily recognizable, while some of these indicate an independent selection from the common stock of oral sakhis.

The idea behind writing of the Janamsakhis was to extol Guru Nanak and his teachings and to focus attention on the excellence of the religion founded by him. The incidents of Guru's life, normally linked in a chronological sequence, are frequently erratic and usually a creation of imagination and as such, are not satisfactory sources of the Guru's life. But, in spite of their shortcomings, we are bound to rely on them, because there is no alternative or substitute. In the literary history of the Punjabi language, these Janamsakhis have unique importance of being monumental works of Punjabi prose.

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R.S.J.

JANARDANA MENON, KUNNATH (Malayalam; b. 1885, d. 1955) was a prolific writer who authored more than fifty works in the fields of the novel, short story, biography, history, literary criticism and translation. Kannan Janardanan was a pen-name he used. He wrote at least twenty novels, besides translations of Bankimchandra Chatterjee, Rameshchandra Datta, Tagore and others. There are nine collections of short stories to his credit. Among his works is a series on poets of Kerala. He also published some works on the novels of Chandu Menon. His *Indulekhanirupanam*, a study of *Indulekha* (Chandu Menon) appeared from Trivandrum in 1932. Menon also wrote biographies. One was on Shankaracharya, published from Ernakulam (1935). His prose translation of the *Mahabharata* appeared in five volumes from Calicut over a period of five years (1924-1929). He translated Sanskrit plays like the *Shakuntalam* into Malayalam prose. There is also a translation of the *Bhagavadgita* (Quilon, 1957).

There are two collections of essays entitled *Lekhavati* (Pt. I, Trivandrum, 1935 and Pt. II, Kozhikkode, 1955).

K R.P.

JANGI KHAWAR (Kashmiri), an epic in Kashmiri, is the versified version of Ibn-e-Hissam's Persian epic *Khawarnama* written in the 15th-16th century. There are two versions of the epic both of which are in the form of masnavi which enjoyed great popularity in the hey-days of Persian literature.

The Kashmiri version of the epic is by Syed Amir Shah Kreri (1846-1905). Syed Amir had rendered only 15408 verses in Kashmiri when he died leaving the translation unfinished. But his son Qabul Shah (1869-

1930) who also happened to be a poet completed the unfinished work of his father.

Total number of verses in the Kashmiri version of this epic is 20165; out of this number Amir Shah's contribution is 15408 verses and the contribution of Syed Qabul Shah is 4757 verses. The masnavis has been written in Taqarub metre, which is considered to be the most appropriate metre for an epic and its rhyme scheme is: a, a: b, b.

The Kashmiri version of the epic is a word for word translation of the Persian original and the translator has hardly added anything to it. Though the epic enjoyed enough popularity in the past because of its religious appeal but its popularity never bestowed upon it the rank of a masterpiece.

The masnavi is not based on any historical episode. It is a fabricated story, with Hazrat Ali as its hero. This epic is an imaginary story like *Dastan-i-Amir Hamza* and its basic purpose has been to propagate the religion of Islam. The author had added some supernatural element to the story which was a common facet of medieval Persian poetry. So far as the Kashmiri version of this story is concerned it is the longest epic written in Kashmiri after the Kashmiri version of *Shahnama* of Firdausi. The language of the epic is a blend of Persian and Kashmiri and has nothing to attract the attention of a common reader. But one has to acknowledge the capacity and endurance of the poet who rendered such a big masnavi in Kashmiri. Syed Amir Shah had completed his bit of work in his old days and this thing has reflected on the merit of the work also. So far as the diction and style of the masnavi is concerned there is hardly any discernible difference in the style of the father and the son.

This epic was published for the first time in 1935 by Ghulam Mohammad Noor Mohammad of Srinagar in eleven parts. Since then it has run into many more editions. This epic forms the second part of *Kulliyat-i-Amir Shah*, published by Jammu and Kashmir Academy, Srinagar, in 1973, which is edited by Mazoor Hashmi. Prior to its publication, handwritten manuscripts of the epic were in great demand and these may be obtained in different parts of the valley even today. This theme has been tackled by one Mukhtar Shah of an unknown identity in an abridged form under the title of *Jangi khawar*. Ali Shah Haril has too rendered this masnavi in Kashmiri but his version has not been seen through the press so far.

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Mo.S.

JANGNAMA (Punjabi) is a poetic form which relates the events and some fascinating episodes of a battle in the form of a chronicle. It is generally charged with emotion. 'Jangnama' literally means a 'narrative of a battle'. As such, this genre has both literary and historical significance.

Another genre which relates historical events and battle, and has a very significant place in Punjabi literature, is 'var'. Var is more popular than jangnama. The var is mostly evolved round a legendary and mythical hero and its primary function is to glorify the hero and emotionally prepare a valiant to fight with the enemy. Var has a dramatic effect on the listener, its poetic form and rhythm thrill. On the other hand jangnama is a dramatic narration of a historical event.

In jangnama, the cycle of events, its place, cause of battle and their consequences, with other details are narrated; lively scenes are enacted, the imagery is impressive and variegated. Jangnama not only glorifies the main character but his associates and co-fighters all have their due share, but in a var only those events and fights are presented which revolve round the hero. Var rhythm is totally different from that of jangnama, the former is in 'pohri' (stanzas like ladder) and it is in 'nishani chhand', while the latter has no special preference for any metrical form.

Jangnama was first introduced into Punjabi by Mukbal in 1747. It relates the story of the martyrdom of Imam Hasan and Imam Husain, in a simple and touching language. Another popular jangnama is *Jangnama Singhan te Faranghian*, written by Shah Mohammad. It has both historical and literary value and relates to events of the First Anglo-Sikh War.

Some Sikh poets also wrote jangnama. Among them *Jangnama Lahore* written by Nahar Singh and *Jangnama Delhi* deserve special mention.

S.S.W.B.

JANI, JYOTISH (Gujarati; 1928). His collection of poems *Finani divalo* (Walls of poems) attracted the attention of lovers of poetry. In style as well as in content the poems are modernistic, for they speak of the loneliness, cynicism and despondency of the modern man. He depicts the highly individualistic trend of modern man who is totally alienated from society. The poet, explaining the relation of 'I' with the flow of time, says:

The name of every flower will be Joytish
I will know love only by the name Jyotish
I will name every fragrance Jyotish
Will shake the lip
Of a bird flating in the air and tell Jyotish.

According to traditionalists, his choice of symbols and imagery in his poetry lack poetic beauty. He received little recognition as a poet. But in the field of short story, his collection entitled *Chardivalo ek hangar* earned him reputation as a modernist short story writer. He throws

light on the split personality of man by removing the mask and showing the real self of the individual. His story is included in all the anthologies of modern short stories.

His novel, *Chakhadiye chadhine chanya Hasmukhlal*, is an experimental novel. It is a satire.

C.M.

JANI, VISHVANATH (Gujarati; b. 1721, d. 1771), who wrote *Sagalcharitra, Mosalacharitra, Prempachisi* and *Chaturchalisi*, is a significant Gujarati poet of the 18th century. The exact dates of his birth and death as well as details about his life are not available. But from the available manuscripts of his works and the references found in them, it can be said that the poet was definitely alive in 1764. The poet has mentioned Vikram Samvat 1808 in *Sagalcharitra* and *Mosalacharitra* as the year when those works were composd. He belonged to the city of Patan in Gujarat. Siddharaj Jaisingh invited Audichya brahmins from Uttar Pradesh and settled them around Patan by gifting villages to them. Those brahmin families lived in Patan and Karoda. The Jani family was also one of them. This supports the view that Vishvanath Jani was probably an Audichya brahmin residing in Patan.

Sagalcharitra and *Mosalacharitra* appear to be the poet's early works. Sagalsha Sheth strictly adhered to his rule of having his meal only after feeding a guest. In order to put his devotion to severe test, God appeared before him as an 'Aghori' and demanded the flesh of a tender child for his meal. Always unflinching in his hospitality to the guests, Sagalsha sacrificed his own son, and the mother herself pounded the child's head in the mortar. God was pleased by Sagalsha's strict observance of his vow and restored the child back to life. This is the story of *Sagalcharitra*. Gujarat had faced a terrible famine in 1743 which must have had a dreadful effect on Vishvanath Jani who was alive at that time. A moving description of the famine in the 10th canto (Kadvun) of the work gives that impression. In *Mosalacharitra*, Vishvanath narrates the story of the 'Mamerun' (special presents for marriage, etc.) of Kunvarbai, who was the daughter of the saint-poet Narasi Mehta. However, his *Chaturchalisi* and *Prempachisi* have brought greater credit to Vishvanath as a poet.

Winning over the beloved who has been annoyed because of an insult or any other reason, is regarded as cleverness on the part of the central character. Krishna goes to a gopi. But his thoughts are centred around Radha, and by mistake he utters Radha's name in front of the gopi. The gopi, feeling slighted, is annoyed and Krishna wins her over. This is the theme of Vishvanath's *Chaturchalisi*. The poet has depicted in 40 padas Krishna's love for the gopi in a simple manner and with a sense of propriety.

Prempachisi is also a characteristic part of the Krishna story. Krishna, the beloved of the gopis, was brought up by Nanda and Jashoda in Gokul. He became a king and shifted to Mathura. Nanda, Jashoda and the gopis were afflicted by their separation from Krishna. Even Krishna on his part had not forgotten Vrindavan, his parents and the gopis. Based on this story which occurs in the 46th and 47th chapters of the *Bhagavata* (Dashama skandha), innumerable compositions appeared in the medieval period in the various languages of India. In Indian literature, the man who abandons one lady and starts loving another, is compared to a bumble-bee which leaves a flower after sucking it dry, and is attracted by another flower. But Vishvanath, because of his characteristic aesthetic sense, stands out different among the medieval poets. To him or to the gopis, Krishna is not like a bumble-bee. Vishvanath composed his *Prempachisi* in his own special manner after freeing himself from the traditional attitude. As indicated in *Prempachisi*, Shri Krishna is sad while residing at Mathura. Hence Devaki asks him, "Why, Mohanji, are you unhappy in Mathura?" In reply Krishna talks about his parents, Gokul and his abiding relation of love with the gopis, and sends Uddhavji to Gokul with the message. The traditional songs of *Uddhavasandesh* or other Bhramar-kavyas deal primarily with the shringara sentiment. But in Vishvanath Jani's *Prempachisi*, depiction of love is more characteristic. Uddhav goes to Gokul and realises the intensity of Jashoda's affection and the love of the gopis, and experiences for himself how devotion is more natural and intense than knowledge. Thus, this poem written in 25 padas stands apart not only among Vishvanath's compositions but also among compositions of the same genre.

Countless medieval poets have given vivid description of sensual love in their works on the Krishna theme. But Vishvanath has not touched anywhere the physical aspect of sensual love. This by itself is an indication of his sense of refinement as a poet.

H.Y.

JANNA (Kannada; 13th cent.) was a renowned Kannada poet. He flourished during the latter part of the 12th and the earlier part of the 13th centuries. A follower of Jainism, Janna hailed from Halebid area where Hoyasala kings ruled. His father as well as preceptor was Shankara, mother Gangadevi and wife Lakumadevi. Ramachandradevamuni was his religious guru. Janna enjoyed the status of poet laureate, 'Kavi-chakravarti', at the court of Hoyasala king Viraballala and he served as a minister as well as the Chief of army under king Narasimha. His personality was many-sided.

Janna has to his credit *Anubhavamukura*, a treatise on the art of love, and two poems, *Yashodharacharita* and *Anantanatha purana*. Several inscriptions have also been composed by him. However, he is better known for his two kavyas both of which are religious in nature.

Yashodharacharita is a beautiful poem, fairly short,

with only four 'ashvasas' amounting to three hundred and ten verses, all rendered in 'Kanda' to attribute some special metrical significance to the poem. The poem narrates the story of Yashodhara, a popular and renowned character in Sanskrit as well as Prakrit literatures. Janna owes a lot to Vadiraja's (11th cent.) *Yashodharacharita* in Sanskrit from which he drew the inspiration to sketch his poem. However, it would not be correct to assess Janna's poem as an imitation of Vadiraja's. Though Janna follows Vadiraja closely, his remarkable imagination, as well as his skilful craftsmanship set him apart from his predecessor. He also often proves to be a successful translator and there are instances where he has surpassed the beauty of the original. Some lines in the original seem to have been paraphrased. Certain delicate modifications over the original also become cognizable; they serve to suit his way of depiction of the characters in Kannada. It is also significant to note how successfully Janna has exploited the beauty of Kannada native words and innate expressions in his composition. Undoubtedly, he deserves credit for successfully rendering into his mother tongue an alien poem to the best extent possible.

The message of the poem is that Jainism stands for kindness towards all living beings. It upholds the significance of 'Ahimsa' or non-violence. The tragic end wrought as a result of violence is depicted in a touching manner by the poet. Yashodhara and his mother Chandramati sacrifice a cock prepared out of flour. As a result of this they are to take several births starting from lower beings. They suffer a lot of tension and torture and ultimately get beyond their 'karma'. The significance of ahimsa which crystallizes throughout the poem transcends the border lines of Jainism and is relevant to all mankind.

As a complement to its narrative, *Yashodharacharita* also contains the story of Amritamati's illegitimate and unbecoming love affair. The social implication underlying the theme is a recurring one and new for ever. Despite the fact that the poet uses it for preaching renunciation and practice of religion, it proves to be a viable story that can stand on its own. Queen Amritamati has all the material riches, but fascinated by the music of an ugly and crippled man in charge of elephants, she falls in love with him. That the illusion of love backed by the frolic of destiny will undoubtedly destroy men seems to be the poet's exposition of truth here.

Yashodharacharita embodying several genuine qualities like the consciousness of the complexities of human nature, brief but captivating mode of description, simple but enchanting figures of speech and tinge of nativity rendering the expressions of the whole poem akin to the soil proves to be a rare type of composition in Kannada literature, incorporating a compromise between poetry and religion.

Anantanatha purana is a 'champu' narrating the story of the fourteenth Tirthankara in fourteen 'ashvasas'. It is indebted to the *Uttarapurana* of Gunabhadracharya in Sanskrit. Janna has given new dimensions to the brief story of Anantanatha outlined in the *Uttarapurana*. To a large extent this poem is conventional in its style and depiction. We find the poet often engaged in exhibiting his vast scholarship through bombastic expressions, grand figures of speech, knowledge of religious performances and practices and superfluous descriptions. Often the poet is seen transgressing the norms of propriety in his poem, perhaps prejudiced by the order of the art of poetry at his time. As a result, this proved to be a barren narrative with heavy ornamentation here and there.

However, the story of Chandashasana, which forms a part of the poem, is definitely a good piece of poetry deserving mention here. This episode does not necessarily bear any organic relation to the main flow of the narrative. Just as *Yashodharacharita* gives us the picture of the illegitimete affairs of a woman, Chandashasana's story outlines before us the intricacies of man's illegitimate love affairs. Chandashasana falls in love with his friend's wife, Sunanda, who totally rejects him. When she dies he also plunges into the pyre along with her. Despite being a short narrative of only eighty stanzas, it leaves a lasting impact on the mind of the readers.

Amritamati's episode in *Yashodharacharita* and Chandashasana's affair in *Anantanatha purana* have a special significance in Kannada literature. The poet, instead of selecting the more familiar and conventional themes, has chosen the illegitimate and irreligious affairs of men and women in a different perspective, in a revolutionary manner, thus holding a mirror to the realities of life. This is certainly Janna's valuable contribution.

The loftiness and grandeur of an epic are manifest in both the works of Janna, at least partially. He enjoys an outstanding status in the history of Kannada literature.

C.P.K.

JANU TENUGU (Telugu). This compound contains two words 'Janu' and 'Tenugu', meaning beautiful or nice Tenugu. Nannechoda and Palkuriki Somanatha, the two Shaiva poets, alone used this compound in their works. While giving the characteristic features of a good poem, Nannechoda says in his *Kumarasambhava* that the ideas should be simple and must be expressed in beautiful Janu Tenugu. Somanatha writes in his *Basavapurana* that Janu Tenugu is more agreeable than the exalted gadyas and padyas. He further says in his *Panditaradhyacharitra* that Sanskritic writing in the gadyas and padyas in the prabandhas is not common to all and Janu Tenugu is suitable for clarity. In his *Vrishadhipa shataka*, while writing verses in all the languages he knew, he wrote one verse in Janu Tenugu also.

The verse begins with 'Balu, Poda, Tolu, Sira Yunu'

and from the words used in that verse, we understand that Janu Tenugu means 'Achcha Tenugu' (containing only pure deshya and tadbhava words).

Though both the poets praised Janu Tenugu, they used Sanskrit words also frequently in their works. Sometimes Sanskrit words will be more easily understandable even by the ordinary people than Achcha Tenugu words. Both of them might have meant by the words Janu Tenugu that the Tenugu words are easily intelligible to all. It may contain Sanskrit words also. They are more paticular about simplicity and intelligibility. Nannechoda, who first used these words, might have translated the Kannada word 'Jan Nudi' into Tenugu. It also means simple, nice and easily understandable language.

D.V.

JAPUJI (Punjabi) was composed by Guru Nanak at the fag end of his life, when he settled at Kartarpur after enriching himself with various tours and varied experiences of life. This is one of the reasons that makes it his most scholarly written hymn and his masterpiece. According to K.M. Munshi, of all the works, *Japuji* has been the most popular and the most inspiring. It has been a source of strength to the various gurus and to millions of their followers.

The importance of this work can be gauged from the fact that Guru Arjun Dev, the fifth Guru, at the time of editing the *Adi granth*, gave this unique writing the most significant position by placing it in the beginning and the *Adi granth* opens with it. If we delve deep into this compostion, we find that the whole of the *Adi granth* is an exposition of *Japuji* which, in turn, is the exposition of its first stanza, i.e. the 'Mool mantra'. Even Guru Gobind Singh included this most guiding hymn of Guru Nanak as the first, and one of the five 'banis' to be recited at the time of preparing the 'amrit' (nectar) in 1699.

It is the most representative writing of Guru Nanak. Puran Singh's evaluation is correct when he says: "It is wonderful that Guru Nanak resumes his personality in this one hymn of his. We meet the master in its sound." He further adds, "his one song *Japuji* marks him a creator whose genius puts its seal on the ages."

The whole composition comprises only thirty-eight 'pohris' (stanzas) with a Mool mantra in the beginning and a 'saloka' at the end. It serves as an outline of the entire Sikh philosophy in the *Adi granth*, because it briefly mentions the fundamentals of his life's philosophy. In the words of Radhakrishnan: "It is the basic religious text of the Sikhs,...the prologue and stanza V indicate the transcendental aspects of the Supreme Reality. God, the cause of all existence, stands in a realm beyond both existence and non-existence." Guru Nanak preaches oneness of God and considers Him the symbol of Truth, beauty, love and light. Truth is higher, but higher still is truthful living. Its main theme is the eternal problem of deliverance from the coils of life and the processes and stages through which the human spirit gets ennobled to achieve salvation and be one with God. Its versification is in 'doha' (rhymed couplet) and its rhythm is not of a regular nature and the freedom taken by the author in the use of words is visible.

According to Bhai Gurdas, the first biographer of Guru Nanak, the founder Guru himself started the practice of reciting this hymn in the early hours of every morning. His disciples followed this practice of their master and now every devout Sikh remembers this spiritual composition by heart and its recital is enjoined for his early morning prayer everyday.

Its style is pithy and most suited to the nature of the composition. It is a philosophical treatise interspersed with mythological references, rational approach and repetitive lines. But this frequent and sometimes every continuous repetition does not create any monotony to the mind of the reader, but rather adds to the flow, rhythm and music of this poem and helps one to a great extent to commit to memory this long and difficult hymn.

The language of *Japuji* is predominantly Punjabi intermixed at times, with Persian, Urdu and Sanskrit words. Guru Nanak had the distinction of expressing most difficult and mystic thoughts in the most simple diction of every day use. The Punjabi language had never before (or since) been put to such a tremendous task. Its vocabulary was very scanty, and that too had never been employed for religious or philosophical purposes. The strain was too heavy for it and it is really a wonder how Guru Nanak was ever able to execute the work with such a fine success. In the words of Greenlees: "*Japuji*, Guru Nanak's great poem may well be classed with the *Gita* and *Gatha* and few other spiritual masterpieces."

This unparalleled hymn of Guru Nanak has been rendered into English by eminent authors like Archer, Teja Singh, Gopal Singh, Justice Harnam Singh, G.S. Talib, G.S. Randhawa, Parkash Singh, etc. to make it available for study the world over.

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S.S.U.

JASAHARACHARIU (Apabhramsha) is a narrative work on the imaginary theme of prince Yasodhara, a pious character. It is composed by Pushpadanta in the 10th century, describing various births of the prince, in four cantos-Sandhis, with 29, 37, 41 and 31 units (Kandavcakas) respectively, each having 10 to 30 verses.

King Maridatta of Rajpura (Yaudeya) wants to

acquire some supernatural power from Bhairavananda, a Kapalika teacher. He procures pairs of various living beings to offer them as victims before the goddess Chadamari. The human pair is made available with great difficulty. He gets a pair of novices, by name Abhayaruchi and Abhayamait. The king being impressed by them asks them to tell him the cause of taking to asceticism at such a tender age. Then the male pupil narrates the story which runs as:

Prince Yasodhara of Ujjayani, too much addicted to the pleasures of youth, gets disgusted with the unchaste character of his wife. He informs his mother of seeing a bad dream of either renouncing the world or facing death. His mother proposes to offer an animal victim to the goddess Chandamari to ward off the effects of the evil dream. However, the prince offers a cock made of flour and the flour is eaten by all all as flesh. Still the prince thinks of retiring to the forest but his queen Amritamati poisons him and his mother to death. On account of killing even an artificial cock they went through various animal births, killing each other or being killed by the royal members and their servants. Ultimately both of them are born as Abhayaruchi and Abhayamati to Kusumavati, the queen of Jasavi who is none else but the son of Yasodhara.

Jasavai once encounters Sudatta, a Jain monk, chases him with dogs, tries to kill him but being impressed enquiry the comes to know that Abhayaruchi and Abhayamati were his father and grandmother in their previous births. Further being disgusted with his life, Jasavai renounces the world and becomes a novice to Sudatta. On hearing this account King Maridatta, the goddess Chadamari and Bhairavananda repent and get converted to the Jaina faith.

It is a religious theme without unity having side stories of previous births. It moves in an atmosphere of disgust and quietitude and illustrates the consequences of moral and immoral deeds. The aim of the work is depicting of religious teaching of non-violence (ahimsa). Reference are also there of the royal, court, village and the animal life, the goddess Kali, the garden, the cemetry, the forest, the dawn and the dusk, the river, etc. The language is simple and fluent embellished with onomatopoeic words, sayings and usages. It expresses the inner voice of the people in general replete with religious theme.

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K.R.C.

JASIMUDDIN (Bengali; b. 1903, d. 1976) was a well-known Bengali poet and prose writer of undivided Bengal. He became a citizen of East Pakistan after 1947 and of Bangladesh after 1972. Though raised in the middle class surroundings and rural background, his family was in touch with contemporary literary trends through books and periodicals. He started writing poems at school and became the author of three books of verses *Rakhali* (The pastorals, 1927), *Nakshi kanthar math* (Translated later by Mary Milford as *The Field of the Embroidered Quilt*, 1928) and *Baluchar* (The sandy shore, 1930) before he passed M.A. in Bengali in 1931 from the Calcutta University. Then he was appointed Ramtanu Lahiri Research Fellow in the University for collecting folk-songs. These few years were a formative period of his life when he made acquaintances with Rabindranath Tagore, Abanindranath Tagore and Dineshchandra Sen. Earlier he had come in contact with Kazi Nazrul Islam during the Non-Cooperation Movement when he left school for some time and tried to make a living as a newspaper boy in Calcutta. He also worked as a Congress volunteer in his college days. All these influences made an abiding impression on him creating a deep love for rural Bengal in his mind. The beautiful greenness laced with river is the background and the village people—poor, simple but rich with tradition and folk culture—are the subject of his poetry. Jasimuddin, the most significant pastoral poet of Bengali language, makes us feel the rhythms of village life. He narrates rural folks' pleasures and pains, beliefs and struggles with deep sympathy. To him love for villages was the love for the country. He was one of the last Bengali poets who wrote simple and traditional poems when the general trend was turning towards the complexity of the post-war civilization. He was appointed a lecturer in the Dacca University and later served as an officer in the music section of the Information Department of East Pakistan Government. He was awarded the 'Ekusher Padak' (The medal of the 21st) by the Bangladesh Government in 1972 and D.Litt degree by the Rabindra Bharati University in the same year. He was honoured by the Bharatiya Sanskriti Bhavan and was invited to deliver a lecture on Bengali literature in Delhi in 1975. Apart from other poetical works of which *Sojan Badiyar ghat* (The place of Sojan, the gypsy) is most famous. He wrote a novel *Bobakahini* (The dumb story); a travelogue *Chale musafir* (The roving traveller, 1952); two memoirs *Thakurbarir anginay* (In the courtyard of Thakurbari, 1961) and *Jander dekhechhi* (Those I met, 1961); lyrical dramas *Beder meye* (The gypsy girl, 1951), *Pallibadhu* (The country-bride, 1953) and others. He also edited a collection of folk-songs *Murshidya gan* (1977). *Hasu* (1933), *Ek paysar banshi* (One-penny flute, 1949) and *Dalimkumar* (1951) are written for children. His *Pakistani upakatha* (Folk-tales of Pakistan, 1953) was also translated into English.

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Su.C.

JASNATHJI (Rajasthani; b. 1482, d. 1506) was the foster child of Hamirji Jani and his wife Rupande, who were residents of the Katariyasar village situated 25 miles north-east of Bikaner. Jasnathji's childhood name was Jaswant. He did not marry. On the seventh day of Ashvin Shukla in the year 1506 at the age of 24 years he took a 'Samadhi' while alive. At this site an annual fair is held on the seventh day of Asoj Sudi, Magh Sudi and Chaitra Sudi. On the occasion of the fair there are organised 'jagarans' (festivals in which devotees or followers sing religious songs while remaining awake throughout the night) and the 'agninritya' (dance before the fire), the latter being famous throughout India. An account of his life is to be found in the work of four poets who belong to his tradition—Jiyotji, Lalnathji, Chokhnathji and Savaidasji, who collaborated to write the *Jalum Jhulro*. According to the legend, the celebrated saint Gorakhnath was his teacher, but this does not conform to the truth from the point of view of historical authenticity. In the 19th century, Jasnathji's preachings have been formulated from oral tradition into the written word.

At present, about 52 'sabads' of Jasnathji are available into which smaller works like *Simbhughada*, *Kod* and *Gorakhchand* are incorporated. Throughout his life he stressed the importance of simplicity and purity. He believes in the incarnations of God, but denounces idol worship and injury to animals. Unity of the 'Jiva' (the soul) and Brahman, (the Supreme Element), destructible nature of the world, praise of God and recitation of his name, adoration of the formless Godhead and the like, are some of the subjects of his preachings.

There flourished a sect named after him, which came to be known as the 'Jasnathji' sect. It was established by Jasnathji either in the year 1501 or thereafter. In this sect 36 religions have found recognition. Jasnathji and most of the other poets who belonged to his tradition wrote in pure Rajasthani language. Karamdas, Deboji, Lalnathji, Chokhnathji, Sasagji, Sarvanji Bhukar, Haroji, Sobhoji Soli and others are the chief poets belonging to this tradition. In this sect there is a special recognition of Katariyasar, Bamalu, Likhmadesar, Punarasar and other places. All these places are in the Bikaner district where this sect is particularly prevalent.

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Hi.M.

JASWANT SINGH 'KANWAL' (Punjabi; b. 1919), was born at village Dhudike (Tehsil Moga and district Ferozepur) in the family of S. Mahla Singh. He did not complete his schooling and went to Malaysia, where he stayed for three years and took to employment. He returned to India with a developed literary taste. He took to his parental profession of farming and gained wide experience of life.

He is a well-known novelist in Punjabi. Though he has written short stories, he has excelled only in novel-writing. His important novels are: *Puranmashi*, *Raat baqi hai*, *Civil Lines*, *Roop dhara*, *Haani*, *Mittar piare nun*, *Tarikh vekhdi hai*, *Jaira Bhawani*, *Laho di loe*, *Anean chon uthe soorma*. His short story collections are *Kande*, *Sandhoor*, *Zindgi door nahin*, *Ruh da haan*, *Roop de rakhe*, *Gora mukh sajna da*, *Mayi da lal*.

He has been a committed Marxist who developed a progressive point of view towards his life-problems. He specializes in the delineation of realistic, rural and rustic life (Malwa region) with sufficient use of Malwai dialect. This brings in the element of local colour in abundance in his writings. He satirizes the misdeeds of unscrupulous rich people and inspires the downtrodden to rise in strength and unity. He propagates a socialistic pattern of society with a fair use of sentimentality. Kanwal is considered to be the real successor of Nanak Singh in many respects.

Gur.S.
S.S.U.

JASWANT SINGH 'NEKI' (Punjabi; b. 1925) is a poet of lyrical beauty and finer sensibilities, though by profession he is an authority on mental disorders. He did his Matriculation from Khalsa College, Kauta, F.Sc.in 1943 from F.C. College, Lahore, M.B.B.S. in 1949 from Medical College, Amritsar, M.A. Psychology, first class first in 1955 from Aligarh University, D.P.M. in 1958 from All India Institute of Mental Sciences, Bangalore, F.A.P.A. in 1965, F.R.C.,Psychology, 1971, and F.A. N.Z.C.P. in 1978. He was consecutively Asst. Prof. and Associate Prof. of Psychology (1958-67), Prof. and Head, Deptt. of Psychology, AIIMS, New Delhi (1968-78) and later, Director, Post-Graduate Inst. of Medical Education and Research, Chandigarh. Earlier, he had been the Editor of Urdu daily, *Prabhat* (1949). He received the Sahitya Akademi Award for his *Karuna di chhoh ton magron* (After the touch of the benign) in 1979 which contains a lyrical-mystic outburst over a serious car-accident and his miraculous recovery.

He has recently been honoured by the Punjab Government with the title Shromani Sahitkar.

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S.S.So.

JASWANT SINGH RATHOR (Hindi; b. 1626, d. 1678), born in Burhanpur (Deccan), was the second son of

Maharaja Gaja Singh, younger brother of Amar Singh. Enthroned in 1938 as the king of Jodhpur, at the age of twelve, he was granted the title of Raja by the Mughal rulers. He fought many battles for Shahjehan, but bigotry and narrow-mindedness on the part of Aurangzeb alienated the Rajput chief. He, later, suffered seizure of his infant sons who were detained at the Mughal court. Eventually, he was so deeply antagonised that he lost no opportunity of revenge. He secretly communicated with Shuja against Aurangzeb, incited Muazzam to revolt, intrigued with Shivaji, whose attack on Shayista Khan (at Poona) was organised with his counsel. Ultimately, he was sent to Jamrud by Aurangzeb to keep watch over the turbulent Afghans. Jaswant Singh died in action in December, 1678.

Jaswant Singh was a scholar of Vedanta, a poet and a great patron of men of letters. He encouraged learning in his state and wrote a number of books on Vedanta, viz. *Siddhanta-bodh*, *Anandavilas*, *Aparoksha siddhanta*, *Anubhav prakash*, *Siddhanta sar*, *Ichchha vivek* and *Puli Jaswant samvad*.

He translated Krishna Mishra's Sanskrit work, *Prabodhachandrodaya* the under the same title (prose and poetry mixed) in Braj bhasha dialect. Claimed to be the first drama in the dialect, it has a philosophical leaning. He also translated *Bhasha bhushana*, a work on rhetoric (alankara) on the style and pattern of Sanskrit works, *Chandraloka* and *Kuvalayananda*. Till recently it was taken to have been written by Jaswant Singh but his authorship of the work is now being questioned. The book in Braj bhasha, composed in the 'doha' metre (212/213), is a miracle of compactness. We find herein the definition of each rhetorical figure together with an example, within the limits of a single doha. The language is simple, the style pleasing and the definitions generally close to the Sanskrit text of the *Kuvalayananda* but the examples are mostly original although close to the Sanskrit text. Manuscripts of *Bhasha bhushan* so far unearthed have the dohas in different order, their number varying from 188 to 212/213. Written under the patronage of a local chief or out of personal interest during different periods with different titles and by various writers, its copies are available in state libraries and private collections all over the country (Udaipur, Jaipur, Jodhpur, Bharatpur, Orchha, Datiya, Varanasi, Patna, etc.). It speaks of the popularity of the work. A number of commentators and emulators of the work sprang up even during and after the life-time of the Rathor chief. Commentaries in Braj bhasha by Narain Rai or Das (1772), Hari Ram or Das (The Sutra of *Bhasha bhushan*, 1781), Dalpati Ray, Vamsidhar Shrimali (*Alankar ratnakar*, 1798), Hari Charan Das (*Chamatkar* or *Alankar chandrika*), Randhir Singh Sirmaur of Samgramau (b. 1820) and Giridhara Das Banarasi (*Bharati bhushan*, 1833) deserve mention. Printed editions without or with Hindi (Khariboli) commentry by Varanasi Prasad (Kashi Sanskrit Press, 1866), Mannalal (Bharat Jiwan Press, 1894), Braj Ratna Das (Ram Chandra Pathak, Kashi, 1924), Gulab Rai (Sahitya Ratna Bhandar, Agra, revised ed. 1949), Viswanath Prasad Misra (Hindi Sahitya Kutir, 1949); or commentary in Gujarati by Heer Chand Kanhiji (*Bhasha bhushan, Luptopama vilas, Upama sangrah sahit* Bombay 1866) or text in Roman script (*Indian Antiquary*: 23: 1893) with translation and comparative interpretation in English by George Abraham Grierson are also available. Its literary composition, par excellence, made a strong impact on the contemporary and later writers who followed the same pattern, e.g. Sridhar Ojha or Murli Dhar (*Bhasha bhushan*), Rasik Sumati (*Alankar chandrodaya*, 1728), Somnath (*Rasa piyushanidhi*, 1737, *Karnabharam*, 1740), and Ram Singh (*Alankar darpan*, 1778). Its compact preciseness has been drawing the attention of writers and readers to this date. His translation of *Prabodh chandrodaya* with Sanskrit text has also seen the light of the day (ed. Somnath Gupta, Rajasthan Sahitya Academy, Jaipur, 1963). Manuscripts of works on Vedanta as old as 1676 are preserved in Udaipur State Archives, Saraswati Bhandar or later MSS. of 1727 in Rajasthan Prachya Vidya Pratisthan, Jodhpur.

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As.G.

JATAK (Marathi), published in 1968, is the fourth collection of poems by Vinda Karandikar, a poet already known for his earlier works of the same genre, namely *Swedganga*, *Mridgandha* and *Dhrupad*. The maturity revealed in these poems goes only to strengthen the image he has created for himself by his earlier works.

The poems in this collection are grouped according to definite priniciples. The first section 'Antya' is a miscellanea containing love-poems, along with some of the socially relevant and reflective poems on self and nature.

Though a broad classification of the poems on the lines indicated above is not impossible to attmept, every poem creates a world of its own with a distinct identity. What is common to all of them is perhaps the fact that they appeal to an entirely free and unconventional appreciation in us for what they are. Thus the apparent form of the poem like 'Mathu Ate' may be descriptive but in spirit it is a scathing attack on the injustice the woman had to suffer through ages, rather than a picture of any individual.

The forms 'abhanga' and 'mukta sunita' assume a special significance at the hands of Karandikar. The self-deception inherent in man, his helplessness and hopelessness struggle to find appropriate expression in his 'abhanga', while his free sonnets ably catch the uncommon in the common man, his tenacity, his zeal for life. The diction assuming the form of experience can be straightforward, oblique or sly. Elasticity is the real strength of Karandikar's poetic diction.

The second section 'Madhya' contains some of his ghazals attesting to his experimental skill. Six units of two lines each is generally the metrical form of his ghazal. The ending of the even lines have a peculiar conforming rhyme. The ghazals that win public applause generally display frantic feats and flights of imagination. Entirely free from this quaint trait, Vinda Karandikar again shows a stamp, all his own. His poems are lyrical, highly emotional and subjective in nature.

'Parardha', the third and the last section of the anthology is a specific plus point and marks a real contribution of Vinda Karandikar to Marathi poetry as it introduces the hymns (suktas) composed by him. But unlike the Vedic hymns wherein are invoked the natural deities by the seers of pious heart, Vinda Karandikar's suktas are not devotional in tone. Far from that, they are fiercely explosive in their violent reaction to the unremediable frustration, fatality, helplessness, inequality, and mammon-worship rampant in the present society. The hymns endowed with violent strength are likely to provoke the readers against social evils and injustice and to develop the spirit of optimism in them. These tearing and tormenting poems of the *Jatak* may make us restless and turn our eyes inward but at the same time they do not fail to delight us by their genuinely fair form of the art of the poetry.

G.N.J.

JATAKA (Pali). Though not precisely defined in the Pali Canon, the Jatakas are traditionally known to constitute a class of Buddhist religious literature in which the stories related to the former births of the Buddha are narrated.

Story-telling has always been an effective means of the teaching of religious or moral precepts. This is the reason why all ancient literature, both religious and profane, are full of tales, fables and parables. This popular use of story-telling inspired works like the *Panchatantra*, the *Brihatkatha*, didactic sections of the *Mahabharata*, the puranas, Jain akhyanas, Aesop's fables, parables of the New Testament, etc. It is, therefore, no wonder that the Buddha who was determined to take his message of Dharma to the lowest stratum of the society, took recourse to story-telling to achieve his purpose, according to the faculties and adaptabilities of his followers. The method was naturally followed by his disciples and later leaders of the Sangha. In this way, grew the enormous material which passes under the name of the Jatakas. It is not necessary that all the Jataka stories were invented by the Buddha or his disciples, nor the whole of the material is typically Buddhist. As the bulk of the Jataka tales grew, they assimilated in themselves, popular tales, ancient mythology, stories from older religious traditions, etc. In brief, the Jatakas were based on the common heritage of the Indian masses. The literature which comes under the subject of Jataka is vast and available in both Sanskrit and Pali.

Earliest specimens of the Pali Jatakas, in their rudimentary form as simple fables or parables, without the framework of developed Jatakas, may be found scattered in various books of the Pali Canon, *Tipitaka* of the Theravadis. The *Samyuttanikaya* contains a 'sutta' under the title 'Sakunagghisutta' or 'Sakunovadasutta' which teaches that a monk should keep to his own pasture ground i.e. his native beat (meaning the four satipatthanas). To introduce this teaching a parable of a quail and a falcon has been narrated. The same parable is seen developed in proper Jataka framework in the *Sakunagghijataka* (No. 168) in the *Jatakatthakatha*. It is true that the story of the quail and the falcon in the above mentioned sutta of the *Samyuttanikaya* has been narrated as a simple parable and not as a story of any past existence of the Buddha; hence the story cannot be called a Jataka according to the accepted definition. But that the sutta contains the kernel of the *Sakunagghijataka* cannot be lost sight of. Similarly, the *Apannakajataka* (No. 1) of the *Jatakatthakatha* may be traced to the Payasirajannasutta of the *Dighanikaya*.

The Jatakas, in a more developed form, may be found in the *Chariyapitaka*, a Pali canonical book, the fifteenth and the last book of the *Khuddakanikaya* of the *Suittapitaka*. The *Chariyapitaka* is virtually a collection of thirty-five Jatakas in metrical form. The stories are narrated in brief, with the purpose of showing the perfections (parami-s) achieved by the Buddha in his previous births. The stories in the *Chariyapitaka* are called 'chariyas' and not 'jatakas', e.g. 'Kururajachariya', 'Mahasudassanachariya', etc., whence comes the title of the book. Majority of the stories narrated in the book also appear in the canonical *Jataka* book and the *Jatakatthakatha* in more developed and elaborate forms. As for instance, the 'Vessantarachariya' of the *Chariyapitaka* (No. 9), which consists of 58 verses has been enlarged into an extended narrative poem of 768 verses in the *Vessantarajataka* of the canonical *Jataka* book and further elaborated in the prose portions of the *Jataka* (No. 547) of the *Jatakatthakatha*.

There are reasons to believe that the form of the Jatakas was gradually developing and taking shape in the stories of the Buddha's former births in the Pali *Tipitaka* itself (to fix any relative chronology of different books of

the Pali *Tipitaka* is hardly possible). A good example is the 'Mahasudassanasutta' of the *Dighanikaya* to which the *Mahasudassanajataka* (No. 95) may be traced. In the said sutta, the Buddha, having narrated the story of king Mahasudassana to Ananda Thera, concludes: "At that time I was king Mahasudassana (aham tena samayena raja Mahasudassano ahosim)."

The 'Makhadevasutta' of the *Majjhimanikaya* which is the base of the *Makhadevajataka* (No. 9) is another good example. In this sutta also, the Buddha declares that at that time he had been Makhadeva, obviously in a former existence (aham tena samayena Makhadevo ahosim). It may be noted that in neither of these suttas, Bodhisatta, as the generic name of Buddha's former existences, has been mentioned.

The tenth book of the *Khuddakanikaya* of the Pali *Tipitaka* is called *Jataka* which is supposed to contain, by definition, tales of the Buddha's former births. This canonical book of *Jataka* comprises 6653 verses, constituting 547 jatakas. The jatakas have been grouped under twenty-two nipatas, depending on the number of verses in each jataka, e.g. the jatakas in the Ekanipata contains one verse each, those in the Dukanipata two verses each and so on. As the nipatas proceed, the jatakas contained therein grow more and more lengthy. But this principle of naming the nipatas, depending on the number of verses has not been adhered to uniformly. In the present editions of the *Jataka* (Nalanda ed. in Devanagari and Chattasangiti ed. in Burmese script) as well as in the *Jatakatthakatha*, there are more exceptions than consistency. As for instance, the tenth nipata is called the Dasakanipata, i.e. each of the jatakas is supposed to contain ten verses only; but in fact, quite a few of them contain many more. Similar is the case with the Chattalisa-, Pannasa-, Satthi-, and Sattatinipatas. This irregularity can only be expalined by inferring that even after the verses had been grouped and the groups named, new verses were added or interpolated. The interpolation is further confirmed by the fact that though the number of the jatakas in the present book is 547, the *Chullaniddesa*, a canonical work, knew only 500 (panchajatakasatani). The last few jatakas contain a large number of verses, e.g. the *Vidhurajataka* has 309 verses and the *Vessantarajataka* 786.

A close study of the *Jataka* reveals a few interesting issues. In a majority of verses, there is no story, neither in prose nor in verse, of the Buddha's former births as expected from the Jatakas; the shorter jatakas are but teachings of moral or religious precepts, or even of some practical knowledge. As for instance, the *Apannakajataka* (No. 1) consists of one verse which reads: "The learned teach the right path, but the sceptics lead people to the opposite. An intelligent person should, having retrospected wisely, accept what is true (apannakam thanameke dutiyam ahu takkika/etadannaya medhavi tam ganhe yad'apannakam)." It is, no doubt, a very good moral teaching with general application, but it does not leave any clue to the story which has been built upon this couplet by the author of the *Jatakatthakatha*. At the same time, there are some verses which, while teaching some such precepts, provide with some hints to the respective background stories. As for instance, the *Godhajataka* (No. 141) teaches: "One who constantly keeps company with bad people, never attains ultimate happiness; as the race of the iguana met destruction by making friends with a chameleon (na papajanasamsevi achchantasukhamedhati / godhakulam kakandava kalim papeti attanam)." The second half of the verse invites a question as to the friendship of the iguana with the chameleon and its consequences. This is the technique of ancient Indian didactic tales, good examples of which may be found in the *Panchatantra*. When the insertion of a subsidiary tale within another tale is intended, one of the characters of the main tale recites a verse with a hint to a story; the listener asks: 'How is it (kathametat)?' Then follows the new story. The larger Jatakas provide the readers with more of the story elements and at times with the skeleton story itself. As for example, the thirteen gathas which constitute the *Dasarathajataka* (No 461), apart from the controversial story in the *Jatakatthakatha*, records a part of the Rama legend: Rama, Lakshmana and Sita were in exile. Bharata conveyed the news of the sad demise of Dasharatha to them. Rama was wise enough not to mourn the dead; and finally Rama reigned for eleven thousand years. The *Vidhurajataka* (No. 545) and the *Vessantarajataka* (No. 547) present complete outlines of the tales. The *Kunalajataka* is an exception; in addition to the large number of the verses included in it, the Jataka contains a long prose narrative which was probably a part of an ancient commentary, assimilated into the main body of the text due to oversight on the part of the old scribes. The Jataka verses in general, when taken independently, are not intelligible as stories of the Buddha's previous births as they are supposed to be. Most probably, they were associated with suitable stories currant in oral tradition, in language or languages diferent from Pali. The gathas in Pali, considered to be part of the original teachings of the Buddha, were collected and preserved in the Canon. The unknown author of the *Jatakatthakatha* has built the grand edifice of the Jataka tales on this ancient foundation. It may be said with some amount of certainty that the real canonical Jataka book is the *Chariyapitaka*.

Though it is hardly feasible to fix the date of any book in the Pali Canon, the *Jataka* may be ascribed to a later date than other books of the Nikayas. The lowest limit of its date, however, is the first century B.C. when a council of the Buddhist monks was convened by Vattagamani Abhaya (29-17 B.C.), King of Tambapanni (i.e. Sri Lanka) to reduce the *Tipitaka* into writing. M. Winternitz thinks that not only every large section and every single narrative, but often also every single gatha, will have to be

tested independently as regards its age; some of them may be as old as the Vedic period while others may belong to the period of early epic poetry.

It may be presumed that there had been many collections of Jataka stories and writing and rewriting of such stories continued till a very late date, at least till the 6th/7th centuries A.D. The canonical book of *Jataka* which includes only the gathas, presuppose a vast literature in prose, narrating at least 547 stories. The author of the *Jatakathakatha* who certainly flourished later than the 5th cent. A.D., reconstructed his stories partly on the basis of the oral tradition and partly on the basis of earlier works such as the *Chariyapitaka*, the *Mahavastu avadana*, the *Jatakamala*, etc. He might have also invented some stories to fit the gathas. The *Jatakatthakatha*, however, shows the final development of the Jatakas, as a class of Buddhist stories.

The *Jatakatthakatha* is known as a commentary (atthakatha) on the canonical *Jataka* book. V. Fausböll who critically edited the work for the first time and published the same in Roman script (Trübner and Kegan Paul, London, 1877-1897), mentions the work as *Jatakatthavannana*, in the sub-title in his edition. Western scholars like Maurice Winternitz and quite a few Indian scholars have followed Fausböll in naming the work against strong traditional evidences. The editions published in Sri Lanka (Simon Hewavitarane, 1918), Burma (Buddhasasana Samiti, 1956) and Thailand (Mahamakuta Rajavidyalaya, 1921-1922) in Sinhalese, Burmese and Siamese scripts respectively, as well as the first volume published in India in Devanagari script, unanimously call the work *Jatakatthakatha*, on the basis of authentic manuscripts and in keeping with the tradition of naming the commentaries (e.g. *Dighanikayatthakatha*, *Vibhangatthakatha*, etc.)

The tradition holds that the *Jatakatthakatha*, like other atthakathas, was translated from an older work in Sinhalese into Pali by Buddhaghosa, the celebrated author of the *Visuddhimaggo* and quite a few of the atthakathas, who flourished in the 5th cent. A.D. The work is included in the list of Buddhaghosa's works in the *Gandhavamsa*. a late Pali work (19th cent. A.D.) written in Burma. But almost all western and some of the Sri Lankan and Indian scholars deny Buddhaghosa's authorship of the work. Their arguments certainly have some weight. The *Jatakatthakatha* lacks the usual self-eulogistic colophon of Buddhaghosa's commentaries. Scholars also opine that the language of the Jataka commentary and its method of treatment are not characteristically Buddhaghosa's. It may be, howsever, presumed that the work must have been composed by a successor of Buddhaghosa, not much later than his time; it must have been composed some time in the 6th century A.D. It is quite certain that the *Jatakatthakatha* was written in Sri Lanka by a Sri Lankan monk.

Though the *Jatakatthakatha* is known as a commentary, it is not a commentary of the exegetical type as the atthakathas on the *Vinayapitaka*, the *Dighanikaya*, the *Majjhimanikaya*, etc. are. It belongs to another class of commentaries in which a verse or a group of verses from a canonical work, containing a moral or religious precept taught by the Buddha, is illustrated by a story. The commentaries of Dhammapala, under title *Paramatthadipani*, on the *Itivuttaka*, the *Vimanavatthu*, the *Petavatthu*, etc. and the anonymous commentary on the *Dhammapada* (the Dhammapadatthakatha) belong to this class. class.

The *Jatakathakatha* is the most comprehensive and well-organised book of Buddhist tales. The work contains stories which belong to the 'akhyana' type of Indian literature, out of which the epic poems evolved. Telling legends of virtuous monarchs, heroic personalities, and holy sages was a very early custom in India, which can even be traced in the Brahmanas. The Jataka stories as recorded in the *Jatakatthakatha* belong to that tradition under a Buddhist garb, developed in a definite framework. The Jataka tales drew their material from various sources and assimilated various types of stories and legends. There are fables, like other fables of Indian traditions and devoted to the teaching of niti; fairy tales with animal characters; short anecdotes and humourous tales, novels and long romances and adventures with Bodhisatta as the hero, pious legends, etc. The unknown author of the *Jatakatthakatha* has given a cohesive form to all such heterodoxical materials to illustrate the gathas of the canonical *Jataka* book. Though the work in its present form was compiled in Sri Lanka by a Sri Lankan monk, at a later date, some of the stories were well-known in India as Jatakas, at least since the 3rd century B.C. The themes of quite a few Jatakas are found sculptured on the bas reliefs of the Bharhuta and Sanchi stupas. Among the carvings on the railings round the stupas, are a number of scenes bearing titles inscribed in the script of the 2nd century B.C.; the *Nigroda-migajataka* (No. 12) is found in the Bharhuta stupa with the title Migajataka (Cunningham, *The Stupas of Bharhuta*, plate no. XXV, fig. 1); *Naccajataka* (No. 32), with the title Hamsajataka (ibid., pl. No. XXVII, fig. 11); *Makhadevajataka* (No. 9) with the title Maghadeviyajataka (ibid., pl. No. XLVIII, fig. 2), etc. Another proof of the antiquity and Indian origin of the stories in the *Jatakatthakatha* is that many fables recorded therein may be found in Indian narrative works such as the *Tantrakhyayika*, the *Panchatantra* and the *Hitopadesha*. The *Sandhibhedajataka* (No. 349) which narrates the story how two friends, the lion and the bull, were separated by a jackal and killed each other, has a parallel in Book I of the *Tantrakhyayika*. The delightful story of the monkey who outwitted the crocodile, which may be found in the Book IV of the *Tantrakhyayika*, has more than one variation in the *Jatakatthakatha* (Nos. 57

and 208). Similarly the story of the ox which envies the pig on account of its good food, until he hears that the pig is being fed only for slaughter, is found in the Jatakas Nos. 30 and 286 as well as in the *Panchatantra*.

In spite of the antiquity and Indian origin of the stories recorded in the Commentary, it is certain that a few tales were added to the work when it was compiled in Sri Lanka. In the *Hatthipalajataka* (No. 59) and the *Mugapakkhajataka* (No. 538) occur the names of six Sri Lankan theras, viz. Mahavamsaka Tissa, Phussadeva, Uparimandalaka Malayavasi, Mahasangharakkhita, Bhaggiravasi Mahatissa Mahasiva and Maha-Maliyadeva of Kalavela. Some of the stories brought to Sri Lanka from India, which had their origins in the epics and mythology, have been adapted, mutilated and altered.

The total number of the Jataka tales in the *Jatakatthakatha* has long been a point of controversy. The *Chullaniddesa* gives the number as 500, but being a canonical work it has got nothing to do with the Commentary. The number of the Buddha's previous births as mentioned in the *Saketajataka* (No. 68) does not help, since it counts three times five hundred births (i.e. 1500 births) of the Buddha (ayambrahmano atite nirantaram panchajatisatani mayham pita ahosi, panchajatisatani chullapita, panchajatisatani mahapita). The stories in Fausböll's edition have been numbered 1 to 547. Different manuscripts, however, give the number divergently, viz. 500, 527, 539, and 568. Malalasekera thinks the number to be 551. A close examination of the Jatakas reveals that the numbering of Fausböll is not final.

Every single Jataka in the Commentary is divided into five parts, viz. i) the Paccuppannavatthu, i.e. the 'story of the present', being an introductory story which describes on which occasion the Buddha narrated the particular Jataka to his followers, ii) The Atitavatthu, i.e. the 'story of the past' in which a story of a Bodhisatta, i.e. one of the Buddha's former existences is narrated, iii) The Gathas i.e. stanzas from the canonical *Jataka* book; iv) The Veyyakarana, a short commentary in which the gathas are paraphrased; and v) the Samodhana which forms a part of the Buddha's speech and identifies the characters of the Atitavatthu with those of the Paccuppanavatthu. The gathas are generally spoken by Bodhisatta in the Atitavatthu, but at times the Buddha himself recites some gathas, which are called the Abhisambuddha gathas.

The Jatakas included in the Mahanipata, i.e. the last group, betray all the characteristics of independent works. The *Bhuridattajataka* (No. 543), divided into 8 khandas is a long composition dealing with the world of Nagas and Garudas—a strange mixture of popular fairy tale and Budhistic teachings. The *Vidhurapanditajataka* (No. 545) is another such work. It is an epic poem in six khandas, with Vidhura as its hero, who is none other than Vidura, half brother of Dhritarashtra of the *Mahabharata*. Most famous of the Jatakas of this group is the *Vessantarajataka* (No. 547) which also is a regular epic poem, in 786 stanzas in the original canonical *Jataka*. The commentary of this Jataka is rather exegetical and falls far below in beauty of the original. The hero of the Jataka is the prince Vessantara who is magnanimous and generous, and not a conqueror or warrior. He took a vow not to refuse a beggar and to give whatever one wants of him. For his excessive generosity which was considered to be detrimental to the interest of the State, he was banished, along with his wife and two small children—one son and one daughter. Even in his forest-abode, he observed his vow and gave away all he had. At the end, he gave his children and wife to a begging Brahmin. Then alone Sakra, the king of the gods, appeared and all ended well.

It has already been mentioned that there are numerous parallels between the stories of the Jatakas and some legends from the two epics, viz. the *Mahabharata* and the *Ramayana*, and many characters from both the epics, e.g. Dhritarashtra, five Pandava brothers, Krishna (Draupadi), etc. from the *Mahabharata* and Dasharatha, Rama, Lakshmana, Bharata, Sita, etc. from the *Ramayana*, find mention in the verses as well as in the Commentary. The *Katthaharijataka* (No. 7) bears very close resemblance with the Dushyanta-Shakuntala episode of the *Mahabharata* alongwith Kalidasa's innovation of the signet ring, in the *Abhijnanashakuntala*. Wherever the Mahabharata and Ramayana episodes and the Jataka stories resemble each other, modern scholars are hesitant to ascertain the borrowing, on the ground that the present forms of the epics are not very ancient. The chronological position of the gathas of the canonical books and the Commentary is often overlooked and it is generally forgotten that whatever be the antiquity of the Pali Canon, the Jataka Commentary cannot be dated prior to the 6th century A.D., by which time the present forms of the epics were settled. The Bengali translator (Ghosh) of the Jatakas goes to the extent of suggesting that the story of the *Katthaharijataka* has been developed into the Mahabharata episode. The writer of an introduction to the Bengali translation suggests that Kalidasa was indebted to the Jataka Commentary for the signet ring innovation in his play. It has to be borne in mind that the canonical Jataka gatha on which the story has been superimposed does not mention the signet ring and its hint to the story is obscure. Kalidasa cannot be placed later than the 5th century. It is, therefore, almost certain that the story of the Jataka Commentary is indebted to the *Mahabharata* and Kalidasa's *Abhijnanashakuntala*. The author of the Commentary has at a few places, distorted the stories of the epics and denigrated the characters.

In the commentary of the *Kunalajataka*, a story has been fabricated to describe the illicit relation of Krishna (Draupadi) with a hunchbacked servant; of course, the composer of the related gatha does share the guilt. The story of the *Dasarathajataka* (No. 461) created a lot of

controversy in recent times. Following A. Weber, some of the finest Indian scholars accepted the story of the *Dasarathajataka* as narrated in the Commentary as the source of Valmiki's *Ramayana*. They believed in the myth that Rama and Sita were co-uterine brother and sister and Rama married Sita at the end of their exile of twelve years. The myth was accepted on its face value and some of the scholars went ahead with their theory that marriage between brother and sister was in vogue in ancient India. But this is a clear deviation from the canonical *Jataka*.

However, the Jatakas in general and the *Jatatthakatha* in particular are the biggest collections of didactic tales and fables in the world; besides, they are respositories of valuable informations about ancient Indian society, culture and relgions.

S.M.

JATAKA (Sanskrit). The word 'Jataka' (common to both Sanskrit and Pali) is derived from 'jata' *(jan + kta)* and 'ka', meaning 'born' or 'related to what is born' or 'related to what has happened'. Jataka, in the Buddhist context, is the name of a class of Buddhist religious literature, traditionally one of the nine divisions (*navanga*) of the knowledge revealed by the Buddha and recorded in the Canon (*Tripitaka*). Some of the Vijnanavadin writers, however, think that the Buddha's teachings have twelve divisions of which Jataka is one. But the canonical works, though they include Jataka in the list of nine or twelve divisions, do not define it. So it is difficult to know from the canonical literature itself what is the form of the teachings called the Jataka. Some of the Vijnanavadin authors come forward with an excellent definition of the Jataka division of the 'Buddhashasana'. Asanga, the greatest exponent of the school, says: "Which one is Jataka? In which the Buddha narrates a story related to the deeds of a Bodhisattva (jatakam katamat? yad Bodhisattvacharitapitakasamprayuktam vrittam deshayati). Ratnakarashanti, in his Saratama commentary on the *Ashtasahasrikaprajnaparamitasutra*, defines the Jataka as what is connected with the practice, i.e. the deeds of a Bodhisattva (the Sanskrit original of this portion is lost but restored from the Tibetan translation: jatakam katamat? Bodhisattvacharyapratisamyutam). Asanga further clarifies that the Buddha reveals, by the knowledge of his former births, his experiences in past existences as Bodhisattvas. These revelations are obviously known as the Jataka. Aryashrua, in the first introductory verse of his *Jatakamala* indirectly defines the Jataka as the Buddha's deeds in his previous births (purva-janmasu munescharitani). Bodhisattva is the generic name of the Buddha's former existences; he is born again and again and achieves various perfections (paramita-s) till he attains Buddhahood in his last birth. The Buddha teaches his disciples through the Jatakas with a view to making them well-disposed to him (Buddhaprasadajananartham prakashayati), or to inspiring eagerness and good disposition in their minds (chittasamvegaya chittaprasadaya). He reveals in the Jatakas the acts of his former births by the power of remembrance of past existences (purve nivasanusmritijnanabalena).

The Sanskrit Canon (*Tripitaka*) of the northern sects has not been preserved in original in its entirety. One of the surviving works, written in mixed Sanskrit (a conglomerative language of Sanskrit and Prakrit forms, generally called the Gatha dialect; Edgerton has given it the name of Buddhist Hybrid Sanskrit) is the *Mahavastu avadana*. The work calls itself to be a part of the *Vinaypitaka*, according to the text of the Lokottaravadins of the Mahasanghikas of northern central India (Aryamahasanghikanam Lokottaravadinam madhyadesikanam pathena Vinayapitakasya Mahavastuya adi). This work records as many as thirty-nine full-fledged Jatakas, e.g. *Trishakuniyajataka, Rishabhajataka, Manjarijataka. Godhajataka, Yasodharayaiharapradanikajataka, Shyamajataka*, etc. The narrative technique and idiom of these Jatakas closely resemble those of the Pali canonical Jatakas such as the Mahasudassanasutta, Makhadevasutta, etc. The Jatakas included in the *Mahavastu avadana* seem to be more developed than the stories in suttas, since they are much more elaborate and also some of them are composed in prose and verse. A few of the Jatakas in the *Mahavastu* have two versions, one in prose and the other in verse, e.g. the *Kushajataka* (prose version in v. 2, and metrical version in v. 3). The *Shyamakajataka* has also two versions. The stories narrated in all these Jatakas are related to the past births of the Buddha and the characters of the stories are identified with the Buddha and his associates and contemporaries, e.g. at the close of the *Trishakuniyajataka*, the Buddha declares: "At that time I was Shuka, Shariputra was Sharika, Ananda was Kaushika and Bradmadatta was Shuddhodana (Shuko aham tada asi Shariputro cha Shariko/Anando Kaushiko asi Brahmadatto Shuddhodano). Here the Buddha in his previous birth is called Bodhisattva. Some of the *Mahavastu* Jatakas have parallels, similarities being in varying degrees, in the Pali Jatakas in the *Jatakatthakatha*, which is a much later work; as for instance, comparison may be made between the Pali *Tesakunajataka* (No. 521) and the *Trishakuniyajataka*, between *Samajataka* (No. 540) and *Shyamakajataka* (v. 2). However, there are many more Jatakas in the *Mahavastu* which have no parallel in Pali.

The stories narrated by Aryashura in the *Jatakamala* are Jatakas in the sense that their themes are the pious deeds of Bodhisattva, i.e. the Buddha's former births. But the framework of the Pali Jatakas as recorded in the *Jatakatthakatha* is conspicuously absent; the division of each Jataka in two parts, viz. 'pachchuppannavattha' (the story of the present time) and the 'atitavatthu' (the story of the past) does not figure in the *Jatakamala*. Samodha-

na, to identify the characters of the pachchuppannavatthu with those of the atitavatthu is, therefore, not necessary; nor is the story spun around a gatha or gathas, teaching any moral or religious precept or providing hints to a story. The work has an alternative title, *Bodhisattvavadanamala*. In the beginning of the first tale, i.e. the *Vyaghrijataka*, the author calls it an avadana. (...idam Bhagavatah purvajanmavadanam). These facts give rise to a question as to the class to which the work belongs. Is it a Jataka book or an Avadana collection? The problem may be solved by referring the question to the definitions of the two classes. Avadana means noble deeds or pious deeds. Any noble person can be the hero of an avadana, but when Bodhisattva is the hero, the avadana is called a Jataka, because the latter narrates the story of the Buddha's former birth. Bodhisattvavadana is, therefore, synonymous with Jataka and the work of Aryashura is both an avadana (in the generic sense) and a jataka (in the specific sense).

The *Jatakamala* contains 34 Jatakas which are intended to illustrate the 'perfections' (paramita-s) achieved by Bodhisattva, the Buddha to be. Almost all the tales occur in the Pali *Jatakatthakatha*, twelve also in the *Chariyapitaka*. But it is not correct to conclude that the Pali Jataka stories as related in the *Jatakatthakatha* are the source of the *Jatakamala*. The former work was compiled in the 6th century A.D whereas the latter in the 4th century A.D. Besides, there is hardly any evidence to prove that Aryashura, or any other contemporary north Indian author, was acquainted with any Pali text. In all probability, the *Mahavastu avadana*, the *Jatakamala*, the *Chariyapitaka*, the canonical *Jataka* book, the *Jatakatthakatha*, and the Avadanas all drew from a common source, the old Indian tradition of telling narrative tales and fables. It may be noted that the full narratives of Jataka stories, in prose and verse, were first developed in Sanskrit, in the *Mahavastu avadana* and the *Jatakamala*; early Pali Jatakas in the canonical Jataka book and the *Chariyapitaka* are all in verses, with very weak story structure. The sole exception is the Pali *Kunalajataka* which contains, in addition to the gathas, a long prose narrative, most probably an old commentary, preserved in the Jataka book.

The style of the author of the *Jatakamala* is classical and his complete command over the art of poetry both in prose and in verse has been amply displayed. The prose and verse are polished alike; long compounds have, no doubt, been used in plenty, but they are nowhere artificial or obscure. The verses are free from exaggerated use of alankaras; they produce the desired effect of sentiments (rasas).

The *Jatakamala* is decidedly a Mahayana work. Some scholars think that it was written during the transititon period from Hinayana to Mahayana. The concept of Bodhisattva in the work is Mahayanistic. All Bodhisattvas are objects of worship to the author as the Buddhas are. The work, therefore, starts: Om Namah Shri-sarva-Buddha-Bodhisattvebhyah (Obeisance to all the Buddhas and Bodhisattvas). In the beginning of the first story (the *Vyaghrijataka*), the author declares: "Even in the former births the Lord showed his innate, disinterested and immense love towards all creatures and identified himself with all beings." That the work became very popular even among the Theravadis is proved by the fact that some twenty verses from the text have been adapted in the *Hatthavanagallaviharavamsa*, an anonymous Pali work, written in Sri Lanka in the 13th century. The first 135 sculptures in the first gallery (Balushade, top series) of the Barabudur Temple in Java are based on the stories of the *Jakakamala* (N.J. Krom, *Barabudur*, V.1, and plates series I.B. XVIII).

S.M.

JATOI, HYDERBUX 'HYDER' (Sindhi; b. 1901, d. 1970), was a Sindhi poet who came from a middle class but well-to-do family. He was a brilliant student educated at D.J. Sind College and passed B.A. (Hons) from Bombay University in 1927. He joined the revenue department of Sindh Government and rose to the position of a Deputy Collector in 1941. After his father's death, he resigned from his lucrative and promising high post in 1945, and moved from Larkana to Hyderabad (Sindh), where he started a movement called 'Hari Haqdar', aimed at fighting for the rights of the farmers. He also founded a revolutionary Sindhi weekly paper with the same title and worked as its founder-editor. He was jailed several times by Pakistan Government for his political activities, but he remained firm in his political ideology. He was one of a few Sindhi Muslims, who had openly advocated agianst the partition of India and creation of Pakistan. He was the harbinger of the movement 'Jeeay Sindh' (long live Sindh), on account of which, in his later days, he was respectfully called by all the Sindhis as Baba-e-Sindh (Father of Sindh).

He started writing poetry when he was still in school. Normally he kept away from the conventional poets who wrote ghazals taking cue from the Urdu and Persian poets.

While he was still in college, he came to be recognised as a first rate poet, and published his live-coal immortal poem *Dariya Shah* (River Indus) in 1925. It was an unconventional poem, written in an original new form which was later on adopted by top-ranking Sindhi poets. In 1930, he published his first book *Tuhfa-e-Sindh* in which appeared his famous poem 'Shikwa' (complaint). The Government proscribed this book as it was labelled as rebellious, and profane and anti-Islam.

Immediately before the partition of India, he published another book *Azadi-e-qoum* (1946), which had immediate impact on the readers. His poetry is not an idle

luxury, but it is a vivid picture of the political and social environment of his days. His other works include *Hari kahaniyun*, (short stories on farmers); *Kamdar ja kaarnama* and *Hari inqalaab* (Farmers revolution).

Hi.D

JAVEDEKAR, SHANKAR DATTATREYA (Marathi; b. 1894, d. 1955), a Gandhian thinker and humanist, was born in Kolhapur in district Malkapur. He passed his matriculation from New English School in 1912, and did his B.A. with philosophy from Wilson college, Bombay, in 1917. He left his studies for the M.A. degree and joined Gandhiji's Non-Cooperation Movement in 1920. He was in jail for six months in 1930, for twenty-one months in 1932-33, and for two and half years in 1942. He read many works on Marxism in the jail. His first work *Rajniti shastra parichaya* was published in 1926. He became a Professor in Tilak Mahavidyalaya, Pune in 1926, and he was called 'Acharya'. He wrote in several magazines like *Lok shikshan*, *Navabharat*, *Sadhana* and *Akhand Bharat* from 1919 to 1955. He was a member of the Indian National Congress Socialist Party. He presided over the Maharashtra Sahitya Sammelan in Pune in 1919.

His works include: *Maharashtratil pakshachi utkranti* (Evolution of political parties in Maharashtra, 1921), *Hindi rajkarnache swarup* (Nature of Indian politics, 1924), *Vishwakutumbvad*, (Universalism, 1929), *Rajyashastramimamsa* (Critique of Political Science, 1934,), *Adhunik Bharat* (A History of modern India, its political and philosophical movements from the decline of Peshwas to the murder of Gandhi), *Gandhivad* (1942), *Congress ani mahayuddha* (Congress & World War, 1945), *Lokmanya Tilak va Gandhi* (1946) and *Gandhi jivanarahasya* (1946).

Javedekar stuck to a synthesis of Gandhism and Marxism in his later days. He thought that Satyagraha without socialist context was meaningless. But he did not support the idea of violent revolution as orthodox Marxists advocated.

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P.M.

JAWAHARLAL NEHRU: A BIOGRAPHY—VOL I (English) by Sarvepalli Gopal was brought out as a comprehensive account of the events of his life upto Independence in this work published originally by Jonathan Cape, London in 1975. The Indian edition was published in the same year by Oxford University Press.

The author is pre-eminently suited for the job since he spent nearly ten years in the Ministry of External Affairs and had closely observed Nehru. He had also access to the National Archives and the important papers. The result is an extremely thorough and thoughtful account profusely documented and rendered with objectivity and historical perspective.

The author described the early life of Jawaharlal Nehru and his years at Harrow and Cambridge observing that he was almost always a solitary person; he 'had many acquaintances but no small intimate social circle, no close friendships without reserve; nor does he seem to have known any woman. His public school background helped him to do without them'. Back in India, Nehru was influenced by Annie Besant and became a modest disciple of Mahatma Gandhi. His initiation into politics is described by the writer with his association with the peasants and the agrarian crisis in the then United Provinces. Long spells of prison life failed to debilitate his iron will and resolve. Nehru was, however, deeply affected by the death of his wife Kamala Nehru in Badenweiler in the Black Forests in Germany in 1936.

The reader in taken to the subsequent events: the visit of the Cabinet Mission in 1946, discussions with Lord Wavell, the formation of the interim Government and the subsequent transfer of power with the arrival of Lord Mountbatten, followed by the holocaust of savage communal killings. Gopal has displayed sound judgement in his observation that no doubt Mountbatten had 'great personal assets: good looks, links with royalty, a dazzling war reputation, a wife of charm and intelligence. But it is childish to suggest that these even helped to solve the Indian question by bemusing those concerned into accepting his solution.'

This excellent and authentic biography, characterised with a sense of history, balance and objectivity, bears the stamp of scholarly research. It earned for the author the Sahitya Akademi award of 1976.

C.M.K.

JAYADEVA (Sanskrit). During the last hundred years or so there has been a heated controversy on the birth place of Jayadeva. One school of thought, principally led by the late Harekrishna Mukhopadhyaya, a great scholar of Bengal Vaishnavism, has held the view that Jayadeva, the poet, was born in Kenduli (Kendubilva), a village in the contemporary Birbhum district of Bengal and that he was a poet in the court of king Lakshmana Sena. In support of this argument, he quotes from the internal evidence provided by a verse in the poem where Jayadeva refers to other contemporary poets, namely, Umapati, Dhoyi, Sharana and Govardhana (1.3) and that to Kendubilva and to his parents Bhojadeva and Ramadevi and to his wife-companion, Padmavati. External evidence is also cited to determine the provenance of Jayadeva's birth as Kenduli in West Bengal where a Jayadeva Mela is held around Magh Sankranti. S.K. De, Sunitikumar Chatterjee and Mukhopadhyaya support the view. Sunitikumar Chat-

terjee reinforces his argument by citing the colophon to a Bengali manuscript of the *Gitagovinda* dated 1746 A.D. where it is mentioned that Jayadeva lived in Kenduli, identified as the contemporary Kenduli in Birbhum district of Bengal.

The second group of scholars, led by the late Kedarnath Mahapatra are of the opinion that Jayadeva was born in Orissa in a large village called Kenduli under the Balipatna Police station of Puri district. Today the village is divided into Kenduli Sasana, Kenduli Delhi and Kenduli Patna. A festival called Triveni is held in a place called Triveni Sangam which is the confluence of three rivers, the Prachi, Kusabhadra branch and Dhanua. The festival is also held in Magha. Kedarnath Mahapatra further cites the negative evidence of the absence of the mention of Bengal as the birth place of Jayadeva in the biographies of Chaitanya. He also refers to the large number of Vaishnava temples in the area.

A third group of scholars have claimed that Jayadeva was born in the Tirhut region of Bihar. Colebrooke believes that Jayadeva may have belonged to Mithila because a village called Kenduli is a part of the town Tirhut.

This brief summary of the three claims apart from some others who have even claimed him to belong to South India, makes it clear that the controversy regarding the birth place of Jayadeva, the author of the *Gitagovinda* remains unresolved. Despite this divergence, it is nevertheless clear that Jayadeva was born somewhere in eastern India in a village called Kenduli (Kendubilva) and that he was the son of Bhojadeva and Ramadevi and that his wife was called Padmavati or Rohini. The earliest reference to the poet is in the *Prithviraja raso* by Chand Bardai who is assigned to the thirteenth century. The most widely popular legendary account of the poet is found in the *Bhaktamala* of Nabhaji written in the middle of the seventeenth century. This is based on the Sanskrit *Bhaktamala* of Chandradatta of Mithila. Other legends on his life appear in Vanamalidasa's *Jayadevacharita* and in other commentaries of the poem. From all these accounts, two deductions can be made. The first that Jayadeva was born in a brahmin family, was the son of Bhojadeva and Ramadevi and that he married Padmavati. This is the only scanty information on the life of the poet.

The date of Jayadeva is equally problematic although in this field, there is greater agreement. Judging from the inclusion of verses of the *Gitagovinda* in Shridharadasa's *Sadukti-karnamrita*, an anthology compiled in Bengal in 1205, it would appear that Jayadeva's work must have been fairly popular by the early part of the thirteenth century. This evidence is followed by other inscriptional evidence particularly that of an inscription on the 'Dashavatara' theme in 1291 that the work had travelled to far off western regions of India within a few decades. In any case, all evidence put together would enable us to place him somewhere in the late twelfth century and that soon after its composition, it travelled fast to other parts of India.

The controversies in regard to provenance and date of Jayadeva in fact lose some of their edge if it is remembered that what is important in this case is the remarkable genius that was responsible for the creation of the *Gitagovinda*. It is only a popular poet who is claimed by other regions and is quoted by successors.

From the above, it is evident that the poet Jayadeva, born somewhere in eastern India, wrote a work called *Gitagovinda* which became popular soon after its creation and was quoted by his immediate successors. Also, it is clear that from the very beginning the work was associated with temple ritual in many parts of India including Nabadvipa in Bengal, Puri in Orissa and Patan in Gujarat. Also, it would appear from all these varying accounts that Jayadeva's wife was Padmavati. She was a singer or perhaps also a dancer (Padmavati-charana-charana-chakravarti). Whether or not references to Padmavati in the *Gitagovinda* are to his wife or Lakshmi, will continue to be debatable. It is clear that the master poet was inspired by a Padmavati who was his terrestrial and celestial companion.

A pertinent question in this context is that of the other writings of the poet Jayadeva, author of the *Gitagovinda*. In this sphere also there is no consensus. While some scholars believe that Jayadeva wrote only one great work, others like Sunitikumar Chatterjee are of the view that if Jayadeva quoted by Shridharadasa is the author of the *Gitagovinda*, then he is also the author of many verses written in praise of Shiva. It is believed that he was just a 'Smarta' or 'Shaiva' Brahmana house-holder who worshipped the five or six divinities of pauranik Hinduism, i.e. Ganesha, Surya, Vishnu, Shiva and Uma, with equal devotion. It is only after his death that he began to be identified as a great Vaishnava poet.

Others basing themselves on the history of the influence of the *Gitagovinda* on the writings of the poets, musicians, dancers and painters in all parts of India, believe that Jayadeva was a Vaishnavite who may have written other works, but has been immortalised through this one poem, the *Gitagovinda*.

Be it as it may, no other work of such high quality and of such unique pervasive influence is extant which can also be ascribed to Jayadeva.

The poet's popularity is also established by many others who took his name and called themselves Jayadeva II or III in many parts of India, but especially in Orissa and Bengal.

Ka.V.

JAYADEVA (Sanskrit; b. prior to 13th cent.) is the author of the play *Prasannaraghava*, and is distinct from Jayadeva of *Gitagovinda*. The play gives his mother's

name as Sumitra and father's as Mahadeva. He belonged to the city of Mithila. He also wrote *Chandraloka*, a book on poetics, and *Aloka* on Nyaya. Vishvanatha quotes from him in his *Sahityadarpana*.

JAYAGOUNDA (Kannada; b. 1716, d. 1758) was the ruler of a Jahagir in Bijapur state, who has contributed a great deal to the field of poetics in Kannada literature.

A grandson of Vittappagowda of Avardi, he was born after two months of the expiry of Lingagounda, his father. His mother Chenmambe ruled the Jahagir for 18 years as his representative. The fact that she ruled for such a longer period without confrontation with anybody, indicates her efficient and able administrative capacity. Moreover, she arranged for the best education and suitable training to Jayagounda and prepared him for his future career. Jayagounda was a talented person by birth. With the all-round education and training, he became a brave, courageous, tactful politician and scholar. He was a scholar in six languages and *Kannada Kuvalayananda* and *Rasamanjari* written by him are considered to be important works in alankara shastra. Thus Jayagounda earned a name as a good poet, scholar and politician.

The poetics in Kannada has not grown independently. Some books were written at the time of Sanskrit rhetoricians. It has become a tradition for Kannada rhetoricians to indicate the rules in the 'kanda padya' (a stanza of four lines) and furnish the examples from the champu kavyas. But Jayagounda has written both of his works in the 'desi' leaving aside the 'marga' style. *Kannada Kuvalayananda* is the Kannada rendering of the Sanskrit work of Appayya Dikshita. *Rasamanjasri* also is a similar work. It explains the 'nava rasas' in detail. Thus, the services rendered by Jayagounda to the field of poetics and rhetoric in Kannada are considered very important.

M.S.S

JAYAKANTAN, DANDAPANI (Tamil; b. 1934). There seems to be little doubt in the minds of keen observers of the Tamil literary scene that Jayakantan is the leading writer of fiction in Tamil today. His works have gone into many editions in Tamil and have been translated into a number of European languages. He has received the Raja Raja Chola award worth Rs. 100001 for the best work of fiction; the award is administered by the Tamil University, Thanjavur. He was also honoured with the Sahitya Akademi award in 1972.

Jayakantan's life offers many unusual, even startling features. He received practically no formal schooling and he did not have the benefit of being brought up in an intellectual atmosphere in his early years. His earliest exposure to art was the witnessing of the street plays (koothu) which were a feature of village life in Tamilnadu till the cinema drove them out of existence. He, however, developed a taste for the films later in life.

His main interest in the early part of his life was Communism and he joined the party where he became a full-time worker. Early in life he had cultivated the habit of mulling over the phenomena around him; he applied his powerful mind to the conflicts he saw and laid up a rich store of experience which he was to convert into art later on.

His introductions to the world of books came through a highly scholarly fellow-worker, Tamiloli who showered affection and books upon the neophyte and compelled him to study them. Through such books which he devoured and through the scholarly discussions carried on into the small hours of the morning with Tamiloli and later on with the reputed writer Vindau, Jayakantan rapidly picked up the patois of refinement, enriching his vocabulary and equipping himself with all the mental requisites of a writer.

To the blossoming apprentice, intellectual comradeship of a different kind was furnished by Ballikkannan and his brother. They had a great stock of English books and Jayakantan who went to live with them eagerly fed and nourished his sensitive mind with the thought of the greatest minds of the West. His analysis of human passions is peculiarly western as his whole attitude to the art of fiction-writing. Jayakantan appears to have honed his intellect on the often rough and emotionally heated up discussions and debates that were being held all the time in the ashram and elsewere.

The young party zealot was blossoming into an accomplished writer. He made a few false starts as a playwright and a film script-writer and gave up the attempts when he realised the state of the entertainment industry. He often got out of promising business associations when be found his stories chopped and reashaped by men of inferior ability to satisfy the inartisitc demands of commercial cinema.

Despite these bitter experiences he has permitted some of his stories to be filmed. He himself has produced some films, one of which won a national award. In the field of politics he left the Communist Party and joined the national congress, making available to it his considerable skill in platform-speaking. Jayakantan has been at the epicentre of many raging controversies where the flames have been fed by his uncompromising attitude, by the violence of his beliefs and the sharp cutting edge of his tongue.

But his durable fame does not depend upon his film ventures, his political affiliation or the many debates and controversies he is concerned in; it rests securely on his short stories and more on his immortal novels. The values his stories impart, their message, content, the questions they raise and sometimes solve are the heart of the matter, furnishing the reason why he wrote the pieces and what constituted the most significant part of their attraction and the source of their vitality. But he does not convert his

fiction into a pulpit; his stories are art products skilfully woven and expertly presented; Jayakantan is a conscientious artist who presents through his fiction genuine experience transformed through his unique temperament into superlative art. His characters are expertly drawn and they are true enough to life and varied enough to sustain interest. Perhaps the only feature in his artistic quiver which cannot draw superlative is his style of narration. The complex syntax of his sentence, while probably structured to convey his complex mental pictures sometimes distracts the reader from an identification with the spirit of the narration.

Jayakantan's short stories have established themselves at the very top of this genre in Tamil. In the pieces entitled 'Lullaby', he paints the frustration of a poor young girl who gets married to an aged man and who has to rock his child to sleep on the first night; but, in course of time she fulfils herself by gaining ascendancy over him. In another, with the title 'Trishanku svargam', he shows a teacher who, wasting her youth in negative thinking, marries a student of hers in her thirty-seventh year. In another memorable piece, he paints an unforgettable picture of a vexed mother literally trying to bathe away the stain of sin from her seduced daughter.

But he is creatively at his greatest in his novels which provide a bigger canvas for the portrayal of the conflicts he loves to write about. In the novel *Parisikkupa* (Go to Paris, 1966), he shows the terrible strains that develop between a progressive young man who has mastered western music and many western ways and his conservative father, a reputed vainika who refuses to accommodate and adjust. In the memorable novel *Oru nadigai natakam parkkiraal* (An actress sees a play) he contrasts Kalyani the actress who looks at the world as it is and loves it, with Rangaswami who has a romantic view of life and love; the novel shows how they almost come to parting of ways before they get firmly united, helped by a terrible disablement suffered by her. His *Sila nerangil sila manitarkal* (Some people at some moments, 1970) and its sequel are high achievements of literary art. His *Oru mamidan, oru veedu, oru ulgan* (A man, a house and, a world, 1970) is full of admirably etched characters of whom Henry and Sabhapathy Pillai stand out.

Among his main works some of the important ones are: *Yugasandhi* (novel, 1963); *Jayakantan chirukkathaigal* (short stories, 1973); and *Oru ilakkiyavadiyin kalaiulaga anubhavangal* (autobiography, 1980).

A.V.S.

JAYANANDA (Bengali; b. 16th cent.) is one of the reputed authors of the life story of Sri Chaitanya. The name of his composition is *Chaitanya-mangal*. To him Chaitanya was not a mere single incarnation but the joint incarnation of Radha and Krishna. It is stated that he learnt many details about the Master from his father who was a disciple of Gadadhar Pandit. By the time Jayananda took his pen, many legends and traditions had grown round Sri Chaitanya's name, his family antecedents, traits of his character and his divinity. According to Dineshchandra Sen, we get the story from Jayananda of how Sri Chaitanya was injured while dancing at the time of Rathayatra and also the manner of his death or disppearance. However, there are critics who do not fully subscribe to Jayananda's statements because he has introduced in his writings puranic tales and his appeal was directed more towards the lay public than the critical intelligentsia.

Sudh.B.

JAYANTABHATTA (Sanskrit; b. 9th cent.) is an authority in Nyaya philosophy. His *Nyayamanjari* refers to Vachaspati Mishra and also to Anandavardhana, the author of the *Dhvanyaloka*. The author argues in this book against the Charvaka, Bauddha, Mimamsa and Vedanta systems of philosophy. Jayanta's *Agamapramanya* is the earliest allegorical drama in Sanskrit.

JAYAPAHUDA (Prakrit). The whole title of the volume is *Prashnavyakaranakhyam Jayapahudam nama nimittashastram*, but it is usually known as *Jayapahuda*. The meaning of the title is not clear but according to the Sanskrit gloss on the third stanza, it is a treatise which reveals the nature of the world by answering questions relating to the loss or gain, victory or defeat, life or death—through the musical formulae. The book consists of twenty-four chapters each of which has unequal number of stanzas totalling to 378 in all. It is supplemented by another small treastise titled as *Chudamanisarashastram* containing 73 stanzas, having the same topic. The *Jayapahuda* is in Prakrit with a gloss in Sanskrit, its Prakrit being mostly Maharashtri with traces of Ardhamagadhi.

The *Jayapahuda* is something like a miscellany on the science of divination in the form of letters contained in a question put by the questioner. The matter of the treatise claims a kind of divine origin as it is ultimately traced to Jinendra who handed it over to his pupils, so on and so forth.

The manuscript on which the text was based was written on the first of the bright-half of Chitra of the year 1280. The name of the author is nowhere to be found either in the beginning or at the end or in the course of the book.

Thus the work represents a special class of literature in the Jain literary tradition, which reveals the nature of the world by answering questions relating to various topics. The Bharatiya Vidya Bhavan has published an edited version of the text, first 1959.

A.S.G.

JAYASHEKHARA SURI (Gujarati; b. 14th cent.). No details are available about the life and death of the Jain poet Jayashekhara Suri, who was a great scholar of Sanskrit, Prakrit and old Gujarati languages, and who wrote the Sanskrit work like the *Prabodhachintamani* which is full of metaphors. But from the dates of composition of his works it can be said for certain that the poet was alive in the second half of the 14th and the first half of the 15th centuries. He was a Jain monk in the tradition of Aryarakshit Suri and a disciple of Mahendraprabha Suri. He was installed as an acharya in 1364. He was accorded the title of 'Kavichakravarti' in the royal court of Khambhat. He called himself 'Vanidattavara' (the one blessed by Saraswati).

Among the Sanskrit, Prakrit and Gujarati works by Jayashekhara Suri is his highly metaphorical *Prabandhchintamani* in Sanskrit (1406). On the basis of his own work in Sanskrit, he wrote *Tribhuvanadipaka prabandha*, consisting of 415/448 stanzas in Gujarati. This work by Jayashekhar Suri is a landmark, because, it is the first philosophical work in Gujarati, composed as metaphysical poetry. In this work, 'jivatma' has been metaphorically depicted as Raja Paramahamsa. The king is caught in 'maya', but finally he attains the sense of judgement (viveka) and frees himself. The poet was shown through this metaphorical poetical work how man entangles himself in the mire of maya and temptations, but is able to free himself from the bonds of attachment if he possesses an enlightened sense of judgement. Such metaphysical plots are common in the Vedic, Jain and Buddhist literatures which are the three mainstreams of Indian literature. But it is only this creditable composition by Jayashekhara that provides the first illustration of such a long narrative poem with a single organic metaphor. One also comes across names like *Antaranga prabandha, Paramahamsa prabandha* or *Prabandhachintamani chopai* by which this work is known. In this work, the poet has accepted the format 'doha-chopai' which is generally found in the case of stories narrated in verse. But he has also interspersed these with metres based in 'aksharas' (syllables) and 'matras' (moras). Some narrative passages are also in prose. The king, the queen and other characters as well as the situations are used as metaphors or symbols in the poem. Hence, compared to other versified stories of the medieval period, this particular work by Jayshekhar Suri has a more complicated plot. The poet shows his poetic power in narration and the use of alankaras. It should also be noted that examples and popular dialect have been used in order to make the expression more direct and effective.

Another work of importance from literary point of view is Jayashekhara Suri's *Neminatha phagu* composed in 114 dohas. Among the poems of seasons, the phagukavyas have an important place in medieval Gujarati literature. In his phagu Jayashekhara Suri has described in rhetorical terms the erotic sport of men and women during the spring season as well as their decorations, feasts and marriage processions. Another poem composed in 7 bhashas in doha and 'rolavritta' with 'antarayamaka' is available which is a small edition of this phagu poem.

Jayashekhara Suri has written *Dhammilacharit, Upadeshchintamani, Mahavira vinati, Arbudachala vinati* in the tradition of Jainism. *Arbudachala vinati* is in 9 stanzas and *Mahavira vinati* in 7 stanzas, both of 'drutavilambita' metre. Jayashekhara Suri also composed other works in the forms of 'vinati', 'stuti', 'pravadi' and 'dhola'.

Apart from poetical works, Jayashekhara Suri's works of other genres have also been discovered. Among these is *Shavakabrihadatisara*, describing the duties of a Shravaka, *Vriddhatisara* and *Aradhanasara* , the last consisting of 3 Sanskrit shlokas in praise of the Tirthankaras with Gujarati commentary in rythmic prose.

Among the narrative works of Jayshekhar Suri, *Dhammilacharit* (1406), *Kumarasambhavamahakavya* and *Nala-Damayanti champu* are also available. He has written *Atamavabodhakulaka* and other narratives, philosophical and invocatory works in Prakrit.

H.Y.

JAYASI, MALIK MOHAMMAD (Hindi; b. 1477, d. 1542). An eminent Hindi sufi poet of the early medieval period, Malik Mohammad Jayasi's vision of life and love was inspired by Mehdavi sect and Nizami cult of Chishtia sect. Jayasi was a desciple of Mohammad Sheikh Burhan of Kalpi. He also showed a great respect in his poetry for Syed Ashrif Mukhdoom Sahib, whose tomb was built at Jayas. The sufis, who took to writing in Indian languages, delved deep into the Hindu way of life. The language, the metres, the imagery, the customs, the festivals—everything is Indian. The tales are from Hindu homes with all Hindu characters, though the sufis had not read Hindu scriptures, philosophy, history and literature. We, therefore, cannot expect them to borrow from these repositories of culture. With contemporary life, specially that of the masses, they were fully familiar—rather they drank deep at this natural source. It goes to the credit of the sufis that they did not indulge in what they did not know. In dealing with the masses they were fair and impartial. They praised Islam but most of them did not condemn Hinduism. They are totally uninterested in the geography of the country, as well as its history. You will not find the cities, the rivers, and the mountains, described in their stories, though they paint the seasons, the birds and the trees. The greater the poet, the less biased he is. Jayasi stands head and shoulders over others in the circle of sufi Hindi poets.

Jayasi was a born poet—sensitive and emotional. His creed was Love—'from individual love to universal love'.

He says in *Padmavat*: "Love is the sticking solution prepared in blood: the thicker it is, the more lasting it becomes," and further: "I have written this love-tale, may it live in the world for a long time and may the readers remember me through it." Besides spiritual love, Jayasi has depicted mundane love also—both love-in-union and love-in-seperation. The description of the love-lorn Nagamati, in the absence of her husband, has received universal praise from the critics. Under the pangs of seperation the queen forgets her status and just behaves like an ordinary woman. She looks around and finds everybody (even the flora and fauna) united and happy and she feels she is the only unfortunate one.

The essence of his philosophy of life and poetry is spiritual love, unity in diversity, co-ordination of Indian and alien elements and co-existence of different religions.

Jayasi wrote as many as 24 books, but so far only six of these works have been published and are available. The titles of his published works with the year of publication are as under:

Kaharanama (between 1477-1504); *Maslanama* (between 1477-1504); *Akhravat* (1504); *Akhiri kalam* (1530); *Chitrarekha* (between 1530-1540); *Padmavat* (1540).

As far as his poetic forms are concerned, *Kaharanama, Akhiri kalam, Chitrarekha,* and *Padmavat* represent narrative poetry. *Maslanama* and *Akhravat* are written as independent verses with spirituality as their basic theme.

Kaharanama is a subjective Hindi ballad. Although a number of subjective Hindi ballads are written in modern Hindi poetry, its tradition is not very strong. In this context, *Kaharanama* is an outstanding original work of historic importance by Jayasi. In this work, the poet has expressed the sentiment of eternal love through the story of the hero and heroine.

Akhiri kalam is a small piece of narrative poetry. In this small work the poet has described the Doom's Day as defined in the *Quran*, the holy book of the Muslims.

Chitrarekha is another piece of narrative poetry of Jayasi. It is also short and its story is divided into different cantos without headings. It is a love-story of princess Chitrarekha and prince Pritam Singh. This story is a unique example of coincidences and dramtic irony. It is a comedy in spirit.

Padmavat is an epic. It is the most outstanding work of the poet and, represents the most prominent achievement in epic-writing during the pre-Manas era. *Padmavat* is a love-story of king Ratan Sen and Padmavati, the beautiful princess of Chittore. Its tragic tenor, sensuousness, lively depictions, picturesque descriptions of the physical beauty of the herione from head to toe, mysticism and heart-touching narration of seperation in love with the changing seasons—these are the salient features of this great work of art. *Padmavat*, leaves an everlasting impact on the minds of the readers.

As a classic *Padmavat* lays stress on social values. Jayasi considers charity to be the highest quality of man. Some of the other laudable qualities are, justice, self-control, non-killing, non-indulgence, and non-anger. He bows his head before the chaste and the devoted wife, though he speaks ill of an adventurous woman. Generalising his attitude he says: "He is a fool who accepts the advice of a woman." Jayasi was an introvert and he maintained that introspection led to purity. Bhaktivad believes that you can worship God by first worshipping the devotees of God, but Sufism maintains that through worldly love you can reach divine love. Love the person of your choice with an intensity that everything else is burnt in that fire and only pure love is left—'through love to love,' love is a means as well as an end; as a means it is temporal, as an end it is divine.

Maslanama is a poem written in couplets. The Arabic word 'masal' means a 'proverb'. So the description in this work is based on Hindi proverbs. It can be called an anthology or a small dictionary of Hindi proverbs written in verse.

Akhravat is also a small poem written in couplets. This work in verse is in alphabatical order. The poet has depicted the sufi ways of life in this small work.

All of Jayasi's works are written in the Avadhi language. The poet has used Hindi metres and followed the traditional technique of 'karvakant dhatta' used by Aphabramsha poets.

The works of Jayasi are of considerable importance in Hindi because of his deep-rooted philosophy of eternal love in life and poetry and his adequate and appreciable co-ordination between experience and expression. Jayasi's tomb at Ramnagar was built by a Hindu King, Ram Singh of Amethi.

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A.P.D.

JAYAVALLABHA (Prakrit). The third stanza of the *Vajjalagga* contains the expression *Vajjalaggam Jayavallaham nama.* Ratnadeva, in the Chhaya, explains it to mean that *Vajjâlagga* was a work written by Jayavallabha. He says that Jayavallabha was a Svetambara Jain. In his *Fourth Report* (Bombay, 1894), Peterson mentions one Jayavallabha as the author of the *Shilpopadeshamala*, but states that it is a mistake for Jayakirti. Some take Jayavallaha as Jagadvallabha (dear to the world) which is an adjective to *Vajjalagga* and not the name of its compiler. The name Jayavallabha is not unknown to Jains. One person of this name, belonging to Kharataragach-

chha, is stated to have copied, in 1598, a MS of the *Shabdabhedaprakashatika*.

Sur. B.

JE JAHAR NIRJANATA (Oriya) is a collection of poems by Jagannathprasad Das, popularly known as J.P. Das (b. 1936), an Oriya poet, dramatist and story-teller. The book was published in 1978, being the 3rd collection of his poetry, the other two being *Prathama purusha* (First person, 1971) and *Anya sabu mrityu* (All other deaths, 1976). Das is a distinguished modern poet, a major voice of the seventies, and his poems taken together contribute substantially to the total richness of modern Oriya poetry.

The present volume *Je jahar nirjanata* (Everbody to his loneliness) contains 50 poems, all expressing personal emotions, generally related to love. But the poems have a complex structure, and more basically they are concerned with deeper feelings related to life, death and loneliness. At one end, the poetic awareness is related to agony and suffering, that is, to coils of existence at any point of time. At the other, these coils lead to a sense of eternity, the point of time expands to a consciousness of immensity outside time, and the protagoinst tends to acquire a meditative insight into the process of life. Thus in the first poem 'Kie janichhu kete samaya' (Who knows how long) deals with the protagonist's involvement with the movement of time, from a single, limited point to limitless enternity. Structurally this movement is expressed in the movement of a train ('The train moves on from station to station/...From platform to platform/ The Express speeds on/. In the early hours of the morning.). This is a continuous movement forward (No time to look back-...All along the distance/signals after signals/red after green, green after red) and no body knows how much distance is covered and how much more yet to be crossed. At a different level, the movement is from emptiness to emptiness (From one horizon to another/From the emptiness to the next) and from one condition of mind to another (from consciousness to unconsciouness). From one point of view this is the life's journey and neither the protagonist nor anybody can avoid this. From another point of view, what is suggested is a continuous flow of time which has no beginning and no end, and the protagonist moves along with it with 'fear' and 'without knowledge'.

In a subsequent poem 'Tama sahit chhati ghanta' (Six hours with you), there are also references to train as symbol of movement—a movement which is like an adventure into an unknown limitlessness (We together in the last train into a night of stars). But this is one aspect. Reversely there is an attempt to squeeze time into a compact intimacy so that in a span of 6 hours all the associated emotions can be realized at a point of time. It is not only not easy, but almost impossible to achieve. (We can confine the contact almost in the compartment of a train/...can one call wake up the vast island of disobedient clouds). In fact, one is confronted with anxiety and suffering whichever way one moves. But the intensity of 'experience' and 'contact' probably provide the protagonist with exits or escape in the range of passing time, and to the final consciousness of 'fixed points' in the context of love (All steps of my search/Will coalesce at the top of your body/Where you will reach/And where I will wait for you). The desire for experiences of a 'fixed point' can also be seen elsewhere in the poem 'Aluara parityakta dwipare' (In the neglected island of light). It begins with references to innocent pleasure, and with a sense of happiness (Around flower plants/ The continuous merry-go-round of butterflies/And in the raw affection of green leaves/The postman will give the first news of the spring). It goes on to give the picture of life like a room having all doors closed, but which open so that,' Ignoring storm and sea/ He will extract from the outside sky/ Into the midst of dark room/ A bright, glittering morning).

Je jahar nirjanata is a significant book. Apart from its themes which are characterised by the sense of distress and loneliness, it has conversational, almost prose-like language that rarely deviates from its thematic concentration. Das's references and images are generally clear and taken from familiar situations, but his poetic diction and understanding are as complex as can be seen among the best of the moderns.

Ja.M.

JEELANI BANO (Urdu; b. 1936) was born at Badaun in Uttar Pradesh. She had her M.A. in Urdu from Jamia Milia Islamia.

Having lived all her life in Hyderabad, Jeelani Bano authentically depicts the domestic life in the metropolis. Her intimate knowledge of the temperament and idiom of the people of the Deccan helps her stories grow in the native soil. As early as in 1954, her short story 'Nai aurat' (The new woman) made a sympathetic probe into the unfulfilled lives of Muslim housewives and drew a picture of the decadent aristocracy. Although rather limited in her choice of themes, her flair for portraying minute details of her surroundings reminds one of the ivorywork of good old Jane Austen.

Jeelani Bano was very affectionately received when she made her debut with *Roshni ke minar* (Minarets of light, 1958), a collection of her earliest short fictions. This was followed by another collection entitled *Nirvan* (Salvation, 1963). Her three novels, *Jugnu aur sitare* (Fireflies and the stars), *Aiwan-e-ghazal* (The palace of ghazals) and *Naghme ka safar* (The travels of a song) were published in 1965, 1976 and 1977 respectively. The collection of her latest short stories, *Paraya ghar* (The alien home) appeared in 1979. Since the publication of her early writings, her growing experience and confidence

have led her to attempt themes outside the domestic range. Yet, in spite of a measure of success which she has attained in such stories, she is at her best as housewife who would rather keep to her hearth. In this respect, her short story, 'Cultural Academy' shows how her understanding of an outdoor woman like Usha can be based on mere hearsay.

On the other hand, 'Bund darwaza' (The bolted door and 'Scooterwala' (The scooter driver) provide us with a creatively plausible study of the suffering of people within the bolted doors. Strangely enough, it is from the writer of closeups that Bano is, that we have had a story, essentially of distant life in 'Mein', 'Mein', deals unlike so many modern stories of hypothesised situations, with an actual experience of alternation. Amar was actually lost and found when yet an infant and suffers the genuine fear whether the infant found by his mother was really him. The whole story works to deepen the fear of the modern man in a context of concrete reality and thus arouses sympathies, not just deliberate and hypothetical, for hordes of people living today without their faces.

Jeelani Bano bagged a number of awards and prizes for her work. The important among them are Modi–Ghalib Award for prose, 1979 and Doshiza Award, 1980.

J.P.

JEET, GURMUKH SINGH (Punjabi; b. 1922) was born at Midh Ramjha, district Sargodha (now in Pakistan) in the family of Sh. Sohna Mal. He did his post-graduation (Political Science) in 1949 from Punjab University and has retired as a senior class I officer, from Govt. of India.

Jeet is a prolific writer who began his literary career as a critic with books like *Amrita Pritam di kar-kala* (1954), *Samkali Pânjabi kalani* (1957), but soon turned to fiction. He has published nine short story collections: *Kale admi* (1956), *Dharti son sunehri* (1958), *Daswan greh* (1964), *Phullan de parchaveu* (1970), *Supne di tajposhi* (1977), *Neel kanth* (1981), *Vekho kaun aayae* (1986), *Sargam di hatya* (1987), *Vakhre vakhra focus* (1987); five novels: *Mrig trishna* (1968), *Sarkhah di par* (1973), *Ik hore suraj* (1983), *Majra kya Hai* (1985), *Fasasana khattam hua* (1987). His creative writings have been translated into Hindi, Gujarati, Sindhi, English and Russian. He himself has compiled a few books of short stories and has rendered many classics from other Indian languages into Punjabi.

For his fictional writings he selects his locales and characters not only from the Punjab, but mostly from other Indian states. Thus his creative writings lend a helping hand in achieving cultural integration of India. His books are marked by variety of theme and catholicity of interest. He is a Marxian writer, who has developed a progressive approach towards the problems of life. He delineates the economic exploitation of weaker man in society realistically and ironically.

He was honoured with awards, for his novel *Ik hore suraj,* by Punjabi Academy, Delhi and Punjabi Sahitya Samikhya Board, Jalandhar in 1985.

S.S.U.

JEEVANAND ANAND (Gujarati) by Kakasaheb Kalelkar, was first published in 1936, followed by a second part in 1953, entitled *Rakhadvano anand.*

The essays in *Jeevanand anand* (Enjoyment of life) as well as *Rakhadvano anand* (Enjoyment of wandering) belong to the category of creative writing, to literature of power rather than literature of knowledge. They are personal essays. These essays have been rightly acclaimed as the poetry of Kakasaheb, though they are written in prose. His prose is that of a master-writer, though his mother tongue was not Gujarati. His style in all these essays is mostly poetic, sometimes thought-provoking, without any burden of intriguing thoughts. These essays relate to various aspects of beauty of nature, yearning and fondness for sky-gazing, arts and their relation to life and visits of various places noted for their historical and cultural associations and natural beauty.

These essays are essentially the upanishads of nature. His capacity to enjoy all the forms and aspects of nature is marvellous. He can enjoy the scenes of sun-rise as well as sunset, the moon-lit nights as well as total darkness, overflowing rivers and lakes as well as densified and deep mud around, light showers as well as the scorching sun of the mid-day. The essays collected in his *Madhyahnanun kavya* (The mid-day poem) and *Kadavnun kavya* (The poem of the mud) amply show that the author is really in love with nature in all its aspects. With a childlike curiousity and innocence he enjoys nature to his utmost and thereby himself becomes a part of her. He has raised the enjoyment of nature to a high level of aesthetic experience.

Among lovers of nature, Kakasaheb is the first and foremost. He opens a new vista of nature before us. He has established intimate relation with all stars, from Saptarshi to Devayani. The sun, the moon, the darkness, the stars—all are having some personal relation to him. This poetry of star-gazing became a craze in the Gandhian era mainly due to Kakasaheb's influence.

He is a lover of nature as well as art. He has envisaged various aspects of artistic expression in our culture. His concept of art is intrinsically related to the primary necessity of its involvement with life, morality and utility. Act unrelated to life is meaningless for him. That way he is a Gandhian thinker to the core. He is a strong supporter of the belief of art for life's sake.

In both the volumes, he has described with ardour and emotion, the places of cultural significance. He has been a constant traveller and as such his knowledge of the places is firsthand as well as deep and sound. His

travelogues reveal his insight into Indian culture. They are interesting no doubt; moreover they are significant for introductions to the finer elements of our culture. They may be travelogues, but they really unfold the manifold strata of our culture and reveal its significance. His style has also the flavour of our culture, evolved during the last five thousand years. Kakasaheb's essays are a thing of beauty which is a joy for ever.

I.R.D

JEEVANADAN, P. (Tamil; b. 1905, d. 1963), popularly known as Jeeva, was a renowned leader of the Communist Party of India. Amidst his hectic political activities, he found time for literature. As early as 1947, he wrote a study on C. Subrahmanya Bharati (1882-1921). This is probably one of the first studies on Bharati. Besides taking up the cause of socially and economically underprivileged, he took up the cause of women and tirelessly struggled to ensure for them a just and equitable social and economic status. His thoughts on this theme were published in *Pudumaippen* (The modern women, 1968). *Kalaiyum ilakkiyamum* (1967), a selection of addresses, essays, and articles, *Ilakkiyachchuvai* (1967), selected papers on various facets of Tamil literature and *Jivavin padalgal* (1968), the second edition of his collection of poems were published by New Century Book House, a Communist Party-backed publishing and book-selling organization based in Madras. The poems, though modelled on Bharati, are remarkable for their humanism and social sensibility. A powerful orator in politics and literature, Jeeva was actively associated with *Janashakti*, a Tamil daily and founded *Tamarai*, a Tamil literary and cultural monthly, in 1958.

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K.Su.

JEGASIRPIYAN (Tamil; b. 1925, d. 1978) was deeply pained to see the plunging standards in national spirit and patriotism in independent India and believed in Sarvodaya as the only way out for solving India's political, social, and spiritual malaise. All his writings are suffused with these themes. These themes are overtly expressed in his social novels and covertly in his historical ones. His thoughts on nationalism are powerfully conveyed in *Kilinjal gopuram* (The fragile tower, 1969), hailed by M. Ramalingam and other critics as the first symbolic novel in Tamil, and *Jivagitam* (1966). The latter title has been taken up by the National Book Trust under the 'Adan pradan' series for translation into all Indian languages.

Jegasirpiyan's thoughts on Sarvodaya sparkle in *Mannin kural* (The song of the earth, 1964). *Iniya nenjam* (Warm-hearted, 1967) and *Kanak kidaikkata tangam* (Rare and invaluable, 1970). He has written quite a number of historical novels. Notable among them are *Madhurantaki* (1955); *Nandivarman kadali* (Nandivarman's fiance, 1958); *Nayaki Narchonai* (Queen Narchonai, 1959), *Pattinik-kottam* (Temple for the chaste woman, 1964); *Marambavai* (1964); *Alavaiazhgan* (Sundara Pandya, 1964); *Tiruchchirrambalam* (1974). He had a panoramic vision from Cape Comorin to Madras, and at the same time he could zoom to the top rung of the society or the lowest in a hamlet. He won the second prize in the Ananda Vikatan short story competition, 1957 for his *Narikkuratti* (Gypsy) and the first prize in the Ananda Vikatan novel competition, 1958 for his *Tiruchchirrambalam*. He was a prolific writer and some of his important works have been received well by discerning readers.

FURTHER WORKS: Social novels: *Sorkkattin nizhal* (Shadow of heaven, 1962); *Deva darisanam* (1962); *Oru nalum 30 varusangalum* (a day and thirty years, 1963); *Kombut ten* (A rare variety of honey,1966); *Kaval deyvam* (The guardian angel, 1967): *Moha mandiram* (The great hymn, 1973); *Nanak kuyil* (The super-intelligent cuckoo, 1973); *Oru Bharata puttiram* (One of the sons of Bharata, 1974); *Indira dhanusu* (The rainbow, 1979). Historical Novels: *Makarayal mangai* (The girl with a lyre, 1965); *Chandanat tilagam* (Parantaca Chgla, 9969), *Komagal Kovalai* (Princess Kovalai, 1976). Short stories: *Jnanakkanru* (The young and super intelligent, 1963); *Inba arumbu* (Pleasure buds, 1964); *Aggini vinai* (The lyre of fire, 1965); *Nizhalin karpu* (The chastity of the shadow, 1969). Plays: *Chaturanga Chanakkiyan* (The scheming Chanakya, 1964), *Nadai oviyam* (Skits, 1965).

BIBLIOGRAPHY: Madhu S. Vimalanandam, *Tamil ilakkiya varalaru* (Madurai, 1979); M. Ramalingam, *Irupadam nutrandu Tamil ilakkiyam* (Madras, 1973).

K.Su.

JETHMAL PARSRAM GULRAJANI (Sindhi; b. 1886, d. 1948) belonged to a middle class family in somewhat precarious economic condition. He was a broadminded Hindu with close theosophist association and sufistic leanings.

After Matriculation in 1903, he began his career as a teacher in New High School, Karachi, and subsequently edited a monthly magazine issued by Sindhi Sahit Society. At this time he came under the influence of a local saint Bhai Kalachand who beguiled him into marriage very much against his own wishes. He devoted most of his time to the study of religion and poetry and wrote interpretative essays and stories like 'Sufi sagora', 'Chaman Latif' etc. Subsequently his journalistic flair and freedom from sectarian bias drew the attention of some Hindu and Muslim potentates who, in pursuit of their political aim to achieve Home Rule, established the daily *Hindvasi* (1911) with Jethmal as its editor. He reconnected his experiences

in jail in *Pilgrimage to Prison* which instantly gained popularity. But with the advent of non-cooperation movement under the stewardship of Gandhiji, his popularity waned along with the political eclipse of Annie Beasant, who was his spritual and political 'guru'. Jethmal vigorously denounced 'Khilafat' as a calamity and civil disobedience a foolish gimmic of a desperate politician.

He converted his daily *Hindvasi* into a weekly *Bharatvasi* (1921) and laid the foundation of a printing press, under the auspices of his newly started 'New Sindhi Library' which published a large number of books on theosophy and translations of some world renowned masterpieces. He also wrote a number of short stories under the heading of *Chamra posh* (Incognito) which lambasted the frivolities of the affluent class. His interest in Fabian socialism found expression in *Samyavad* and his life long preoccupation with sufism led him to write *Sufis of Sindh* in English which was well received by the protagonists of this cult throughout India.

FURTHER WORKS: Bhai Kalachand, Sufi sagora, Turang jo tirth (New Sindhi Library, 1921).

Ti.B.

JEWHAN MANUS JAGA HOTO (Marathi) is written by Godavari Parulekar, a prominent and veteran Marxist of repute, especially known as a champion of human rights for the Adivasis. Published in 1970, the book is in a way a significant historical document of the struggle she had launched for the upliftment of Adivasis.

Though born and brought up in the family of a millionaire in Pune, Godavari Parulekar had from her young age an inclination towards Marxist ideology and had taken interest in social and political movements.

About fifty years back she started her career as a Communist activist and since 1945 had devoted her life to the struggle of the Adivasis, known as 'Warlis'. She had undergone a life of sordid poverty and faced ridicule from rich landlords and their agents. Worst of all, she invited the wrath of the British Government upon herself. She had suffered the tortures of imprisonment many a time during her career. Godavari had, however, faced all the hardships and adverse situations for her cherished cause.

Jewhan manus jaga hoto is an adventure story of her life, particularly the decades she had spent with the Adivasis in Dahanu area of Thana district in Bombay. The story is a fascinating account of her efforts to emancipate these aboriginals from the slavery of landlords and money-lenders. The book widely presents the true picture of the life of the Walris. It is an authentic narration of the struggle of the Adivasis against the zamindars and jungle contractors.

Before this book was published, other authors had written about the Adivasis and their cultural heritage, aesthetic sense and skill in the art of dancing, singing and handicraft. But their world had been rarely depicted so powerfully as by Godavari Parulekar in her work. Through her experiences of the field work, she sincerely delineated their grinding poverty and economic slavery that the centuries inflicted on the Warlis who knew only how to work like dumb animals for their landlords. Godavari taught them to resist the mighty landlords, forest contractors and their accomplices. They were made aware that they too were human beings.

Obviously the book is Godavari's own autobiographical narration and at the same time a delineation of the story of the awakening of the Adivasis, Written in a lucid style, it is the documentation of the methodical and constructive work she had done for the awakening and upliftment of the Adivasis.

The book has been translated into English and other languages like Hindi, Gujarati, Kannada and Malayalam. Masao Nait, a Japanese scholar, translated it into Japanese. The book received the Sahitya Akademi award in 1972 and the Soviet Land Nehru award in 1984.

S.K.

JEWHAN MI JAT CHORLI HOTI (Marathi) is a collection of short stories, published by Baburao Bagulin 1963, one of the veteran Dalit writers. It created a storm in Marathi literature. His short stories were published earlier in various magazines and they had already attracted the attention of the Marathi readers. He was accepted as one of the foremost short story writers. The powerful projection of the crude, hideous and dreadful society, which had not hitherto been presented in Marathi literature, stirred up the sensitive readers. Baburao Bagul generally depicts men and women who are uneducated and lacking in any kind of sophistication. It is not surprising if he deals with violence and sex predominantly in his literature but this is not done to stimulate the baser instincts of readers. This is the stark reality of the life he portrays. He brings out very powerfully the woes and miseries and economic inequality which are at the base of his experience. His perverted, violent and imbalanced individuals are the victims of the social system in which casteism is a dominant factor. Baburao Bagul picks up the dramatic situations from the loathsome reality and represents them in rather gaudy colours. His style is full of activation and his idiom is rough but vigorous.

In 'Kalokhache kaidi' he picturises the feelings of revenge prevailing in a section of the society in general and the young son of a rich man in particular against a beautiful widow. The vehement excitement of the people is the outcome of their unsatiated sex and unquenched desire for the widow. 'Waterwarchi' brings out the sexual exploitation of a woman who is forced to accept prostitution. 'Spardha' also represents sexual exploitation of a woman who is forced to allure workers in the mill. The

coquetry she practises is a sort of poison she takes to serve her sick husband on his death bed. 'Bowhada' spotlights the awakened self-respect of the downtrodden caste, Mahr. 'Dasaryachi Bedi' brings out the deceptive relationship between the rich higher castes and the poor lower castes and obliquely indicates the fradulent elements in our religious customs.

His longer stories, 'Vidroh' and 'Jewhan mi jat chorli hoti' are very powerful. The mental torture of the young man who is educated but is forced by circumstances to take up the traditional sweeper's job is accurately depicted. This is the beginning of the revolt of the young generation, which ends in futility here but leaves a very strong imprint on the reader's mind. The other one deals with the sufferings of the low caste young man who is insulted by the people of higher caste. Both the stories end in the tragic note of unending injustice done to the Dalit people.

The artistic evaluation of these stories may show some defects, but the vitality and vigour in the experience is great enough to make up for artistic imbalances.

Ch.B.

JHA, BADRINATHA (Maithili; b. 1893, d.1979) was an eminent poet popularly known as 'Kavishekhara'. Born in a Shrotriya Brahmana family of the village Sarisava, district Madhubani, he studied Sanskrit Vyakarana (grammar) and Sahitya (literature) and passed several examinations such as Vyakarana-tirtha, Kavyatirtha and the famous Dhauta-pariksha conducted by Darbhanga Raj. He secured first position in this last-named examination which earned him a place of pride among the Sanskrit scholars of the day. This achievement was considered so creditable that a conference of Sanskrit scholars was organised in Varanasi by the Bharata-Dharma-Mahamandala and he was honoured with the title of 'Kavishekhara' (1915). The Kameshwar Singh Sanskrit University, Darbhanga also honoured him by conferring on him the much-coveted degree of *Vidya-vachaspati* in 1967. He retired as Professor of Sanskrit Literature from the Dharma-Samaj College, Muzaffarpur, Bihar, in 1948, where he had been teaching Sanskrit literature since 1917.

Badrinatha entered the field of Maithili poetry after having made a name for himself with his Sanskrit masterpiece, *Radha-parinaya* (The marriage of Radha). He wrote, edited and compiled more then twenty books in Sanskrit.

Badrinatha wrote and compiled four works in Maithili: (i) *Ekavali-parinaya* (The marriage of Ekavali, 1942), (ii) *Sanskrit-Maithili-kosha* (Sanskrit-Maithili dictionary), (iii) *Maithili-gita-ratnavali* (A collection of Maithili songs, 1952) and *Maithili padyamala* (A collection of Maithili poems). Of these the *Sanskrit-Maithili-kosha* and *Maithili padyamala* are still unpublished. Besides these, he wrote a number of articles and delivered a series of lectures in Maithili on the elements of poetics under the auspices of the Post-Graduate Department of Maithili, Patna University. The manuscript of these lectures entitled *Kavya-viveka* is lying in the custody of Patna University for publication. This is the first work of its kind in Maithili which presents a thorough analysis of the various elements of poetics as enumerated in Sanskrit texts which have had tremendous impact on the Maithili writers and poets including Jyoitirishvara, Vidyapati and their successors, in subsequent ages.

Ekavali-parinaya consisting of one thousand six hundred and twenty-six poems was written directly under the influence of Sanskrit mahakavyas and is undoubtedly one of the most important epics in Maithili. Based on the sixth skanda of the *Devi Bhagavatam*, the book is too difficult to be understood by ordinary readers. It abounds in examples of rhetorical excellence and shows the poets' superb power of invoking suggestions of the highest order. His expression is lucid, yet symbolic and at times reminds the readers of the style of Manabodha, another great Maithili poet. Though basically an eminent poet of Sanskrit, Badrinatha Jha's Maithili epic *Ekavali-parinaya* won for him an immortal place in the history of Maithili literature.

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U.T.

JHA, CHANDA (Maithili; b. 1831, d.1907), born at Pindaruch in district Darbhanga in a Maithila Brahman family, Chanda Jha had his education at Bargaon in district Saharsa and Barhan in district Samastipur and after his short association with the Narhan estate, he finally shifted to the court of Maharaja Lakshmiswara Singh of Darbhanga.

Chanda Jha was a versatile scholar and is rightly regarded as the founding father of the modern Maithili literature. His contributions to the history of Maithila and Maithili literature was remarkable. He is the pioneer in realising the necessity of studying Maithili on modern lines. He wrote works in varied genres, old and new, studied Vidyapati school of Music and his appreciation of Vidyapati, Govindadasa and Lochana is unique. He also collected their poems and attempted to revive Maithili 'raga' and 'raginis'. He was critical of the British rule in India, but was receptive to modern ideas.

Chanda Jha's major work is his *Maithilibhasha Ramayana* (1886). The sweetness of its language and style soon attracted the public and it became extremely popular. The Sanskritists came to realise the charm,

brevity and force of the Maithili language. Though written in Sanskrit metres, its songs are composed in accordance with the music of the Mithila school. Appropriate idioms and figures of speech, typical Maithili melodies, enchanting rhythm and metres are the characteristic features of this work. The poet's art of characterisation, love of details and spiritual conviction of the ultimate victory of good over evil and various other factors contributed to the all round success of the *Ramayana*.

In his devotional moments Chanda Jha turned to Lord Shiva as is evident from his Maheshavanis. Addressed to Manain (Menaka, the mother of Gauri) and sung in praise of Shiva, these Maheshavanis are marked by simplicity and sincerity. They were posthumously published by Ganganath Jha in 1921. A Collection of his poems, *Chandra padyavali* (1936) has a variety of poems on contemporary themes and situations besides devotional and traditional ones.

He translated the *Purushapariksha* (1889) in Maithili prose and verse with a long critical note and introduction in Hindi. He also tried his hand at traditional drama of Kirtania type in *Ahalyacharitanataka* partly published in *Mithila mihira* in 1912. It deals with the famous legend of Indra's illicit relation with Ahalya, wife of Gautama and her redemption by Rama. In this drama he quotes songs from Jayadeva and Vidyapati.

A collaborator of George Abraham Grierson, N.N.Gupta and Mahamahopadhyaya Premeshwara Jha, Chanda Jha was a great writer. His *Mithilabhasha Ramayana* is by far the best and most popular work in Maithili.

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R.C.

JHA, DINABANDHU (Maithili; b. 1878, d.1955) was born in a Maithila Shrotriya Brahman family. He studied Vyakarana (grammar) and secured first position in the prestigious Dhauta-pariksha conducted by the Darbhanga Raj (1908) which spread his name and fame as a Mahavaiyakarana (great grammarian) throughout the whole of Mithila. He served in several Sanskrit Vidyalayas as Pradhanadhyapak (Principal) and as Research Pandit in Mithila Sanskrit Institute, Darbhanga where he taught Vyakarana till his death. His Sanskrit poems bear eloquent testimony to his command over the language and his poetic sensibility. A born teacher and erudite scholar, he was equally proficient in Vyakarana and Sahitya (literature) and there was not a single known work in Sanskrit which he could not teach with ease. In fact he was the first of the most perfect panditas of the time, who wrote on different branches of Sanskrit, such as poetry, grammar, dharmashastra, literature, education, etc.

He composed six books in Maithili: *Mithilabhashavidyotana* (treatise on Maithili grammar, 1945); *Mithilabhashadhatu-patha*, (Readings in the verbal roots in the Maithili language, 1948); *Mithilabhashakosha* (Maithili dictionary, 1950); *Alankarasagara* (Ocean of rhetorics 1967); *Aksharashiksha* (Teaching of alphabets) and *Mithilabhasha ka prasanga* (Thoughts on the Maithili language). Of these the last two could not be published. These works went a long way in standardising modern Maithili prose, for which the lovers of Maithili will always remain grateful to him. He gave the first systematic grammar (*Mithilabhashavidyotana*) on the lines of the great Panini and for this he is remembered by the people of Mithila as the 'Panini of Maithili'. The book is written in old sutra (formula) form with a lucid running commentary which gives it a unique place in the history of modern Indian languages. True, he was criticised by some of his contemporaries for writing this Maithili grammar in sutra form, but soon it came to be unanimously recognised as one of the most scientific and exhaustive grammars written in any modern Indian language. It can be easily classed with any of the old Prakrit grammars.

Dinabandhu Jha published two treaties on lexicons—*Dhatupatha* and *Shabdakosha*—giving Maithili meanings of Maithili words, which are recognised works in the field. He also wrote a series of philosophical essays on the *Samkhya-karika* in Maithili which were published in the *Mihira*. He took up the writing of *Alamkarasagara* in 1953 but could not complete it owing to his sudden death. Like Muralidhara Jha, he was also a great social reformer and condemned evil practices prevalent in the Maithila society through his numerous articles in different journals.

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U.T.

JHA, GOVINDA (Maithili; b. 1923) is a scholar, poet, short story writer and dramatist. Born in village Isahapura in district Madhubani, Govinda Jha is one of the most versatile writers living today. He is by training and education a Sanskritist. His studies, however, in English, Sanskrit, Bengali, Hindi and Maithili are equally thorough and sound. He worked for several years as a translator in the Department of Official Languages, Government of Bihar, on retirement from where, in 1982, he joined the Maithili Akademi at Patna as Deputy Director where he is still working.

He started writing in Maithili as a tranalator, the earliest translation being Kalidasa's *Malavikagnimitra* (1947). Later he translated Vidyapati's *Vibhagasara* (1976). The translation of Bengali classic *Birangana* is still unpublished.

As a linguist he contributed in English a scientific study of the Maithili verbs, and in Hindi a comprehensive history of Maithili language, *Maithili bhasha ka vikas*. In Maithili he wrote *Laghu vidyotana*, which is a summary of his father Dinabandhu Jha's monumental grammar called *Mithilabhasha-vidyotana* and a concise dictionary of the Maithili language which is being published by the Maithili Akademi at Patna. Recently he has compiled the Maithili section of the *National Bibliography of Indian Literature*, published by the Sahitya Akademi.

As a creative artist Govinda Jha wrote poems, though no collection of his poems has come out yet. But his dramas have established a firm position in the minds of his readers. The first and the most popular of his dramas was *Basata* (1954) which advocated women's emancipation. *Raja Shiva Singh* (1972) is a historical play. *Mithilaka pratinidhi* is a superb one-act play which has established Govinda Jha in the front rank of Maithili writers. He has written quite a few short stories also but they have not been collected as yet.

J.M.

JHA, HARIMOHAN (Maithili; b. 1908, d. 1984) is the most widely read and the most influential writer of Maithili in modern times, who has made lasting contribution to prose, fiction, one-act play and burlesque or parody. Born in a family of traditional scholars, his father Janardana Jha 'Janasidan' was in his own right an important writer of Maithili fiction and poetry. And as a translator of Bengali works into Hindi as well as a journalist, he enjoyed the position of an eminent litterateur. Certainly Harimohan Jha was a precocious child and a born writer, but quite rightly his creativeness could be traced to the qualities he inherited from his father and the training he received at his hands. He completed his formal education under difficult circumstances, but showed his true merit by topping the list of successful Masters of Arts in philosophy in the state in 1932. He was soon appointed a lecturer in philosophy at B.N. College, Patna, where he worked from 1933 to 1948. Later, he joined Patna College in 1948 and became University Professor and Head of the Department in Philosophy in 1953. In 1973, he retired finally as the U.G.C. Research Professor of Philosophy. His earliest work was his novel *Kanyadana* (1929-1933) which began to be published in a monthly magazine called *Mithila*. *The Mithila* was published by Ramlochana Sharana of Pustakabhandar, Laheriaserai, who exercised a decided influence on young Harimohan Jha becoming a writer in Maithili. Professor Jha continued to write short stories and one-act plays, but his fame grew up as the most successful writer of humour and comedy as revealed in *Kanyadana* which was responsible for creating a wide reading public of Maithili prose for the first time in modern times.

Harimohan Jha brought out the sequel of *Kanyadana* as *Dviragamana* in 1943 But he did not succeed in making his mark so much as a novelist, as he was destined to do with the publication of his various collections of short stories—*Pranamya devata* (The adorable gods, 1945), *Rangashala* (1949), *Tirthayatra* (1950), *Charchari* (1960) and *Ekadashi* (several editions). These established the reputation of Harimohan Jha as the greatest short story writer of his generation. A group of short story writers surfaced, which was directly or indirectly inspired by his art of story-telling. Harimohan Jha revealed himself as a master artist in making Maithili speaking men and women alive and effective in his world of comedy. Moreover, his sense of humour and his command over the idiom of Maithili are indeed highly sophisticated and wonderfully acute. Despite the fact that he loves to expose the follies of both the ultra-traditionalists and the ultra-modernists and mocks at them in a subtle and fastidious style, he enjoys popularity as a writer even with those who differ from him.

The culmination of Harimohan Jha's creative efforts can be finally seen in burlesques and parodies both in prose and poetry. A large number of these have not yet been collected in book form but those which have been published in various periodicals and included in his best work, the *Khattara Kakaka taranga* can rank, indeed, with the greatest works of Indian literature of this genre. Through his mouthpiece (a fictitious character called Khattara Kaka), the author lashes out at all kinds of anomalies and self-contradictions in our life. He seeks to build up a rational, critical and clean world of new values which is no blind follower of the Indian or the western, the old or the new single pattern. Of course, in quite a number of matters he advocates the better sort of Indian or western way of living in a straight manner, but in many other matters it is difficult to make out what values are to be established or followed in the light of Jha's witticism. Often in such cases it would seem that the 'Navya-nyaya' scholar that Jha was, he indulged in various forms of logic for its own sake—as if indulgence in fanciful, frivolous carping, wrangling, etc. are an end in themselves.

Towards the end of his life, in 1978, he was elected as an Honorary Member of the Sahitya Akademi for life, and in 1985, the Sahitya Akademi award for Maithili was given to him on his last work, his autobiography, *Jivana yatra* (1984). A large number of his short stories and *Khattara Kakaka taranga* have been translated into Hindi, and some into Gujarati and other languages also.

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J.M.

JHA, HARSANATHA (Maithili; b. 1844, d. 1898) was born in a Maithila Brahman family in village Sharadapur (Ujan), district Darbhanga, and began his studies at fifteen under Gopala Thakur. Later he went to Varanasi and studied Vyakarana and Dharmashastra at the feet of Rajarama Shastri and Bala Shastri. On return he founded a 'Tol' (Sanskrit school) in his native village and taught for several years. He became famous in 'Shastrartha'. Finally, he came to live at Darbhanga under the patronage of Maharaja Lakshmishvara Singh.

He wrote several works in Sanskrit on Vyakarana and Dharmashastra. He was also deeply interested in Sahitya. He wrote a commentary on Krishnadatta Upadhyaya's *Gitagopipati* and wrote a number of Sanskrit poems.

In Maithili he is noted for his Kirtaniya plays *Ushaharana* and *Madhavananda*. He wrote several stray songs as well.

In Braja bhasha, he wrote a play entitled *Siddhashrama* on the sports of Sri Krishna for the use of a group of Brajarasa Mandali.

A collection of his vernacular works was brought out by Amarnath Jha called *Harshanathakavyagranthavali* (Allahabad, 1935).

R.J.

JHA, ISANATHA (Maithili; b.1907, d.1965) was a poet and dramatist. A Maithila Brahmana by birth Jha was a lecturer in Maithili by profession. He was also a musician and a scholar of Sanskrit rhetoric. He was one of those Sanskrit scholars who elevated Maithili poetry to a great height. His first poem was publised in *Bibhuti*, a Maithili magazine (1937). It was followed by a collection of poems *Mala* (The garland, 1945) in addition to many other lyrics published separately. As a dramatist, he has to his credit two original plays namely *Chinika laddu* (A round ball of sugar, 1939) and *Ugana* (1957), besides Maithili translation of *Abbijnana shakuntalan* and *Mrichchhakatika*. His ambition to compose Mahabharata kavya remained unfulfilled. His traditional songs as Nachari, Mahesvani, Tirhuti, etc. gained popularity. His other works include a novel *Seva* (Ms.), humorous character sketches of Tatai Jha, *Dharankhan Jha ka nosidani* (The snuff-container of Dharankhan Jha) and some thoughtful essays. His *Mala* contains poems on such diverse themes as the beauties of nature, patriotism and mysticism. The sonority and melody of his poems do not let readers feel any obscurity of Samskritized diction; they rather help them to enjoy the poems better. *Chinika laddu*, once most popular on the Maithili stage, is a social drama dealing with family feuds. *Ugana* is based on the legend of Vidyapati and his servant Ugana, Lord Shiva in disguise. It is a semihistorical play, as all characters, except Vidyapati and Ugana are imaginary. The whole story is woven to establish the supremacy of Vidyapati's devotion to Shiva and Shiva's affection for his devotee. The author's presentation of facts as reality, and above all superb use of music made him popular on the Maithili stage.

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R.J.

JHA, JIVAN (Maithili; b.1848; d.1912) was born in a Maithila Brahman family, Mandar (Madhubani). He was domciled at his maternal village Haripurba (Samastipur). After receiving primary education at the village and completing his higher studies at Banaras, he worked as Danadhyaksha (Treasures) of Maharaja Prabhunarayan Singh of Ramnagar estate (Banaras) till death. He soon became famous as writer of poetical and dramatic works in Sanskrit.

A pioneer of the modern Maithili drama, Jivan Jha wrote four plays; *Sundar-samyoga (1904), Maithili Sattaka* (A drama on Sita, 1906), *Narmada Sagar Sattaka* (1906), and *Punarjanma* or *Samavatipunarijanm* (Rebirth of Samavati, published posthumously, 1920). He also wrote some lyrics and a *Mithilabhasa Vyakarana* (Maithili grammar, Ms.) A collection of his Maithili plays and lyrics has recently been published (1980). Inspired by the famous Ramalila performance at Ramanagar, Parasi theatre at Banaras and modern theatres in Bengal he ventured to give a new dimension to the Maithili stage and drama in technique, plot construction and dialogue. Thus he set up a trend quite different from that of the decadent Kirtaniya tradition. In modern times he, for the first time, replaced Samskrit-Prakrit dialogues by colloquial Maithili but maintained the traditional method of inserting numerous songs. In fact he conceived of a new form of Maithili stage for which he imbibed and amalgamated elements from Samskrit dramaturgy, Kirtaniya tradition, Ramalila performance, Parasi theatre and theatrical renaissance of Bengal. Most of his plots and dramatis personae were taken from the contemporary society and they were appreciated for their social relevance.

R.J.

JHA, KANCHINATHA (Maithili; b. 1907), popularly known by his pen-name 'Kirana', was born in a Brahman family at Dharampur and had his early education in the traditional style. Yet, later on he got M.A. and Ph.D. degrees by dint of merit and application.

Though basically a poet and lyricist, he has tried his hands on other branches of literature too, like criticism, essay, drama, short story and novel. The preponderence of the old devotional and erotic themes notwithstanding, poetry had by now come to embrace many other modern themes. During the Gandhian era, patriotism proved to be

a fertile source of inspiration and patriotic note runs through many of Kirana's poems. He writes strongly in favour of havenots and the downtrodden. He has conceived the image of a new man in his *Matika mahadeva* (Mahadeva made of clay). This is perhaps the best expression in Maithili of modern man's dissatisfaction with old values and symbols. Like Manipadma, he has brought literature to bear on the social scene.

His novel *Chandragrahana* (Lunar eclipse) depicts the scene of a bathing festival at Simariaghat on the Ganga where such congregations take place on all auspicious occasions. The theme centres round the rescuing of a lady from the clutches of a ruffian. His description of nature of the variegated colour of the multitudes in the congregation on the Ganga is beautiful and at times exciting. He is a man of the earth and sees things from the common man's point of view and does not hesitate in calling a spade a spade. He has also shown his parts as a dramatist. His most interesting play *Vijeta Vidyapati*, (Victorious Vidyapati 1972) is acutely reminiscent of medieval Mithila. The writer has taken pains to make the life of the great saint-poet authentic by giving history the reality of modern life. He has taken up many important topics from Mithila's ancient and medieval history and has adroitly brought out the incongruities as well as acutely dramatic significance of (certain facets of) modern life. There is, however, more local patriotism than dramatic skill in the play. He wrote another drama known as *Svarnapariksha*. He also worked as the editor of the *Moda* for sometime. He has shown his mettle as a critic too. In this field he has made a break with the past by freeing himself from the principles of Sanskrit criticism. He is of the view that Sanskrit rules have to be modified to suit modern conditions. He finds western priciples of literary criticism based on common sense. Some of his critical essays are remarkable.

Kirana is a versatile writer and is more modern in outlook than others in all fields of Maithili literature. He is a keen researcher, a good lyric poet and an essayist who has created a school of his own in the field of prose writing.

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R.C.

JHA, MURALIDHARA (Maithili b. 1868, d. 1929), a great name in Maithili literature, was a very forceful prose-writer; story-teller, journalist and outstanding essayist and social reformer. Born in a Maithila Brahman family, he studied Vyakarana (grammar) and Jyotisha (astronomy) first at his village home, Bhamara and then at Queen's College (Government Sanskrit College), Varanasi, which he joined later as Professor of Jyotisha. Sometime after, he was conferred the much coveted title of Mahamahopadhyaya by the Government in recognition of his erudite learning and scholarship.

In the first decade of the present century the most important work to further the cause of Maithili prose was done under the inspiring leadership of this veteran scholar at Varanasi. In the begining of the current century, he founded an association called Kashi Maithila Vidvajjana Samiti with the help of Dinanatha Mishra and others and started the publication of the *Mithila moda* a monthly journal 1096 in which soon succeeded in establishing a tradition of its own. The influence of this journal in popularising the cause of Maithili cannot be exaggerated, and we can, without any fear of contradiction, say that Murualidhara Jha was the maker of modern Maithili prose and it was the result of his untiring efforts and consistent campaign that Maithili was recognised as a subject for Post-Graduate study in the University of Calcutta. He encouraged and inspired a number of contemporary and new writers and introduced a particular style of Maithili spelling. He devoted his time mainly to the editing of the *Moda*, but also translated the *Hitopadesha* into Maithili and wrote an elementary Maithili grammar and a large number of essays in literary, social and political criticsm. The earliest attempt after George Grierson in compiling dictionaries of Maithili was made by this ceaseless crusader who tried to translate all Sanskrit words into Maithili, which was published in part in the *Moda*. Jha, by all means was a towering personality in Maithili literature. It was he who for the first time realised the necessity of creating modern Maithili prose and also made efforts towards collecting Vidyapati's poems. He also wrote a grammar and a dictionary of Maithili besides a short biography of Sudhakara Dwivedi.

But essay-writing was his forte, and he has written the best of them, full of sublte didacticism and lively satire. Of the essays, the following deserve special mention: Deshonnati-vada-prativada (Dialogue on the upliftment of the country), Mithilaka arttanada (The cry of Mithila), Dharma-vichara (Thoughts on dharma), Strishiksha (Female education), Pratisthita budi (Respected fool), etc. All his essays were published in the *Moda*, in which he has vehemently condemned various social evils. He earnestly advocated the right type of cultural and lterary education of the youth, and wrote a series of essays on 'Atma-raksha' (self-preservation) which speak volumes of his wide learning, maturity of thought, penetrating attitude towards life and extraordinary faculty of observation. They bristle with irony and satire and contain rich materials on every facet of Maithila life such as, the effect of new influences and the striking contrast in the old and the new ways of life, the mood of reflection and of disillusionment on the fate of Mithila, Maithila and Maithili, insistence on good manners as described by the law-givers of ancient and medieval Mithila and the note of warning for restraint. Muralidhara is superb in respect of

style, outspokenness and sharpness of criticism and his prose remains even to this day unparalleled and unique.

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U.T.

JHA, PARAMESVAR (Maithili; b. 1856, d. 1924) was a distinguished Sanskrit scholar and eminent Maithili writer. Born in a Maithili Brahman family celebrated for Sanskrit scholarship, he kept the tradition alive. He studied at Government Sanskrit College (popularly known as Queen's College), Banaras and gained proficiency in grammar along with Mimamsa, Sankhya and Vedanta. He further studied Nyaya (Anuman khanda, one of the four means of obtaining knowledge). At Banaras, he stood first in Vyakarana and Dharmashastra and received prize at the hands of Lord Northbrook, the then Governor-General of India.

He started his career as a teacher of Sanskrit at Jhalarapatan contonment in Rajputana (1876). He relinquished the post after four years and became the court-pandit of the Raja of Banaili (1880). Later he joined Sanskrit pathasala, Gandhavari estate (1886) and worked there for twelve years. At last, he came to the court of Maharaja Rameshvar Singh of Darbhanga Raj (1899) and subsequently became the Librarian of the magnificent Raj library. In that capacity he continued till his death. He was honoured with three distinguished titles during his life time: 'Karmakandoddharaka' (The saviour of Karmakanda, the ceremonial acts and scrificial rites) by the Sanskritists, 'Vaiyakaranakeshari' (The lion of the grammar) by the Bharata Dharma Mahamandala, 'Mahamahopadhyaya' by the Government of India. There are to his credit about thirty books in Sanskrit, most of which are still unpublished. These may be categorised as Dharmashastra (Law), Literature, Grammar and Lexicon.

In Maithili, Parameshvar wrote three books: *Simantini akhyayaika*, *Mithila-tattva-vimarsha* and *Mahishauravadha*. *Simantini akhyayika* was serialised in a Maithili Journal, *Mithilamoda* (from 1909 onward) and is still unpublished in book-form. In its genre, as the very name implies, it is in the form of Sanskrit Akhyayika based on an interesting incident derived from a puranic source. The originality of theme may be a matter of controversy but it cannot be ignored that it is marked by ample passages of remarkable descriptions and the social and cultural life delineated therein is marvellous. It gave a great impetus to story writing in Maithili and is very much useful in view of the development of Maithili prose.

The *Mithila-tattva-vimarsha* was initially published in *Mithila mihira*, another Maithili journal (1909-1918) and it came out in book-form posthumously (1949). It presents a cultural, political and literary account of Mithila, from Vedic age to present time. It stands as the first work, particularly in Maithili, on the regional history written in due order. It is full of valuable materials comprising various aspects and has become an indispensable reference book on the topic. The writer has collected materials from five different sources viz. Panji (the genealogical records), Colophons of Mss., Inscriptions, Temples and Ponds and Deeds of gifts,. The author seems to be well-acquainted with the English language and must have gone through standard books on Indian history in English, as it is evident from the references made out in the text. He may be said to lack historical approach in respect of the treatment of the subject in modern sense, still the work is well planned and fully informative and puts forth a comprehensive detailed and impartial view-point. In the use of language too, the writer is progressive and balanced. The book initiated a prose-style which became a guideline to his contemporaries as well as to the later writers in Maithili. In its review of *Mithila-tattva-vimarsha*, the *Mithila moda* appraised him as one of the Brihattrayi (three great ones) of the time, the other two being Chanda Jha, the great poet and Jivana Jha, the great dramatist.

S.J

JHA, RAJESHWAR (Maithili; b. 1923 d. 1977), a well-known literary historian was born at Rasaur in Bihar. After passing his Matriculation examination in 1941, he took up a job in the Darbhanga State where he worked in various capacities before he joined the Bihar research Society in 1952 and he died as its office secretary. All together he wrote 20 books in Maithili and Hindi. His writings on Mithila and indology are still considered valuable. His knowledge of Sanskrit was thorough and sound. He also edited a research jounal-*Maithili Bharati*, on behalf of Maithili Sahitya Sansthan.

Avahata: udbhava o vikasa is one of his major works on literary history which is characterised by his deep scholarship and power of logical analysis. He received the Sahitya Akademi annual award on this book in 1977.

JHA, RAMAKRISHNA (Maithili; b. 1923, d. 1970), better known by his pen-name 'Kisun', is an eminent Maithili poet, essayist and story-writer. Born in middle class family, he studied for the Vyakarana Shastri degree and taught in a high school. He taught himself Urdu and knew Sanskrit and Hindi besides his first language, Maithili. His first Maithili poem was published in the weekly, *Mithila Mihira*, in 1945. A prolific writer, full of *Joie to vivre* and a passionate love for Maithili, he became

a distinguished and influential figure in the modernist movement in Maithili poetry. His published works include *Indradhanusha* (1950), a collection of Hindi poems; *Atmanepada* (1963) and *Kramasah*, both collections of Maithili poems; *Sahityika nibandha nichaya*, literary essays; *Svayambara*, short stories; *Samaja*, a novel.

U.Jh.

JHA, RAMANATHA (Maithili; b. 1906, d. 1971). Born in a Shrotriya family, Ramanatha Jha belonged to Ujana. He had his education in different schools and colleges of Bihar under the Patna University and he was also a good scholar of Sanskrit. He started his career as a school teacher and later worked first as a librarian, then as a lecturer in English and Maithili.

His works include *Prabandhasamgraha* (a collection of five essays dealing with the outline of early Maithili literature), *Nibandhamala* (a collection of essays on Jyorishwara, Vidyapati and others), *Kathakavya*, *Prachina Maithili gita* (a compilation), *Udayanakatha*, *Maithili sahitya ka itihasa* and *Maithilabrahmana ka panji vyavastha*. He has also edited Vidyapati's *Kirtilata* and *Purushapariksha* (formerly edited by Chanda Jha). He was the editor of *Sahitya-patra* ((1937-39) and through that he popularised the standard Maithili spelling and style.

He is regarded as the founder of a new style in modern Maithili prose. He advocated a uniform prose style. Through biographies, history, criticism, introductions, articles, etc. he has really contributed towards the systematisation of modern Maithili prose. The very nature of his creative process has to be individualistic. His anthologies are prefaced by beautiful introductions and his inimitable elegance is seen in his editorials, introductions, essays, and research articles. He laid the foundation of a literary style and his editorship of the *Sahitya-patra* indicated the high watermark and the *Sahitya-patra* forms a landmark and its contribution is unique. The new poetry led the intellectuals into a land of beauty, music and freedom. New patterns of rhyming and new metres were now assimilated into the langauge. It created a new atmosphere, laid the foundation of a refined prose style marked by smoothness, ease, and tenderness. In the field of criticism, he has very successfully brought out a synthesis of the eastern and western principles. The *Prabandhasamgraha* and *Nibandhamala* represent Maithili literary criticism at its best.

Well-known for his critical acumen and editorial competence, Ramanatha Jha was uninhibited by any 'ism' and unspoiled by any pretensions. His numerous studies on the lives of the various writers of the past have enriched our knowledge and appreciation of Maithili literature. He has brought suppleness to modern Maithili prose.

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R.C.

JHA, RIDDHINATH (Maithili; b. 1891, d. 1981) was a poet and a traditional pandit of the older generation. He was the son of the last great poet and dramatist of the nineteenth century, who continued to write in the twentieth century, Harkhanath Jha, whose work Sir George A. Grierson praised and included extensively in *Maithili Chrestomathy*. Riddhinath Jha was, for several years, the Principal of the Maharani Rameshwarlata Vidyalaya at Lohana Road, district Madhubani

Among his works may be mentioned the collections of devotional lyrics in *Lakshmivati gitanjali* (1927) and several love lyrics. A work on the nine rasas called *Vishva-bhushana* (1944), a 'champu kavya' on the ceremonial fourth day of a Maithila marriage in the royal family of Darbhanga Raj called *Vishveshvara champu* (1946) and several works for children such as *Mithila bala vinoda*, are his other important works. A collection of tales in verse celebrating the lives of eminent women called *Sati-vibhuti*, a work on proverbs, a treatise on the power of word called *Shabdashaktitarangini* and several of his Sanskrit poetical and dramatic works are still unpublished.

J.M.

JHA, SITARAMA (Maithili; d. 1975) was born at Chaugama (Darbhanga) and had his education in the traditional Sanskrit style. By profession he was an astrologer, but at the same time he was one of the leading Maithili poets, belonging to the age of the Moda group of writers. He had the unique privilege of studying at the feet of Mahamohopadhyaya Muralidhara Jha. He was a versatile scholar. Though old and conventional, he had the wonderful capacity of reconciling himself to the new ideas and tendencies of his age. He edited *Mithila moda* from 1936 to 1951.

He wrote sweet lyrical songs for various occasoions and made a name in the field of 'muktakakavya' (blank verse). It was as a result of his efforts that blank verse came to be recognised as one of the forms of poetry and muktakakavya acquired a great popularity and prominence in modern times. He was a pioneer in this field. His most successful muktakas are those which have been collected in the *Lokalakshana*. They are epigrammatic summaries of various kinds of distinction made among men in this world. His distinction of varieties of fools in society are marked by penetrating insight. His muktakas, have been collected in several volumes like *Shikshasudha*, *Lokalakshana*, *Upadeshamala*, etc. and his other publications include *Purvaparavyavahara*, *Yantravichara*, *Shaktisudharasasamgraha* (in several parts), *Gitatattavasudha* and *Aticharanirnaya*. Muktakas of all types are represented in his collections and he is regarded as the best Maithili poet of this school in modern times.

At the fag end of his life he wrote an epic *Ambacha-*

rita (1956). In it he introduced imaginative elements to provide literay delight. He gave a better account of his descriptive talent in this epic, but it fails to reveal his poetic power so ably displayed in his muktakas. The epic has only the charm of some patriotic descriptions of Mithila.

As one of the most prolific writers of his age, Sitaram was a pioneer in many directions in Maithili literature. He was also the most popular writer among his contemporaries.

R.C.

JHA, SORENDRA, 'SUMAN' (Maithili, b. 1910) is a leading poet, scholar, journalist and politician. Born in village Ballipur, district Samastipur, he hails from the family of a traditinal Sanskrit scholar. His father Bhuvaneshvara Jha was an Ayurvedic practitioner of eminence, but he was interested, from the very beginning, in literature. He studied Sanskrit on traditional lines in Dharmasamaj Sanskrit Collage at Muzaffarpur, and topped the list of successful candidates in the Sahityacharya examination. He worked as a teacher in a high school for sometime, but eraly in 1935 he was appointed the editor of the *Mithila Mihira* at Darbhanga, and continued to be the Maithili speaking people's beloved 'sampadakaji' till 1954, as in 1955 he had joined the C.M. Degree College as lecturer in Maithili. He retired as the Head of the Maithili Dapartment from the Post Graduate section of the L.N. Mithila University in 1970. In 1948 he had launched the publication of *Swadesh*, a monthly magazine in the beginning, but by 1955 it became the first popular Maithili daily. The paper was revived in 1982 but after a few years it had to be abandoned. Finally 'Sumanji', as he has now come to be popularly known, turned towards politics. In 1969-70 he was elected to the state legislature and later became a Member of Parliament for a full term.

Sumanji is a very versatile writer. He writes in Sanskrit, Hindi and Maithili equally well. He wields a powerful, though sober, pen as a journalist, and as an editor, he is well-known for having inspried and literally guided the creative, of young writers of the last two generations. His editorial notes are marked with his innate goodness and truthfulness.

As a creative writer, Sumanji's contributions have been remarkable in the field of short story and poetry. His *Brihaspatika shekha* is a single story which has been adjudged as one of the most representative and artistic short stories in the language. But it is poetry which is his forte, particularly the lyric. He is a prolific poet and has by now produced nearly 35 collections of lyrics and stray verses. The most important ones of his publications are *Pratipada* (1948), *Archana* (1948), *Saona-Bhadava* (1949) and *Payasvini* (1969). In 1071, he won the Sahitya Akademi award for Maithili and in 1981, the Maithili Akademi awarded him the Vidyapati Purashkara. He was elected Maithili representative in the Sahitya Akademi in 1982. He has been the President of the All India Maithili Sahitya Parishad and Vaidehi Samiti, Darbhanga, for many years.

Sumanji has critically edited several classics of Maithili like Manabodh's *Krishnajanma*, Umapati's *Parijataharana*, Jyotirishwar's Varnaratnakara, etc., and published abridgements, in verse, of the *Ramayanas* of Chanda Jha and Laldasa. He has also translated several Sanskrit classics such as Vidyapati's *Purushapariksha*, Kalidasa's *Ritusamhara*, *Badadidi*. *Sansha* and *Ankavali* are perhaps the best of his works for children among his miscellaneous writings in verse. *Antarvada Lalana lahari exhibits his nationalistic ideal*, his appreciation of feminine life and culture, *Jatara char dham*, his sense of national unity through the holy places in India, and *Gama-dharati* has profound love for the rural beauty of Mithila. A recent attempt at epic writing in *Uttara* (1980) and *Dattavati* has been his latest craze. Suman, even at an advanced age, is constantly writing and experimenting. He is often described as the poets' poet, because of the careful and sophisticated style of his poems, which cannot be easily understood by the common reader but appreciated and enjoyed by a learned reader. In this sense, his most representative work is *Saona-Bhadava* where he has turned the rainly season into as many forms and sentiments as are possible.

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J.M.

JHA, SUBHADRA (Maithili; b. 1909) was born in Nagardah in Bihar. He had his initiation into Sanskrit and indoligical studies under the supervision of eminaent scholars like Sunitikumar Chatterjee and Sitaram Shastri. He did his M.A. in Sanskrit and Hindi from Calcutta University, D. Litt from the Patna University and Docteur de lettres in Indology from Paris. He is also a Sahityacharya of the Bihar Sanskrit Association. His professional career ranged from a primary school teacher to a research professor in Maithili. He held the coveted post of the Librarian of the Sampurnananda Sanskrit Vishvavidyalaya for quite a few years. He is a polyglot, equally proficient in Maithili, Hindi, Bengali, English, French and German.

As a writer he has contributed to different genres of literature and published several books in Maithili, Sanskrit and English, besides translating and editing some valuable anthologies. Some of his well-known works are: *Yatra prakarana* and English translations of Richard Pischel's *Grammatik der Prakritsprache*, Maurice Winternitz's *Geschichte der indischen Literatur*, Vol. III and Louis de Vallee Poussin's *Abhidharmakosa*, and a critical edition of Vidyapati's songs (*Padavali*).

His *Naik patrak uttar* is a collection of letters by a grandfather to his grandson dealing with a wide range of subjects. The style of the work is charming, the treatment of the topics, sholarly interpersed with vivid description. Jha was honourd with the Sahitya Akademi award for the book in 1986.

JHA, TANTRANATH (Maithili; b. 1909, d. 1984) wrote verses under the pseudonym 'Mukunda' which was actually his pet name in his maternal grandfather's house. He was a versatile poet, one-act playwright, essayist, short story writer, and above all great, a humorist, who became a writer more by accident than by choice. He is chiefly remembered as an innovator who introduced into modern Maithili poetry western forms like the blank verse, sonnet, ode, ballad, etc. He was born in a lower middle class orthodox family of Shrotriya brahmans in village Ujana in Darbhanga district, but took to English education from the very beginning. He had his school education at Madhubani and passed the Matriculation of the Patna University from the Watson High English School in 1927. He passed the Intermediate Examination of the Patna University in the first division in 1929. He passed B.A. (Honours) in Economics in 1931 and M.A. in Economics in 1933. Subsequently, he obtained the Diploma in Education also from the same University in 1941. He had all the time the good fortune and constant guidance and inspiration from his elder brother Ramanatha Jha who made him a writer in his mother tongue finally.

In those days, there were very few job opportunities, and so at first he worked for sometime as a school teacher at Darbhanga Raj High English School. In 1941, he was appointed a lecturer in Economics in the C.M. College, Darbhanga, where he worked till he retired in 1973. During his tenure as a college teacher, he was elected to the Senate of the Patna University in 1944 for five years and also to the Senate in 1955 and the Syndicate of the Bihar University in 1958. His achievements were mainly in getting proper teaching of Maithili language and literature upto M.A. class, and in improving the lot of private college teachers. He was instrumental in getting a Degree College established in Sarisava.

Tantranath Jha began writing even in his boyhood days, and the stories are related as to how he used to oblige his friends and classmates by reciting his poems and narrating skits, farces and parodies in his mother tongue. He wrote his first serious work in Maithili at the behest of his brother Ramanatha Jha for his newly started literary journal *Maithili sahityapatra*. The work *Kichak-badh* (1938-61) was completed later but the parts that had been published in the *Sahityapatra* brought him into the front rank of the modern Maithili poets. It was written not like the ancient Indian epics, but like the western epics. Six cantos were published in 1938, three more were added in 1962 and finally, on the insistence of Bibhutibhushan Mukhopadhyaya, one more was added in 1976.

But it was in his second epic written in his maturity, *Krishna-charita* (1976), that he poured his life's experience in modern educational institutions and successfully presented his vision of the ideal education in ancient India. There is also a greater command over the matrical pattern and the idiom in this work. It was in the fitness of things that the Sahitya Akademi award for 1979 was made to him on this monumental work.

Tantranath Jha's lyrics and stray-verses were equally important —perhaps some of his most powerful satires in his collection of lyrics, *Namasya* (1968, 1975) and devotional verses in *Mangala-panchashika* (1973), deserve better appreciation than his serious poetry. He used to write frequently ever since his boyhood days humorous verse such as the ballad, *Musari Jha*, short skits like *Tika-samhara*, *Varsha Ghosh*, *Dhanachhuha*, *Bhidaparak pakshi*, etc. Of course, in his maturer years this trend in his work reached its acme in the *Prayanatapa*. These poems have an unprecedented pungency and witty acuteness.

Another field of his work found expression in one-act plays. Unfortunately he did not write many of them, but even such as were collected as early as in *Ekanki-chayanika* (1949), reveal his mastery over the sense of situation and the stage.

Tantranath Jha wrote some of the finest essays in the manner of Charles Lamb's essays. His 'Hamara Thenga' (1956) and 'Anachli Dana' (1959) have become classical in this genre. It is a pity that he did not write profusely in prose.

Perhaps more than a poet and a humorist of eminence, Tantranath will be remembered in the history of Maithili language and literature as a fighter for the cause of Maithili. He worked incessantly throughout his life in the academic bodies of the university for the progress of Maithili studies—getting Maithili recognized as an independent modern Indian language in various universities and Examining Bodies, planning and arranging the publication of text books for the higher classes. His task became easier in this matter when he became the Honorary Secretary of the All India Maithili Sahitya Parishad from 1941 to 1946. It was in continuation of this aspect that he took upon himself the writing of several children's books, some of them like *Laghukatha* (1974) and *Yogaka sangi* (1974) in Tirhuta script, others as summaries of great stories like *Hitopadeshsara* (1954) and *Natyakathasara* (1969, 1977).

The Chetana Samiti of Patna honoured his services for Maithili on the occasion of Vidyapati Festival in 1976.

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J.M.

JHA, UPENDRANATH (Maithili, b. 1917) was born at Haripur Bakshitola, in district Darbhanga. After his matriculation he joined the Bihar college of Engineering. He took up a job in the Department of Public Health Engineering of the State after his graduation in Engineering. He rose to be an additional chief engineer in the Department.

Though an engineer by training and profession, he was by temperament deeply involved in creative literature. His intimate acquaintance with some of the north Indian languages further sharpened his interest in literature. He started writing poetry in his school days and since then he has been writing regularly. He has published about 10 books of poems, short stories and novels, and also translations from Sanskrit, Bengali and English.

His *Du patra* on which he received the Sahitya Akademi award in 1969, is a short novel on two women, one Indian and the other American. It is a representative work which shows its author's daring and power of judicious analysis and understanding.

JHA, VAMSHAMANI (Maithili; b. 1618, d. 1689) was an important medieval writer whom the early Malla rulers of Nepal, Jagajjyotirmalla (1618-1633) of Bhatgaon and Pratapamalla (1639-1689) of Kathmandu patronized. He belonged to Bharadwaj gotra in the well-known family of Belonche Mulagram of Mithila. His father's name was Ramachandra.

Vamshamani Jha (sometimes wrongly spelt as Vangamani Jha) appears to have been invited to Nepal for the first time by Jagajjyotirmalla. He wrote in collaboration with (or in the name of) Jagajjyotirmalla, such works as *Sangitasarasangraha, Svarodayadipika*, *Sangitabhaskara* (1631), etc. and a long poem called *Krishnakavya* in Sanskrit. He wrote a large number of devotional songs and at least three dramas in Maithili, namely *Muditakuvalayashva* (1628), *Haragaurivivaha* (1629) and *Kunjaviha--inataka*. All these dramas have been published and commended by scholars in recent times.

Later, Vamshamani Jha lived with Pratapamalla of Kathmandu. We know of two dramas in Maithili which were written under his patronage, viz. *Gitadigambara* and *Muditamadalasa*. It seems older dramas used to be re-written and reproduced from year to year. These dramas have not been published yet.

A comprehensive study of Vamshamani Jha's writings has not yet been attempted. He was a versatile and prolific writer. From the large number of his Maithili dramas and poems written either in his own name or in the name of his patron Jagajjyotirmalla, it appears that they had a popular appeal. They often echo Vidyapati's lines directly or indirectly and like the former he seems to have written love-poems but his main thrust appears to have been towards devotion to Shiva, as even some of the erotic songs of the poet end with a prayer to Shiva. His mastery over colloquial prose seems to have been as remarkable as over sophisticated lines of poetry.

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J.M.

JHA, YASHODHAR (Maithili, b. 1901) was born in the village Satlakha, district Darbhanga, Bihar. A distinguished scholar both of mythology and philosophy, he had his higher education at the Punjab and Benaras Hindu Universities. Thereafter he joined the Maharaja's College, Jaipur, as Professor of Philosophy and worked there for 23 years. After his retirement he devoted his time and energy to scholarly pursuits.

He was a well-known scholar of Vedic studies and of Indian philosophy in general. His published works include scholarly treaties on the subject.

The book which brought him national recognition as an eminent writer in Maithili was *Mithila baibhava*. He also received the Sahitya Akademi award on this book in 1966. Though a book on various systems of Indian philosophy, it is marked by a lucid prose style and originality of treatment.

JHABVALA, RUTH PRAWER (English; b. 1927) was born at Cologne, in Germany. The Prawers migrated to England as refugees in 1939. Ruth obtained M.A. in English from London University. She married Cyrus Jhabvala (1951), an Indian architect and settled in India. However, she moved to New York on receiving Guggenheim fellowship.

The Booker Memorial Prize which she was awarded in 1975 gave Jhabvala worldwide recognition as one of India's leading novelists in English.

Jhabvala is a distinctive novelist and short story writer, because her writings emerge from a cultural milieu peculiar to herself. Her fiction evolves into a social, domestic comedy of manners. She excels in portraying incongruities of human character and situation with a detached, ironic and comic outlook. Her awareness of the rising commercial bourgeois in post-Independence India informs her art of comedy. She portrays the lower middle class with sympathy. Her urban India is not urbane, and she portrays the dilemmas of individuals in a society caught between the conflicting forces of tradition and modernity.

The major themes in her fiction are East-West conflict, marital dissonance, and conflict of wills and individualities. The experience of Indian women married to Europeans or European women to Indians confronted with alien social situations is sharply focused in her fiction.

Jhabvala's first novel *To Whom She Will* (1955) is a portrait of adolescent love of Hari and Amrita. *The Nature of Passion* (1956) is primarily a satirical portrayal of two Punjabi houses in Delhi, almost a family chronicle dominated by Lalaji and his worldliness. *Esmond in India*, (1958) is a picture of marital dissonance of Gulab and the cultural lowbrows. *The Householder* (1960) is the finest of Jhabvala's novels depicting Prem's lower middle class complex. It is a story of sensitivity and compassion. *Get Ready for Battle* (1962) depicts Vishnu's role as a self-willed husband and a champion of the poor. *A Backward Place* (1965) unfolds the complexities of inter-racial marriage in the Judy-Bal relationship. Judy voices Jhabvala's conscience and concern for the poor. *A New Dominion*, a novel in three parts, episodic in structure and technically new, depicts Lee, Margaret and Evie in their spiritual quest in response to the Swamiji's call. *Heat and Dust* (1975) which won the Booker Prize, is a story of Olivia, Douglas and the Nawab and of the young narrator who visits India to reconstruct Olivia's experiences.

Jhabvala's short stories, collected in four volumes, *Like Birds, Like Fishes* (1963), *A Stronger Climate* (1968), *An Experience of India* (1972) and *How I Became a Holy Mother* (1976) are excellent examples of her fictional art, her delineation of character, regional colour, irony, and the use of Indian English. *An Experience of India* is symptomatic of the whole range of her creative work. Jhabvala's talent and technique are characteristic of her individuality and literary situation. A realistic portrayal of India is seen as the predominant backdrop of her fiction.

V.A.S.

JHALA, GUARIPRASAD (Sanskrit; b. 1907, d.1971) was a noted writer, professor and scholar of Sanskrit. He studied Sanskrit and Gujarati for his M.A. in St. Xavier's College, Bombay, under the scholars like Rev. Zimmermann and Narasimharao Divetia, and taught Sanskrit and Gujarati in the same college throughout his career. His creative writings, more often in Sanskrit, but also in Gujarati, reveal the connoisseur in him, whereas his critical writings which were incidental to his profession and scholarship, are imbued with the same austere qualities of independence of opinion, penetrating insight, deep sense of decency and propriety, which also mark his personality.

A studied elegance of expression characterises all his writings—English, Gujarati and Sanskrit, creative or cirtical. His *Kalidasa—A Study* (1943) unfolds the beauties of the works of Kalidasa in lucid style for students and laymen alike. In *Sushama* (1955) he had collected some of his Sanskrit poems. He was reticent about his own self and would never have allowed his valuable stray articles to be published. These are now posthumously collected and published by his students in four volumes. *Sushama* (1980), in its enlarged version, now includes some more Sanskrit poems, a farce and a few dialogues and essays. *Ashvini in the Rigveda and Other Indological Essays* (1978) contains major part of his scholarly work including his valuable dissertation on *Ashvini in the Rigveda*, his fearless critical examination of the so-called Bhasa-play, *Yajna-phala*, his introduction to the critical edition of Sundarakanda (of the *Ramayana*) which he edited, and *A Linguistic Study of Naishadhiyacharitam*, his post-professorship research work.

In *Nirajana* (1974) are collected his essays and articles written in Gujarati on various topics of Sanskrit literature from Vedic to modern times. The essays—some apreciative, some thoughtful and thought-provoking—are more popular in nature, yet always marked by a professor's dignified style and balanced outlook. He was also a Professor of Gujarati, and a selection from his Gujarati articles on topics of Gujarati language and literature is published in *Akshara* (1976). He inspired and guided many students in their creative and critical writing in Gujarati and on topics of Gujarati literature, fostering their attempts by editing for the Gujarati Literary Society of the College an annual bulletin, *Rashmi*, which had attracted attention of the Gujarati literary world for a number of years. His opinion even on Gujarati literature carried weight.

R.N.

JHAMALA (Rajasthani). Traditionally speaking, there are 120 forms of gitas in Rajasthani. In practice, however, only 91 specimens are found, out of which one is known as 'jhamala'. This is a gita based on vowel marks (matras) and is of a heterogenous type (vishama). The metre consists of two parts. The first is a couplet (doha) having 13 and 11 vowel marks (total 24) in each line, and the second following immediately after is a 'chandrayana' of four lines having 21 vowel marks in each and ending with a vowel-group of long-short-long syllables (ra gana). As such the jhamala metre consists of 24+24 (doha) and 21+21+21+21 (chandrayana), total 132 vowel marks. This definition has been given by Adha Kisana in his *Raghuvar jasa prakash*. Another book on prosody, *Raghunath rupak gitan ro*, however, makes no mention of ra gana appearing at the termination of each line of chandrayana, but in the example given therein, each line of chandrayana does terminate with a ra gana. It has been a practice with medieval poets to often name their works on the metres employed by them for description in a particular composition. Some of the important poems written in jhamala metre include *Alwar ri satatitu jhamala* by Shivabaksha Palhavata consisting of 128 stanzas. The description of the six seasons is the main theme of this work, though topics of hunting, water-bearing women,

etc. have also been casually touched on, and beautifully described. Another important jhamala is *Indrasingha ri jhamala* (103 stanzas) by Sabalji Sandhu of village Shiva in Nagaur district. Indrasingha was the grandson of Rao Amarsinha of Nagaur. Though named afer Indrasingha, the poet has described in it the political event of his times.

Hi.M.

JHAVERI, MANASUKHALAL MAGANALAL (Gujarati; b. 1907, d. 1981) was a Gujarati poet and critic, distinguished college teacher of Gujarati language and literature. A keen student of Sanskrit and English classical literatures, Jhaveri graduated from Samaldas College, Bhavanagar in 1935 and obtained his M.A. in 1937. Soon thereafter, he joined Ramnarain Ruia College, Bombay as a lecturer in Gujarati. Till 1972 he continued to teach at various Colleges, including St. Xavier's College, and Mithibai College, Bombay. He was the Chairman of the Board of Studies for Gujarati, Bombay University, for many years and also worked as producer for spoken word in Gujarati at the Bombay station of All India Radio. He was closely connected with some of the leading literary institutions including the Sahitya Akademi, P.E.N. and Gujarati Sahitya Parishad.

As a poet, Jhaveri was more influenced by the Sanskrit classical poetry. His first poetic work *Chandraduta* (1929) reverberates with the echos of *Meghaduta* by Kalidasa. Though he started writing poetry during the hey-day of Gandhian influence on Gujarati literature, Jhaveri does not display much interest in Gandhian themes or thought. His poems, collected in *Phuladola* (1933), *Aradhana* (1939), *Abhisara* (1947) and *Anubhuti* (1956) show the poet's marked preference for classicism, Sanskritised diction, metres commonly used in Sanskrit poetry, and characters and themes of epic poems like the *Mahabharata*, the *Ramayana* and the *Bhagavata*. Love, nature and God are the chief concern of his poetry. 'Ashvatthama', 'Abhimanyu', 'Badalo', 'Dadaji' and 'Bhabhutane' are some of his more impressive poems. His last collection of poems *Dumo ogalyo* (1975) shows that the poet was trying to reconcile himself to the contemporary themes, idiom and forms. Indications to this effect were also available in some poems of his earlier collection *Anubhuti*. But except for a few poems, Jhaveri is not very successful in imbibing the modern temperament. *Kavyasushama* is a selection of some of his best poems.

Jhaveri's contribution to literary criticism is more lasting and valuable. His refined sensibility, full grasp of western and eastern literary concepts, keen eye for details and obsession like insistance on exactness and authenticity make him a fine critic. His exhaustive studies of the prose works of Govardhanram Madhavram Tripathi (1855-1907), Balvantray Kalyanray Thakor (1869-1952), Nanalal Dalpatram Kavi (1877-1946) and Kanaiyalal Maneklal Munshi (1887-1971) have enriched literary criticism in Gujarati. Jhaveri's critical articles have been collected in *Thoda vivechana lekho* (1944), *Paryeshana* (1953), *Kavyavimarsha* (1962), *Abhigama* (1966) and *Drishtikon* (1978). As a critic, Jhaveri was absolutely frank and fearless and as such, was responsible for cutting to size some of the over-publicised authors and works. Jhaveri was more at home with the Gandhian and pre-Gandhian literature. The school of experimental writers that came to the fore after 1950, did not interest or enthuse him much.

In *Apno kavita-vaibhava* (2 volumes, 1974-1975) and *Apunam urmikavyo* (1976) Jhaveri has given his interpretations and evaluations of poems by almost all Gujarati poets worth considering. Articles contained in these two volumes were originally serialized in *Mumbai Samachar*, a Gujarati daily and hence were aimed more at a lay reader rather than a student of literature. However, after *Apno kavita-smriddhi*, edited by Balvantray Kalyanray Thakor (1869-1952), this is a major attempt at anthologizing and interpreting Gujarati poetry.

In *Chitrankana* (1974) Jhaveri has presented pen-pictures of some of his well acquainted personalities. These are marked by his frank and outspoken observations. 'America—mari-drishtie' gives the author's impressions of his visit to U.S.A.

Besides writing many articles in English on Gujarati literature, Jhaveri has also written a *History of Gujarati Literature* which was published by Sahitya Akademi in 1978.

Jhaveri has to his credit translations of *Srimad Bhagvadgita* and *Abhijnanashakuntalam* by Kalidasa, and *Hamlet* and *Othello* by Shakespeare. The translations of Shakespeare have benefited by Jhaveri's scholarship and poetic sensitivity. He has been able to recreate Shakespeare in Gujarati. He has also translated *King Lear* which has not yet been published. These translations provide a high watermark for any such efforts in future.

In 1974 Jhaveri delivered Thakkar Vasanji Madhavji lectures under the auspices of Bombay University. In 1977 he delivered lectures under the auspices of Saurashtra University and M.S. University of Baroda in 1978. Some of these lectures have been published in book form.

Jhaveri also has to his credit critical editions of some medieval Gujarati works, books on Gujarati grammar and history of language and literature.

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D.B.M.

JHAVERI, KRISHNALAL MOHANLAL (Gujarati; b.1868, d.1957) was an outstanding public figure, scholar

and writer of Gujarat. He was the Chief Judge at the Bombay Presidency Small Causes Court. He was closely associated with many educational and public instititions. He was a member of the Syndicate of Bombay University and the Vice-Chancellor of Srimati Nathibai Damodar Thakersey Women's University. He was a very sound scholar of Persian. Jhaveri's major works are *Dayaram ane Haphejh* (Bombay, 1901), *Gujaratioe lakhela Pharsi grantho* (Ahmedabad, 1945) and *Gujarati sahityaro marg-suchak stambho* (Bombay, 1948), originally written in English with the title *Milestones in Gujarati Literature* (1914). Another book in English by him is *Present State of Gujarati Literature* (Bombay University, Thakkar Vasanji lectures, 1934). His writings have been collected in one volume under the title *Divan Bahadur K.M. Jhaveri lekh samgrah* (ed. Manjulal Majumdar, Bombay, 1951).

M.H.J

JHOOTHA SACH (Hindi) is the most outstanding work of Yashpal, one of Hindi's leading novelists of the post-Premchand era. Yashpal has said in one of his articles that since he was basically a social animal, he could not be indifferent to the society around him. He undertook the project consequent upon his trip to Lahore in the late fifties after a lapse of some two decades. Although he had left Lahore some eleven years prior to the partition of India, as a sensitive citizen he had felt deeply the pain and horror of an entire community, forced to uproot themselves and flee to a new place almost overnight, in the face of violence and bloodshed. This period of traumatic severance was followed by an equally painful period of resettlement. This is what *Jhootha sach* is about.

The novel which covers some 1250 pages, runs into two volumes. The first volume is entitled *Vatan aur desh* (Homeland and country), and the second volume is entitled *Desh ka bhavishya* (The future of the country). As the titles reflect, the first volume is about the agonising communal tensions and the sudden violence which erupted on the eve of India's Independence, shattering the lives of millions of Hindus and Muslims. The second volume is about the resettlement of the hapless refugees and the changing political scene in the nation's capital where most of these rootless people were trying to recreate a life of sorts for themselves.

Yashpal's bias was overtly Marxist all along. The first volume which recreates beautifully and nostalgically the life in Lahore as it was before the partition, and the human beings that peopled its streets and lanes like Bhola Pandhe ki gali, is an infinitely stronger and more moving document than the second one, where the ideological bias often overshadows the human issues that the first volume raised.

The main concern of this novel is the human beings, who are caught in a historical moment, but the writer being a Marxist, his most withering criticism is directed against the political leaders and capitalists who formed a convenient alliance almost as soon as the country was free, to use the system to their own advantage. Men like Sood and Aggarwala foreshadow an unsavoury future which is going to use simple and trustful young men and women to their advantage. While the novel portrays young lovers like Tara and Asad, Puri, Kanak and Urmila with great tenderness, its portraiture of Mr. and Mrs. Aggarwala and their friends verges on caricatures. As an ambitious and probing study of a significant moment in the life of a nation, *Jhootha sach* (False truth) is definitely a major work.

M.P.

JHULA SANYON (Rajasthani; b.1575, d. 1646) was a saint and poet. He was born of the Jhula branch of the Charans. Sanyonji was the second son of Swami Dasa of the village Lilach in Idar State which was given as a reward to Alaji Jhula by the Gurjara king, Siddha Raj Jaya Singh. Sanyon Jhula's elder brother was Bhaya. He had been under the patronage of the ruler of Idar, Rav Viramadeva and later after the death of the ruler, Kalyanamala patronised him. Each one of the rulers, honoured Sanyonji with one lakh 'pasav'. Rao Kalyanamala gave him a village called Kubaba where the great grand children of Sanyonji still reside.

Though patronised by the rulers, Sanyonji wrote in praise of Krishna. Besides some miscellaneous 'dingal' gitas, Sanyonji is known for his *Nagadamana* and *Rukmani harana*. Nagadamana story is based on Kaliyadaman in the *Bhagavata*. The story of *Rukmani harana* is a description of the marriage of Krishna with Rukmani.

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P.L.M.

JHULANA (Rajasthani) is a poetic metre thus defined in *Raghuvar jasa prakasha* the celebrated book on Rajasthani prosody: "Each line of the jhulana consists of 37 vowel-marks, with a pause on the 20th and two long vowels at the end of each line." The prosodist has also mentioned a variety called 'upajhulana' conssisting of lines with 21 vowel-marks each and ending with one long vowel. Bhanu Kavi has given three varieties of jhulana out of which the second one consists of 37 vowel-marks and having pauses on every 10th and 7th vowel-marks and one of them ending with a "yagana" (a group of one short and two long vowels). The first variety, according to Bhanu Kavi, consists of only 26 vowel-marks in each line and ends with a short vowel, while the third variety is the same as second except that the stanza consists of three lines only.

The metre was much liked by medieval poets on account of its powerful structure and suitability for synthesized descriptions. Jhulanas were composed by some of the most renowned authors. The list is topped by Sandu Malo (1523-1623) who wrote 250 jhulanas on contemporary personalities, such as *Jhulana Maharaj Rajsinghji ra*, *Jhulana Akbar Patsahaji ra*, *Jhulana Divan Sri Pratap Singhji ra* and *Jhulana Achal Tilokdas ra*. Sandu Malo has been eulogised as a master of jhulanas in a popular saying: "There is none to surpass Alluji in kavittas, Malo in jhulanas, Surdas in padas and Harisur in gitas." Durasa Adha (1538-1651), the most popular poet of his times, also wrote Jhulanas in sufficiently large number. *Jhulana Rava Suratana ra*, *Jhulana Raja Man Singh Kachawaha ra*, *Jhulana Rawat Megh ra* and *Jhulana Rava Amar Singh Gaja Singh ra* are some of them. Adha Krishna also wrote jhulanas on Maharana Raja Singha of Sirohi. Kavi Lunakaran described the heroic deeds of Kesari Singha, son of Maharaja Karan Singha of Bikaner, in his *Kesarisingha ra jhulana*. Mahadan Mahadu (1781-1843) described the Maharana's processsion in Pichola lakee in his *Maharana Bhim Singha ra jhulana*. Barahath Rajasi Pratap Malot eulogised Raja Gaja Singha of Jodhpur in his *Raja Gaja Singha ra jhulana*. This list can be a fairly lengthy one. The metre was also tried by a number of saint poets who found it suitable to express their thoughts conveniently in this popular medium.

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Raw.S.

JIBANSMIRITI (Bengali) is an autobiography by Rabindranath Tagore, published in July 1912, after serialisation in the monthly literary magazine, *Prabasi* (1911-1912). The memoir traces the development of his sensibilities up to the age of 24, at the time his book of verse, *Kadi o komal* was published.

The bare facts of his life were earlier described by himself in a magazine, *Sakha o sathi*, 1895, when he rectified some errors in a biography of his, published in the magazine. His second venture on the lines of Jibansmriti was in response to the editor of *Bangabhashar lekhak*, 1904. The third, again sketchy, was in response to an English daily newspaper, *Bengali*, 1910. Requested in 1911 by Charuchandra Bandyopadhyay, he earnestly attempted this autobiography, after a good deal of rewriting.

The distinctive feature of this memoir was indicated by the poet himself. In the first draft of the introduction to the autobiography, he explains that a poet's life and work are inseparable. The moments of joy and beauty are enshrined in the writings of a writer, and his inner life is truly revealed through his own work and not through dates or events.

In the second draft of the introduction, he explains that he is writing the autobiography from memory which puts events in the creator's perspective and not that of the critic. It is a life recaptured by memory and not by chronologically obsessed historian. The thread that runs through the garland of memories is the inner story of the development of a writer.

In the final draft, he explains that he seeks to reconstruct his life in his own perspectiive and considers that this is a piece of art and not history.

The autobiography has forty-four chapters, some being as short as a page. He recalls his earliest childhood days, when a popular rhyme got embedded in his mind. An official was vivid in his memory because of the man's habit of reciting singsong verses with an astonishing speed. He narrates how once he resorted to the *Ramayana* (version) after being frightened by an imaginary arrest by policemen. An austere and simple living, although born in a rich family, governed by the dictates of servants rather than parents or relations in an over-populated joint family, the child retreats to the sprawling gardens and ponds. He tells about his early school days, learning a variety of subjects from tutors at home, and how he learned to sing. Unhappy with the unimaginative methods of teaching at school and at home, he was fast losing interest in academic subjects, but getting engrossed in literature. There are also funny descriptions of his dabbling in verses, which earned him appreciation from elders and friends of elders.

He suddenly comes into close contact with his father, with whom he goes into a sojourn, first to Santiniketan, and then to the Himalayas. Returning home, he feels himself treated with less indifference. But his love for acadamic studies is not restored, and finally he drops out of school. He, however, imbibes a great deal from the cultural atmosphere prevalent at home, saturated with music, drama and general discussions on literature and finds a sympathetic reader in his brother's wife, who mocks at his meagre literary output but inspires him to write more.

Then he is taken to Ahmedabad, on way to England for further studies. In England, he gets out of his narrow groove to mix with outsiders, takes interest in western music, sees dramas, discusses literature but academically makes no progress. Coming back home he completes a narrative poem, composes a musical opera on the life of Valmiki, writes lyrics, earns general approbation from many, including Bankimchandra Chattopadhyay. Then he sees death from close quarter, the death of his mother and brother's wife, which was a great shock. The book narrates his life up to the point of composing *Kadi o komal*.

Acclaimed as a singular piece of art, flowing prose, warm with a sense of humour, it is a lyrical transcription of his enchantment with nature in its ordinary day-to-day

forms, but clouded with a mist of mystery. It is also a joyous narration of his friends and acquaintances, heroes and literary mentors. His unbounded delight in recapturing episodes without any particular significance as well as his insight into the really meaningful happenings—religious, political, musical and above all literary, are important features of the work.

Ni.G.

JIGAR MURADABADI (Urdu, b. 1893 d.1960). His real name waas Ali Sikandar. Born in Benaras, he received oriental education in Arabic, Persian and Urdu in Muradabad, and started his career as a travelling salesman for a local firm dealing in spectacles; later he attracted attention as an Urdu lyricist. He got his early poems corrected by the famous Dagh Dehlavi through correspondence He became a legend in his lifetime for his highly lyrical ghazals which he recited in a captivating melliflous style. He travelled all over the country attending mushairas. In his later ghazals he switched over to the depiction of social and political sensibility of his time. This type of ghazals won him immense popularity after the partition and the riots that followed. Jigar toured Pakistan several times but never agreed to migrate.

His poetic collections include *Dagh-e-Jigar*, *Shola-e-Tur*, and *Atish-e-Gul*. A collection of his letters was published posthumously.

Jigar was one of the five stalwarts responsible for Urdu ghazal's revival in the twentieth century, others being Hasrat, Fani, Asghar and Firaq Gorakhpuri. Jigar was a poet of tender and mellow feelings of love which for him is no burning passion for possession and conquest but a tender emotion calling for sublimation of self through surrender and suffering. Critics often point out his yearning, not so much for communion, but for longing born out of separation from the beloved. He seems to be in love with love itself rather than with the beloved. His sincere experiences, depiction of various moods and analysis of human relationship. and meticulous arrangement of words in carefully selected rhyme schemes, make his poetry a lilting melody.

At a time when the very relevance of Urdu ghazal as a vehicle of expression for the complex sensibility of modern age, was questioned due to ghazal's heavy stylization, determined vocabulary, deep subjectivism, symbolism and adherence to the themes of love, mortality and mysticism and due to its limitations of one-couplet one-theme form, Jigar revived it as a vehicle of living experience, giving it the warmth of human relationships.

In later years, Jigar tried to extend the frontiers of ghazal's symbolism to include in its purview contemporary social annd political problems alongwith subjects like man's conquest of space, his search for identity and the quest for peace and self-fulfilment. Numerous references were also made to the political happenings in the sub-continent and the spectacle of human degradation seen during and after the 1947 holocaust. His impact on his contemporaries and the later generation has been immeense, especially on his pupils like Majrooh, who gave ghazal the idiom of social and political sensibility. Poets like Jazbi, Jan Nisar Akhtar and Majaz were also influenced by the poet. Though greatly influenced by the poet Asghar Gondvi, whom he accepted as his patron, Jigar did not confine himself to the mystic themes of Asghar, but bestowed on Urdu richness, warmth, urbanity and vastness of an open and highly sensitive personality.

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M.H.

JIJNASA (Bengali) is a collection of scientific and philosophical essays of Ramendrasundar Trivedi, a distinguished science teacher of a Calcutta college. These essays appeared in various periodicals and were later published in book form in 1904. In the second edition (1914), the essay 'Prakriti-puja', already included in another book called *Karmakatha* (1913) was dropped, and four other essays, 'Panchabhut', 'Atiprakrita-dvitiya prastav', 'Mayapuri' and 'Bijnane putulpuja' were added, making it a total of twenty-two. The essay entitled 'Satya' (Truth) was translated into German and published in *Archiv Für systematische Philosophie* (1911).

Ramendrasundar was the first to impart higher scientific knowledge to his readers in Bengali. Scientific essays written before him lacked his wide range of knowledge and research into scientific theories. But his scientific essays are reflective rather than merely informative. Ramendrasundar combined in himself a scientist and a philosopher and that is why he could bring his scientific mind to bear on metaphysical and theological problems. In *Jijnasa*, essays on purely scientific subjects are few in number. The greater number of philosophical essays reveal a belief that any philosophical topic can be fruitfully discussed in relation to the advancement of scientific theories. In the essay 'Madhyakarshan' (gravitation) Ramendrasundar steps out of the realm of science and poses the question: why does gravitational attraction exist at all?

Similarly, in 'Varnatatva' (chromatology) the question has been asked as to what is the purpose of the existence of the spectrum of colours? As a scientist Ramendrasundar was a firm believer in the orderliness of the universe, and held the view that nature is governed by laws which know no exception. What is seen as exception is a hitherto undiscovered law. This way the knowledge about the universe is gradually unfolding. But what escapes an answer is why do the laws of the universe behave the way

they do. Science seems to have no answer to this question. In '*Niyamer rajatva*' (The regulated universe) Ramendrasundar concludes, "The why and the what of the phenomena are a matter of wonder."

Ramendrasundar draws heavily on Darwinian concepts to explain certain ethical aestheatic and theological questions but he is faced with the limitations of such theories. In 'Soundaryatatva' and 'Soundaryabuddhi' he found Darwin's theory of natural selection inadequate to account for the special faculty of human beings, namely his aesthetic faculty. He agreed with Wallace that the hypothesis of sexual selection falls short in explaining the manifestation of beauty. "Whatever gives pleasure is beautiful, and where it gives disinterested pleasure it is all the more beautiful" and "Pure beauty is only a thing of joy, its consequences are pure and unmixed joys." He also found that evolutionary theory throws no light on the origin of life. "The questions that have remained unanswered are: when and how did life appear in the physical universe, how did the feeling of joy and pain come into existence in the living being, how did consciousness arise and how did the conscious animal acquire intellect and judgement?" 'Mayapuri' (The illussory world). Ramendrasundar's reserved acceptance of scientific theories also finds expression in the essay 'Satya' (Truth). He maintains that scientific truth is necessarily partial and relative. The highest and absolute truth is the truth of the self. Ramendrasundar's world-view as expressed in his philosophical essays 'Jagater astitvra' (The existence of the universe), 'Srishti' (Creation), 'Atmar abinash' (The eternity of soul) and 'Mukti' (Liberation) shows a definite leaning towards Vedantic philosophy.

The essays of *Jijnasa* are unique for their content of thought and clarity of expression which deserve profound and orderly understanding. His lucid exposition of complex scientific and philosophical thought is a significant contribution to essay literature. His prose is compelling yet effortless. Moreover, an occasional touch of humour reflects the writer's pleasant personality in his writings.

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T.W.

JIMUTAVAHANA (Sanskrit) was the lord of the Vidyadharas and has been depicted as a hero in the famous drama, *Nagananda* by Harshavardhana.

The *Nagananda* describes the lofty sentiment of self-sacrifice and devotion to parents through the story of Jimutavahana. The 'shringara' sentiment in the drama is introduced only as a sort of conventional affair.

The original story of Jimutavahana has been written by Gunadhya, in his famous *Brihatkatha* (1st Century A.D.) in Paishachi language.

In the original story Jimutavahana leaves the kingdom with his parents and goes to Malaya mountain, where he learns by his supernatural power, that his relatives want to invade his kingdom, knowing that he is quite powerless to defend himself without his 'Kalpa vriksha' (a wish fulfilling tree).

Jimutavahana goes to the temple of Gauri, sees Malayavati there, learns her name and history from her companion and in return informs her of his history.

Knowing that her marriage with Jimutavahana was an impossibility, Malayavati tries to hang herself. The Goddess Gauri prevents her from suicide and promises her Jimutavahana for her husband.

Jimutavahana comes to know about the destruction of the Nagas by Garuda. He decides to stop this destruction even at the cost of his own life. He stands on the slab of slaughter covered with a precious garment and is mistaken for a serpent by Garuda, who used to devour Nagas there.

The crest jewel of Jimutavashana falls at the feet of Malayavati and Jimutaketu comes to know of the misfortune of his son by his supernatural power. Malayavati prepares herself for death. The appearence of Goddess Gauri ultimately brings about the happy end. Garuda promises not to kill any more serpents.

Harsha follows the original story very closely in his drama. The story of Jimutavahana has been retold in the *Brihatkathamanjari* by Kshemendra (11th century) and in the *Kathasaritsagara* by Somadeva (12th century) both of whom belonged to Kashmir.

S.V.

JINA VIJAYA, MUNI (Gujarati; b. 1888, d. 1976), who was a born worshipper of learning, was a scholar of orientology and archaeology and editor of the Jaina prabandhas that form important basic source materials for the history of Gujarat. He edited many Prakrit, Apabhramsha and old Gujarati works like *Dhurtakhyana, Kathakosha, Prachin Gujarati gadyasandarbha* and *Sandesharasaka*. He procured the manuscripts of innumerable treatises from libraries and got them edited by different scholars qualified in the field. His was a multi-faceted personality, characterised by tremendous capacity to work with devotion to knowledge and learning. He possessed the qualities of selflessness, simplicity, generosity and truthfulness which are natural in an ascetic.

Jina Vijaya's original name was Kisansingh. His father's name was Birdhisingh (Vriddhisingh) and mother's name was Rajkumari. Kisansingh was a Kshatriya of the Parmar clan. He was born in a town called Rupaheli in the Bhilwada district of Rajasthan. His mother was the daughter of a jagirdar, a Chauhan belonging to the Devda clan of the state of Sirohi on the Gujarat-Rajasthan border. Kisansingh's ancestors had taken part in the 1857 War of Independence in Ajmer-

Marwad. He was initiated into the Sthanakvasi Jain sect at the age of 15 and studied the Prakrit language and religious works. But when he saw that more importance was given to penance than to knowledge, his mind, thirsty for knowledge, felt stifled. He learnt more whenever he found a learned monk or a new treatise. He got interested in archaeology when he saw the excavation of the Saraswati Mandir.

Then he learnt Sanskrit from a Brahmin pandit. When he went to Maharashtra, he learnt the Marathi language and studied the 'abhangas' of Tukaram and Namdev. He learnt from a sadhu who had abandoned the Shvetambara sect of the Jains and become a Sthanakvasi that there were many scholars in that sect, and that, Brahmins and other scholars taught grammar, poetry, alamkara, metres, etc. So, one night he escaped and giving up his diksha and the monk's attire, he came to Ahmedabad and in 1910, got initiated into the Jain Shvetambara sect as an idol-worshipping monk, and was named Jina Vijaya.

Jina Vijaya came to Baroda with Acharya Vijayavallabh Suri who had been touring Gujarat in the company of learned scholars. He studied various manuscripts at Patan. At Mehsana, he came in contact with Acharya Kirtivijay and his disciple Chaturvijay as well as his disciple Punyavijay who were all well-versed in ancient manuscripts and their scripts. Jina Vijaya also started studying and editing important Jain works. His Gujarati articles started being published in the *Gujarati, Jain hitaishi, Bombay samachar*, etc. He wrote an article in Hindi based on the manuscript treatise by the Jain grammarian Shakatayana found at Patan and sent it to the *Saraswati*. The editor of that journal Acharya Mahavirprasad Dwivedi was fascinated by that article and invited more articles and information which he published in the *Saraswati*. That made him famous as a scholar of archaeology and orientology. His compilation of the Prakrit work *Kumarapala pratibodha* was published in Gaekwad Oriental series at Baroda. He also came to be associated with the research work at Bhandarkar Oriental Research Institute established at Poona. He also published a quarterly journal called the *Jaina sahitya samsodhak* and a book series. During his stay at Poona, he came in intimate contact with Lokamanya Tilak because of their common interest in history, ancient culture and research.

He took active part in the freedom struggle. He found the passive life of an ascetic irksome in the context of the subjugation of the country by foreign rule. He met Gandhiji at the headquarters of the Servants of India Society. When the Gujarat Vidyapeeth was established, Gandhiji invited his active co-operation. When Heinrich Luders and Schlodring Gleitznich, the respected scholars of Indology, visited India they invited Jina Vijaya and he went to visit Germany. With Gandhiji's consent, Jina Vijaya went to Germany in 1928 and stayed there for a year and a half. While in Germany, he studied orientology at the Universities of Bonn, Hamburg and Leipzig. He established the Hindustan House at Berlin in 1928 for the encouragement of Indo-German friendship so that the German scholars interested in Gandhiji, Tagore and Indological studies, could have authentic information and the Indian scholars visiting Germany for the purpose of study could have boarding and lodging facilities.

He returned to India in December 1929, and attended the Lahore Session of the Indian National Congress. He went to Santiniketan in 1930 at the invitation of Bahadur Singh Singhi, a Calcutta businessman deeply interested in Jain literature. At Santiniketan he offered his services to set up the Jain Jnanpeeth.

Gandhiji began the historic Dandi March on 12th March,, 1930. Jina Vijayya, along with 75 volunteers, started his journey from Ahmedabad to Dharasana. But the police arrested him at a small wayside station. He was sentenced to rigorous imprisonment and was incarcerated at the Nasik jail.

It was at the Nasik jail that he came in contact with K.M. Munshi, which resulted in his association with Munshiji's Bharatiya Vidya Bhavan.

At Santiniketan, he started the Jain Jnanpeeth and the publication of books in the Singhi Jain Granthamala. He remained at Santiniketan from 1930 to 1933 and published the *Prabandha chintamani*. He left Santiniketan on account of bad health and continued working for the Singhi Jain Granathmala from Bombay and Ahmedabad. He also played active role in Bharatiya Vidya Bhavan. He came to Jaisalmer from Ahmedabad in 1942 where he arranged the preparation of manuscripts of 200 treatises. When the Rajasthan Puratattva Mandir was established in Rajasthan for the purpose of collecting and protecting the ancient manuscirpts of Rajasthan, Jina Vijaya became its Director. In 1952, he was appointed an honorary member of the world famous German Oriental Society. In 1961, the Government of India honoured him with the title of Padmashri.

Jina Vijaya established the Sarvodaya Sadhana Ashram in 1950 which he dedicated to Saint Vinoba and built a separate residential quarter for himself nearby. He set up a temple at the Ashram to accommodate the Vedic, Jain and Buddhist gods and goddesses and thereby inculcated the value of equal respect to all religions.

H.Y.

JINABHADRA (Prkt./Apbh). About the life of this great scholar nothing is known except that he was a Jain monk and as a monk, he travelled in the western part of India. He was at Valabhi during the reign of king Shiladitya iin Saka 531 (609 A.D). It is said that in Mathura he restored the canonical text named *Mahanisitha*. He is known as Jinabhadragani Kshamashramana

and as Vachanacharya. This shows that he was the head of some monks and also a great saint and scholar. He belonged to the Nirvritikula. In praise of this great commentator of the Jain Canon, Malayagiri (12th century), who was also a great commentator, declares that in Kali age Bhagavan Jinabhadragani Kshamashramana has brought a lamp of sacred literature for those immersed in the dense darkness of ignorance. Siddhasena, the commentator of his *Jitakalpa*, informs that he was well versed in the various sciences of his times. All the commentators of the Jain Canon coming after him are indebted to him and he is quoted profusely in their works. He was well versed not only in the Jain Canon but also in the Indian philosophical systems of his time. As a philosopher he has said that Jain philosopher synthesises all Indian philosophical systems which are nothing but the various views of the 'sat'. During his times there were authors who were accepting the reasoning as final criterion and were ready to go against the tenets of the Jain Canon but he was famous as an Agamic i.e. follower of Jain Agamas. So he tried to explain and establish the tenets of the Jain Agamas with the help of reasoning. His works are: *Brihatsangrahani*, *Brihatkshetrasamasa*, *Visheshanavati*, *Jitakalpa sutra* and its Bhashya, *Dhyanashataka* and *Visheshavashyakabhashya*. All these are in Prakrit but he wrote a commentary of the *Visheshavashyaka* in Sanskrit which he could not finish.

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D.D.

JINADATTA SURI (Prakrit/Apabhramsha; 1075-1154) is a well-known Jain Apabhramsha poet. He was a contemporary of Hemchandra and a beloved disciple of Jinavallabha Suri. He was the author of the *Upadesharasayanarasa*, a didactic poem in 80 verses written in the form of a dancing song, *Kalasvarupakulakam*, a didactic poem in 32 verses written in Apabhramasha and *Chachchari (Charchari)*, written in praise of his teacher, Jinavallabha Suri, whose moral sayings were inscribed on various shrines. This was also composed in the form of dancing song.

Jo. Sh.

JINAHARSHA (Gujarati), disciple of Shantiharsha of Kharatara Gachchha, is one of the major Jain poets of the 17th and 18th centuries. Jinaharsha has written more than thirty 'rasas' which include *Shukaraja rasa* (1681), *Shripal Rajano rasa* (1684), *Ratnasinha Rajarshi rasa* (1685), *Kumarpal rasa* (1686), *Harishchandra rasa* (1688), *Uttamkumar charitra rasa* (1689), *Abhayakumr rasa* (1702), *Shilvati rasa* (1720), *Jambuswami rasa* (1704), *Aramshobha rasa* (1705), *Vasudev rasa* (1706), etc. He has also written more than four hundred poems of the type of 'stavana', 'sajjhaya', 'hundi', etc. and three 'balavabodha' in prose. Most of his works are still unpublished. Some of his works are available in his own hundwriting. Several manuscripts of his works are still preserved in Patan where he spent the last years of his life.

R.C.S

JINAHARSHA (Rajasthani; b. 1628, d. between 1706 and 1722). The childhood name of Jinaharsha, a Jain poet, was Jasa or Jasraj. His birth took place possibly at a village in Marwar state; his initiation was carried on between 1638 and 1642 and his death took place sometime between 1706 and 1722. He was a disciple of Shantiharsha who belonged to the 'Kharataragachchha' order of Jain monks. It appears from his works that upto 1678 he was wandering within Rajasthan only. In 1679 he began to stay most of the time at Patan and it was there that he died. As a result one finds the influence of Gujarati language in his works written after 1679. He produced a large number of literary works. Besides numerous compositions in free verse there are available his 'chaupai', 'rasa' and 'charitra' and 74 compositions indicative of the number of verses, such as 'beesi,' 'chhattisi' and 'chavani'. Among them, some 30 works belonging to the rasa kavya tradition, viz. *Kusumshri rasa*, *Shripala rasa*, *Shatrunjaya mahatmya rasa*, *Uttamkumar rasa* and so on; and some other 7 works belonging to the chaupai kavya tradition, viz. *Vidyavilas chaupai*, *Mrigaputra chaupai*, *Matsyendra chaupai*, *Vikramsen chaupai*, *Gunavali chaupai* and so on are basically Jain narrative poems. The major subjects of his poetry are Jain narrations of devotion, love, didactic instruction, and caution, and ethics, but even among these it is particularly for the theme of love that he won popularity. The simplicity of his expression of love, the natural manner, the gravity, the vastness of its canvas and the intricacy of description spontaneously capture our hearts. The depiction of the various states of mind experienced by a lover in separation from his beloved and of the pangs of love in a natural style is particularly very appealing. The *Prempatrika*, *Dedhak chhattisi*, *Barahamasa ra duha and Pauraha tithi ra duha* are some of his works of this kind. Among works which warn and guide a person ensnared in the bait of worldly attachments are included in *Matrika bavani*, *Dehabavani* and various 'padas'. In many of his works the poet has presented the essence of the principles of ethics for the conduct of life. He has written works in traditional poetic genres on such subjects as, 'stavana', 'sajjhaya', 'geet', 'saleke', 'nisani chhand', 'duha', and kavitt'. There are also available in his compositions illustrations of riddles and conundrums. The poet has written compositions based on the melodic pattern or style of several folk-songs of his times and while doing so, has borrowed for the first time such folk-songs or compositions. This attempt would be very useful to students of folk-songs and

folk-music. In some of his works the expressions of some of the other poets (viz. Kabir, Kazi Mahmud, Meera) and their works (e.g. *Dhola Maru ra duha*), and at places, an entire glossary are found in their original form. Such instances are, however, extremely limited.

Hi.M.

JINAPRABHA SURI (Sanskrit; 14th cent.) is one of the esteemed Jain poets and saints. He composed his *Chaturvimshati-Jinastuti* eulogising the lives of the twenty-four Jinas. Since the earliest time the Jain writers like the writers of other sects, produced a large number of works in the sphere of devotional poetry (stotra, stuti). The Jain stotras in praise of the Jinas, like Mahavira and others including some Jain saints as well, appeared in the Jain literature both in Sanskrit and Prakrit. Besides the stotras in praise of any individual Jina or saint, there is quite a number of stotras known as 'Chaturvimmshati-Jinastuti' or 'Chaturvimshika' in which all the twenty-four Jinas are extolled together, and there are several saints and devotees, like Samantabhadra, Bappabhatti, Sobhana and others who composed such comprehensive stotras. Jinaprabha Suri was one of the stars of the constellation of Chaturvimshati-Jinastuti-karas who carried forward the tradition of writing the poetic biographies of the Jinas. Thus, at the beginning of the 14th century, he, like his predecessors, composed his *Chaturvimshati-Jinastuti* containing also some religious preaching and instructions, perhaps to break the monotony of narration.

Jinaprabha Suri wrote a commentary on the *Bhayaharastotra*, a hymn written in praise of Jina Parshvanatha in Prakrit by Manatunga, the well-known Jain Acharya. The historical record says that he visited the court of Muhammad-bin-Tughlaq of Delhi in 1328 where he was warmly received and greatly honoured.

Jinaprabha Suri was a disciple of Jinasimha of Laghukhrataragachchha. He made it a habit to compose some stotras daily as a routine work. He composed *Gautamastotra, Parshvanathastava, Shrivirastava, Sharadastotra* and many others. He wrote a long poem called *Dvyashrayakavya* (1300) on the life of Shrenika. He wrote also a commentary called *Vidagdhamukhamandana* (in four parts, describing poetic riddles) by Dharmadasa, a Buddhist ascetic.

Jo. Sh.

JINASENA (Sanskrit). There are two writers in Sanskrit known as Jinasena. One is the author of the *Harivamshapurana* and the other of *Adipurana*. It is not unusual that more than one writer of Sanskrit bearing the same name and titles, has posed perplexing problems to scholars about their time and identity. But fortunately Jinasena, who wrote the *Harivamshapurana* mentions himself in the concluding verses that he completed his work in 783 A.D. In fact, he composed this kavya in the reign of Krishnaraja I, grandfather of the Rashtrakuta king Amoghavarsha. So he cannot be identical with Jinasena, the author of the *Adipurana*, who flourished during the reign of king Amoghavarsha I (815-877. A.D). This author, therefore, must have lived and composed his work in the 9th century A.D. This Jinasena was a friend of king Amoghavarsha and was also highly honoured by him. He was a pupil of Viracharya, who with Jinasena, converted the Rashtrakuta king Amoghavarsha to Jainism.

In the history of Jaina literature one finds a record of a number of 'charitras' and puranas of saints. The *Harivamshapurana* of earlier Jinasena is one of such puranas written in sixty-six cantos. It is an adaptation of the original *Mahabharata*.

In this purana the legends of Krishna and Balarama are presented in a Jain setting and in many places sermons of Jain doctrines are incorporated. The legend of Rishabha, the first Jina, is connected with the story of Krishna. The Kauravas and Karna are said to have been converted to Jainism. Finally, the Pandavas also became ascetics and attained 'nirvana'.

No other work except this purana is supposed to have been written by this Jinasena.

About the other Jinasena, the author of the *Adipurana*, it may be said that he and his disciple Gunabhadra wrote *Trishashtilakshana-maha-purusha*, also briefly called *Mahapurana*, containing the life-history of 63 great, wise men. It includes the *Adipurana* consisting of 47 chapters of which first forty-two are written by Jinasena and the last five by his pupil Gunabhadra.

The *Adipurana* contains the story of Rishabha, the first Tirthankara and of the first Chakravartin only. And, according to the instruction of his guru, Gunabhadra wrote the *Uttarapurana* where he described the stories of the remaining Tirthankaras and, thus, the project was completed.

The *Adipurana* is a work of encyclopaedic nature. In the chapters 38-40 of this purana, the 'samskaras' (sacraments) relating to the life of an individual right from conception to death are described in fair conformity with the Brahmanical rites. Chapter 41 deals with the interpretation of dreams. Chapter 16 deals with town-planning. The duties of the warrior and the art of governing are described in chapter 42. In the purana there are also a large number of hymns of considerable poetic value at various places.

Another work of this Jinasena, which made further contribution to this genre of literature, is the *Parshvabhyudaya*, a poetical life story of Parshvanatha, the 23rd Trirthankara of the Jains.

It may be noted here that the *Meghaduta* of Kalidasa exerted an immense influence on the minds of a large

number of Kalidasa's successors. Jinasena was not an exception to this. While describing the story of Parshvanatha in his *Parshvabhyudaya*, Jinasena used lines from the entire *Meghaduta* of Kalidasa, in all its verses, adding his own compositions to them. Jinasena was not as great as Kalidasa, but he was certainly not inferior to any of Kalidasa's imitators. He is by far the most outstanding among the Jain poets of the age, and that many of his verses are quoted in the works of poetics, is a sufficient proof of the high quality of his work.

Jo.Sh

JINENDRABUDDHI (Sanskrit), also known as Sthavira Jinendra, or simply Jinendra, Panchikakara, Panjikakara and (Kashika) Nyasakara, having two dignified appellations as Bodhisattva-deshiya (Bodhisattva-like) and Acharya (professor), is a renowned Buddhist grammarian of Bengal like Chandragomin, Maitreyarakshita, Purushottamadeva, Sharanadeva and Siradeva. Jinendrabuddhi can be said to have flourished during 725-750 A.D. under the Pala kings of Bengal.

He is the illustrious author of the earliest known commentary on the *Kashika* of Jayaditya and Vamana. This commentary has been styled variously as the *Kashika-vivaranapanchika* (*panjika*), or simply *Panchika* and *(Kashika-) Nyasa*, or simply *Nyasa*. As the abbreviated title *Panchika (Panjika)* indicates, this monumental commentary is a highly exhaustive exegesis. As also the brief alternative title *Nyasa* shows this excellent exposition is a store-house of grammatical knowledge. For his profound and extraordinary scholarship, clarity of outlook and technical accuracy Jinendrabuddhi is held in high esteem as a veritable authority on Sanskrit grammar by posterity.

He quotes from Apishali, Vyadi, Kashakritsni and other earlier grammarians. He has been referred to by Haradatta in his *Padamanjari* on the *Kashika*. Some views of the *Nyasa* are referred to covertly and refuted by Kaiyata in his *Pradipa* on Pantanjali's *Mahabhashya*. The authority of Buddhist Jinendrabuddhi in respect of the Vedic portion of Panini has been challenged by Bhattoji Dikshita in his commentary *Praudhamanorama*, on his own *Siddhantakaumudi*.

Anyway, Jinendrabuddhi's *Nyasa* has to be distinguished from Kshemendra's *Kshmendra-nyasa*, Dharmaghosha's *Bodhi-nyasa* of the Paninian school, Devanandin's *Kshapanakamahanyasa* of the Jainendra school, Prabhachandra's *Shakatayananyasa* of the Shakatayana school, Hemachandra's *Brihannyasa* on his own *Shabdanushasana*, etc.

Bhartrihari also in his Dipika on Patanjali's *Mahabhashya* refers to some anonymous *Nyasa*.

However, Jinendrabuddhi's *(Kashika-)Nyasa* has been explained by Maitreyarakshita in his *Tantrapradipa*.

Edited Editions: Edited with notes (but without the text of the *Kashika)* by S. Chakravarti, Vols. I-III (Rajshahi 1913-192); edited (with the text of the *Kashika* and Haradatta's *Padamanjari)* by Dwarikadas Shastri and Kalikaprasad Shukla, Parts 1-6 (Varanasi, 1965-1967).

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B.B.

JINESHVARA SURI (Prakrit) was one of the outstanding Jaina story writers who flourished in the 11th century, a golden period of Jaina narrative literature produced in Prakrit. He composed the *Kahanayakosha* (or *Kathankakosha* or *Kathakoshaprakarana*) which is regarded as the store-house of religious stories. His style of writing is simple and lucid. Through the stories he spotlighted the fruit of worship of God, attending on a monk, giving away charity, devotion to the performance of religious duties, etc. Jineshvara was the beloved disciple of Vardhamana. He was an equally great devotee with an individuality of his own.

Jo.Sh.

JIVA DHVANI (Kannada) is a collection of forty poems written by Chennavira Kanavi who is regarded as one of the major exponents of the 'Samanvaya' school of poetry. Over the years Kanavi has kept himself abreast of the devlopments in Kannada poetry without sacrificing certain unique features of his own such as lyricality and a close attention to physical details.

Many poems in this collection are devoted to an impassioned yet calm portrayal of the poet's response to the social exigencies of the previous decade in general and the emergency period in particular. These poems are noteworthy for their sense of anguish and mute helplessness.

Probing into the meaning of life in the context of Time and Death has been a predominant concern of Kanavi's poetry. Quite a few poems in this collection tend towards a resolution of this problem. Inter-personal relationships which are both intimate and meaningful are capable of making life more endurable.

A logical yield of the poet's admiration for meaningful human relations is a group of poems which celebrate individuals who have realized such possibilities. In these poems the poet distinguishes himself by his powers of verification and an evocative use of language. Poems such as 'Hullu' (Grass), 'Nenpu' (Memory), Iga kavita bareyalu... (And now, to write a poem) are remarkable for their thematic complexity and linguistic and poetic ambiguity.

Lyricality emerges as a very important formal feature of this collection. Some of the poems lend themselves to musical rendering. Kanavi's enduring interest in the sonnet form can be seen in this collection as well.

There is a marked contrast between poems which aim at facile communication and those that are more complex. The latter score over their counterparts in poetic brilliance.

This collection (1980) won the Sahitya Akademi Award in 1981.

H.S.R.

JIVADEVACHARYA (Sanskrit), otherwise known as Bhujivadevacharya, was the minister and Guru (preceptor) of Prataparudradeva, king of Orissa. He also initiated Gaurirani, the chief queen of Prataparudradeva. His *Bhakti-vaibhava* is an allegorical drama like the *Prabodhachandrodaya* of Krishna Mishra. Another drama of his is the *Utsahavati*, named after the heroine who obstructed Arjuna in the protection of the sacrificial horse of Yudhishtira and who ultimately married Arjuna in the presence of Nanda and Krishna.

His best Sanskrit epic is *Bhakti Bhagavata*, a mahakavyam which was composed while he was in the battle-field with king Prataparudradeva at Venkatachal (1510) at the age of thirty-five only. The theme of this epic is the pastime of Krishna at Brindaban and Dwaraka as depicted in the tenth book of the *Srimad Bhagavata*. Very little material is available about this great Sanskrit poet. Only in the colophon of the epic and in another stanza he states that his epic was written in the battlefield at Venkatachal when the king conquered Karnataka. He was honoured with the title of 'Kavidindima' (The poet's drum) and Vahiniapati (Chief of the army).

D.S.

JIVANAR BATAT (Assamese). A social novel, acknowledged by Assamese critics as the most outstanding creation in Assamese fictional literature, written by Birinchikumar Barua under the pseudonym 'Bina Barua', was published in 1945.

Written during the period of the Second World War, the novel ushers in the modern era in the history of Assamese fiction. Perhaps no other novel has succeeded so well in presenting such a comprehensive vision of the Assamese society passing through a period of transition, while simultaneously illuminating a human theme involving its central characters. The narrative outline of the novel is as follows:

Kamalakanta, a young man belonging to a lower middle class family, happens to come to Marangi to attend the marrige ceremony of his friend Krishnadatta's sister. It is here that he meets Tagar, a young girl, the daughter of Bapuram Bora, a man steeped in the knowledge of religious scriptures. This chance meeting between Kamalakanta and Tagar generates love in their young hearts and, at one stage, Kamalakanta offers a ring to Tagar as a token of his love. Tagar responds to this emotional gesture with the words: "Why have you brought ruin on me?" These words later prove to be prophetic.

After this, we find Kamalakanta passing his university examination with distinction and preparing to take the Civil Service Examination. In order to ensure his selection for Civil Service, he approaches Rai Bahadur Manik Hazarika, an influential man, a representative of the *nouveau-riche*. Manik Hazarika not only helps him to become a Civil Servant, but also offers him the hand of his sophisticated, fashionable daughter, Suprabha. Kamalakanta, spurred by his lower middle class urge to rise in the social ladder, accepts this offer, forgetting his earlier commitment to Tagar.

Meanwhile, a weaving teacher Dharani appears in Tagar's village, Marangi, and starts teaching her the art of weaving at the loom. Tagar's father suspects, though without any basis, that his daughter has fallen in love with Dharani. Disappointed earlier about the prospect of marriage of Kamalakanta and his daughter, Tagar's father now compels her to agree to a marriage with Dharani. Like an obedient daughter, Tagar obeys her father's command, though she is never able to forgive her father for his suspicion about her character. The fact that Kamalakanta is responsible for shattering her dreams of love, remains unknown to her.

Therefore, Tagar begins her married life at Raha, Dharani's native place. Here she passes through all the tortures inflicted on her by the traditional, sharp-tongued mother-in-law, Ahini. The latter, however, comes to accept her daughter-in-law with affection when Tagar gives birth to a female child.

Meanwhile, Dharani throws himself wholeheartedly into the Freedom Movement. At this stage, the novelist depicts the social scene in rural Assam against the background of the Freedom Movement with profound historical sense; he creates scenes to show how even the common people were transformed by the ideal fighting for a greater cause—the country's independence. Set against this is the petty selfishness and high-handedness of the local police sub-inspector. The police, in their search for Dharani, who is deeply implicated in the Freedom Movement, brings Tagar to the police station—but this infuriates the village poeple who come out in protest against such conduct of the police. Dharani, however, surrenders and is put into jail. When he is released, he is a broken man. Tagar, like a faithful and devoted wife, nurses him with all care. We also come across a doctor named Golap Hazarika, who strikes us by his humanitarian conduct. But all the medical care provided by the doctor fails to save Dharani's life. Tagar is now a lonely woman, save for her little daughter. In order to eke out

her livelihood, Tagar decides to work at a weaving club, of which the doctor is the patron. The story takes a dramatic turn here when Kamalakanta reappears on the scene as the new Sub-Deputy Collector posted at Raha. His wife being fashionably interested in the art of weaving, Tagar visits the S.D.C.'s house as weaving instructor, without really knowing that the S.D.C. was Kamalakanta, the man who had betrayed her. It so happens that an amount of money and two finger rings are found missing in the S.D.C's house and the suspicion falls on poor Tagar. This leads to a search in Tagar's house by the police sub-inspector who comes upon a ring bearing the initial of Kamalakanta. When this ring is presented to Kamlakanta by the police sub-inspector as the stolen ring, Kamalakanta is forced, by the ironical turn destiny has taken, to read in it the story of his own betrayal: for it is the same ring that he once presented to the innocent and young Tagar as the emblem of his love.

The story of the novel ends on a horrifying, bitter and sad note of self-discovery on the part of Kamalakanta: "Kamalakanta saw everything around him becoming all hazy. That ring of his golden youth that once bore his good wishes had now come back to him in the form of a curse and soiled with many sorrows and oppressions and humiliations of life. The box and the ring swiftly slipped down from his hand. His head caught a sensation of reeling round and round along with the ring rolling down on the ground. Like an epileptic patient all shaky, he clutched at a chair close at hand and sat down in it. His face became pale like a dead body placed on the dissection table. A horde of memories started to advance in his mind, already numbed into passivity."

As the above synopsis of the story of *Jivanar batat* indicates, the central theme of the novel is the sacred relationship of love between a man and a woman. But this theme concerning the inner life of two individuals has been enlivened and given a larger significance in the context of the outer social life of the Assamese poeple at a particular juncture of their history. This outer social life is marked by a transition from the traditional, feudal structure of the Assamese society with all the associated features of rural poverty, village community life, its deeply embeded moral values and religious beliefs, to the rise of the middle class in a capitalistic structure in which individualistic pursuit of money and social status is the only norm.

Side by side with the projection of transitional features of the society, the novelist has also introduced another historical phenomenon, the Freedom Movement as it affected the Assamese people in the village.

In *Jivanar batat*, Birinchikumar Barua alias Bina Barua has been able to create a masterpiece of Assamese social novel because of his sensitive, vivid narration of a tragic story of love, sanctified by an almost religious devotion and moral integrity of its heroine Tagar, against the broader canvas of Assamese social life at a particular stage of its historical transition.

E.U.

JIVANDAS (Gujarati; b. 1750, d. 1825). Among the 18th century Kabirpanthi poets of Gujarat, Jivandas is well-known for his devotional padas. He was born in the Chamar community at Ghogharwad in the Gondal taluka. No definite information is available about the years of his birth and death. According to one view, Saint Lakdasji was Jivan's guru, while in another opinion there is an information to indicate that he was a disciple of Bhimsaheb who was a disciple of Vikram.

In spite of indefinite information about his time and other details, there is nothing indefinite about his works. In the tradition of that sect, his compositions are kept alive till today as they are popularly sung. The reason is the highly devotional content of his poetry. His padas, expressive of the deeply felt emotion, are simple and straightforword and are an intense expression of his devotion to God.

Beginning from the latter half of the 18th century to the first half of the 19th century, the saint poets had incorporated in their poetry the preaching that inspired life with devotion to God in the langauge that the common people spoke and understood, as the ordinary people were not able to understand the 'nirguna' bhakti or discussion of the Vedanta philosophy. But among the followers of this tradition, poets like Jivandas represented the common people. Those poets expressed their authentic experiences in a language that was simple but direct and was accepted and understood by all. Their colloquial diction had the freshness and melody of a living language. There were saint poets in this sect who followed the nirguna worship, and yet worshipped God in the form of Krishna and thus followed the 'saguna' path. Their devotion had the anxiety and intensity of the beloved. The poet regards Krishna as the lover and himself as the beloved and at the end of the pada, mentions his name as Dasi Jivan. Because of this love for Krishna and unhappiness of separation expressed in his poetry, the people of his time regarded Dasi Jivan as an incarnation of Radha. In some places, the padas of Jivan have the same tender and intuitive feminine emotions that characterise Mira's padas. The saint-poets have compared love to a 'katari' or a daggar. Love, like a dagger, cuts through the heart. Hence, the devotional padas expressing intense emotional love which touches the core of one's heart are known as 'katari'. Such katari padas of Jivandas are well-known. In one pada he says:

> Madhav has struck me, mother,
> With a katari, driving in my heart

Some of his padas have a smattering of Hindi and Braj bhasa. One such pada is:

> The Katari of my lord's love

Has penetrated my heart
Had it been some one else
There would be a remedy.

Apart from these, Jivandas has written metaphorical padas expressing characteristic moods and special kind of spiritual experiences. These padas are still remembered and sung by the common people.

Oh, peacock, how did you get all your beauty?
Oh, peacock, how you came to this earthly abode?

The poet has also composed devotional poems with an emphasis on jnana. These include 'Nandkishorna mahina', 'Nav chaturi', 'Vedantanan pado' and 'Jnana-kakko.'

H.Y.

JIVITAPPATA (Malayalam) is the autobiography of Govinda Pisharody (or Cherukad as he is popularly known), published in 1974. It presents a vivid picture of the socio-economic conditions not only of his small community but of the entire middle class in Kerala as it was passing through the few decades preceding and following the attainment of India's Independence. The account given of his own family and how it declined under the matrilineal system which was exploited by upper class Brahmins is realistic, powerful and even anti-establishment. Constrained by age-long conventions and social taboos, his people were rather unwilling to make proper use of the educational and other opportunities. But the rationalist and peasant movements, combined with the diffusion of communist principles, had a tremendous impact on the stagnant people at large. Cherukad, with his revolutionary fervour, welcomed the surging tide even when he was a schoolboy. He saw the irrationality of the matrilineal system under which one of his maternal uncles supported his family at the expense of his nephews and nieces. Cherukad challenged him, arguing for his own mother and sister. The uncle had to yield to him and seek other sources of income to feed his wife. Another uncle, to whom this book is dedicated, was, on the other hand, loving and tender, sensible and civilized. The story of how Cherukad looked after him when he was bed-ridden is movingly told in one of the chapters of the autobiography. Another chapter, equally charged with emotion, is that in which he traces the course of his love for a girl named Lakshmi, who later became his partner in life. The pilgrimage he undertook following his dismissal from school for indicipline and the long legal battle he fought for the amount due to him for working as a teacher in a private school are also described with masterly touches.

Cherukad is a born story-teller and his concern for humanity is always deep. He can be humorous. He can analyse the social matrix to illustrate his own point of view of extortion, peasant-landlord relations, etc. So, there are numerous characters, all kindly drawn. Cherukad, the artist, hardly generalises and never preaches. He is simple and never resorts to rhetorics. When it comes to social relations Cherukad can speak authoritatively, because he had stabilised rapport with the people through his novels and plays. As a matter of fact his autobiography is more an account of his village, Pulamanthol, and the people there. The story is objective but can be read as a novel.

Cherukad's political life was intimately connected with the lives of the leading politicians and patriots of Kerala. How he worked underground for the banned Communist Party is an intersting story.

The author impresses us as a dedicated worker mixing freely with all kinds of people and as one who writes in their language. But he also rises in our minds to greatness and importance by the sheer force of his will and determination, by the strength of his belief and his untiring work. He was not interested in theories of class-war. A Gandhian in his outlook in the beginning, he turned to Communism later and till his death in 1975 remained a committed writer. *Jivitappata* (The path of life), his last work, has, therefore, the distinction of being Cherukad's own story and a valuable social document at once. No wonder the work earned him, though post-humously, the coveted Sahitya Akademi award in 1976.

P.N.K.

JNANADAS (Bengali) is indeed, the poet-artist par excellence of the Bengali Vaishnava poetry. Little has been known about his personal life. Yet it is certain that he flourished in the post-Chaitanya era in the village of Kandra under the district of Burdwan, the date of his advent being around 1530. He was a disciple of Devi Jahnabi, the wife of Nityananda. And all these went a great deal to set the aesthetic tone of Jnanadasa's 'padavali'.

Devout Vaishnavas would claim that the Vaishnava poetry is essentially an exposition of the Vaishnava religious outlook. Whatever that may be, there is no denying the fact that Chaitanya's life and personality invariably influenced the character of the poems written after his emergence as the supreme religious luminary. The impact was different at different stages. Poets contemporary to Chaitanya (1486-1534) depicted his spiritual excitement—'Divyonmad'—predominantly under the guise of Radha's exhilarating love for Krishna; others appearing around the last quarter of the sixteenth century and later, had been inspired mainly by dicta of the Gaudiya Vaishnavism formulated under the leadership of the six Gosvamins of Vrindavan. Poets in between, though deprived of the glowing contacts of Sri Chaitanya, could also escape the tight grip of the later Vaishnava theologies. This provided a perspective instilled with a calm and repose, which manifestly sustained the subjec-

tive reflections of the poet-devotee to flourish in an atmosphere of comparative aesthetic ease. Jnanadas happened to be the brightest representative of the age. He drew abundantly upon the legacies of his predecessors and yet could carve out a world of his own, intimate and cosy.

He tried different language-media—Bengali, Brajabuli and an admixture of the two—for depicting various aspects of Radha-Krishna love. While Brajabuli had been mostly employed to unravel the warmth and passions of an amorous mirthfulness, the Bengali poems delicately bring in the serene lusture of the intuitive spirit of love notwithstanding its physical grace. Jnanadas was no doubt influenced by Vidyapati in the formulation of the Brajabuli padas, and the Bangali poems do have an overall semblance with the simplicity and insight of Chandidas. They are mainly preoccupied with the inexplicable feelings of 'Vipralambha'—the ever unsatiated spirit of love pining from the core for the deepest unison.

Here Jnanadas transcends all bounds of the charming and yet well-known nuances of Chandidasa's exquisite formulations: they are mostly simple words uttered under irresistible urge of the inmost self. Jnanadas imparted an imperceptible aesthetic grace to those very words which make one feel instantaneously that they reflect not only 'emotions recollected in tranquillity', but try to convey more, a latent energy evolved through skilful exposition of words, the appeal of which is much deeper than the range of the vocal organ.

Jnanadas, amongst others, is considered to have attained a pre-eminence also in the depiction of 'akshepanurag'—a lamentation of love tinged with perpetual unsatiety. And here is an exquisite example of the same, though baffled utterly by the limitations of translation:

My eyes are filled with tears (gazing) at your physical grace (rup)
my mind has been overwhelmed by your nobility (gun)
Every limb of mine pines for that of yours.
My heart wails for a touch of your heart
my soul knows no rest craving for your love.

Jnanadas experimented widely with metres also—from the 'dhamali chhanda' of the folklore to a variety of aksara, and matravrittas—the latter being manifest mainly in the Brajabuli padas.

Devotees of Nityananda school had been initiated into the worship of 'sakhya bhava', and Jnanadas involved himself in the various episodes of Radha-Krishna love depicted by him as an immediate associate—a 'sakha' and this tone of personal involvement rendered an additional poetic grace to his padas initially composed under a particular religious tutorship.

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B.C.

JNANANANDA KAVI, S.T. (Telugu; b.1922) is a prolific writer in the traditional style. He favours 'karuna' among the 'rasas'. Even though he is a Christian, he likes the Buddhist philosophy. Hinduism, Christianity and Buddhism are blended in a delightful manner in his poetry.

Jnanananda Kavi was awarded the prestigious title 'Kalaprapurana' by the Andhra University. His poems were broadcast from all the Radio Stations in Andhra Pradesh. In every gathering of poets organised by the Government of Andhra Pradesh, his presence is a must. He is famous for his recitation of poetry.

Jnanananda Kavi was born in East Godavari district. After completing his Bhasha Pravina, he joined as a teacher in Mclaurin High School, Kakinada. He trained several generations of students as literary writers. He read and mastered all the ancient 'kavyas' and paved his own way in poetry. Navayuga Kavichakravarti Joshuva was his ideal. In some of his verses Jnanananda followed the style of Joshuva.

Jnanananda loved Andhra country, nature, heroic element, language, culture, everything that relates to Andhra culture. He writes poems in praise of Andhra culture and recites them in literary functions, poetic gatherings and on All India Radio. He publishes his poems on all festive occasions like August 15th, the Independence Day, January 26th, the Republic Day, Ugaddi, New Year's Day, Dipavali and Samkranti, the two famous Hindu festivals.

Jnanananda Kavi's *Amrapali* is famous among the readers of Telugu poetry. The well-known story of Amrapali, a courtesan in the time of Bimbisara, who turned to Buddhism, is transformed into a 'Rasavat-kavya'.

Jnanananda is famous for his 'Sisa padyams' (a type of stanza). He makes an impression while reciting his sisa padyams. He wrote several 'khandakavyams' in praise of Andhra heroes, poets, leaders and patriots. He preaches humanism through his writings.

K.R.R.

JNANAPPANA (Malayalam), which loosely means a song of enlightenment, is the shorter of the two long poems written by Poontanam in the same Dravidian metre known as 'pana'. He is the most successful employer, if not the inventor of the metre. It is a couplet with eleven syllables in each line and has a characteristic rhythm of its own, particularly suitable for conveying the flickering emotions of a heart too full for rapid self-revelation.

The most popular and heart-melting of Poontanam's work, *Jnanappana* is a jewel born out of the alembic of a

heart in untold agony. The occasion of its composition was the unexpected premature death of his only male child on the very day fixed for his 'Annaprasana', the ceremony in which a new-born baby is given the first morsel of rice. No other poem in Malayalam is so touchingly simple and so strightforward in expression and yet so profound in thought content. After a brief prologue which itself contains some of the most memorable and oft-quoted lines, the poet dwells at some length on 'karma' or action as the root cause of the endless cycle of birth and death from whose tentacles even Brahma, the Creator, cannot escape, The only way to free one's self from it is to be born in Kerala in this age of Kali, when one can attain salvation by the mere repetition of the Lord's names. He regrets that his contemporaries who have the advantage of both place and time are simply wasting their lives by indulging in egoistic self-degrading or atheistic actions without any thought for the future. The poet, therefore, suggests an antidote for the ills of worldly life. All of us are equally entitled to the grace of God. We need not be afraid of anything because each of us was born alone and will die alone. Similarly, even the loss of so dear a person as one's own son need not cause grief so long as infant Krishna dwells in the heart and it is here that the poet makes a direct reference to his personal bereavement and seeks consolation. Moreover, the father and mother of the universe are there always with us. So, feeding on alms, reciting the holy names disinterestedly, enduring insults and moving about like half-crazy men, we must reach the end of the tether of karma that binds us to this world, he says. The poem concludes with a note on the potency of God's names and with a trumpet call to his contemporaries to realize the goal of birth by repeating the names.

The poem with its philosophic import and spiritual message has had a tremendous impact on Malayalees. It is partly or wholly (only 360 lines) broadcast from the radio stations in Kerala from time to time. Its metre is also very much in vogue.

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K.S.N

JNANAVIMAL SURI (Gujarati; b. 1638, d. 1726), a great Sanskrit scholar and medieval Jain poet, disciple of Dhiravimal Gani, has written several works, both in prose and poetry, in old Gujarati. *Jambu rasa* (1682), *Chand Kevali rasa* (1714) and *Rohini rasa* (1720) are among his important Rasas. He has also written many poems of the type of 'stavana' and 'sajjhaya', some of which are still popular and recited during Jain religious ceremonies. His Balavabodhas in prose on stavanas by Anandaghanaji and Yashovijayaji are examples of his scholarship.

R.C.S.

JNANESHVARA (Marathi, b. 1275, d. 1296), also known as Jnanadeva, is the first and the foremost saint-poet of Maharashtra. There are two opinions about the brith date, the birth-place and the year of his death; but there are no two opinions about the excellence of his extraordinary achievement as a saint, a poet and a yogi. Born of Vitthal and Rukmini, the names of traditional deities of Maharashtra, he inherited a rich legacy of 'bhakti' and 'vairagya'. Vitthalpant had abandoned his wife and home to become a sanyasin, but strange circumstances made his return to his wife imperative and fruitful. They had three sons, Nivritti, Jnanadeva, Sopanadeva, and one daughter, Muktabai. The parents, outcast and humiliated by the brahmin priesthood, went on a pilgrimage together and sought 'mukti' somewhere along the way. The four children were left alone to face the unbearable torture of being ostracized and remaining in the midst of those who victimized them. The eldest Nivritti happend to be a disciple of Gahininath and he initiated his younger brother into Nath Panth, the cult of the Shaiva yogis.

Jnanadeva, in his teenage, composed all the three of his great literary works: *Jnaneshvari* (1290), his celebrated commentary on the *Bhavad-Gita*, *Anubhavamrita* (1292) and *Changdev pasashti* (1294). Of the three, the *Gita*-commentary, better known as *Bhavarthadipika* and best known as *Jnaneshvari* is not the usual kind of Gita-bhashya, an erudite and learned thesis in the tradition of *Shankara bhasya*, even if the author is led by his illustrious predecessor Shankara in many of his interpretations. *Jnaneshvari* is not a dry dissertation offered by a pandit. On the contrary it is essentially a poetic composition. Though the philosophical subject-matter of the *Gita* deals with the deep-rooted ancient Vedanta concepts, it is rich with all kinds of poetic embellishments, and it is considered to be a masterpiece of poetic diction. Even if the *Gita* is saturated with Vedanta theories and Jnanadeva never for a moment wavers from the fundamental philosophic ccontent, the composition is almost lyrical, endowed with poetic imagery, the inspired poet in Jnanadeva thus completely dominating over the learned scholar.

Jnaneshvari is the very first Marathi poetic creation of immense consequence and the poet is quite confident of his poetic skill when he proudly asserted that his 'words will defy nectar' in sweetness. And he has made good his promise. Jnanadeva deliberately employed the poetic style to express the philosophic content. 'Shringara' was the predominent rasa in almost all the poetic compositions of that time, but he promised to pervade his Gita-bhashya with 'shanta rasa, which will defy shringara rasa.' This promise too was fulfilled. Thus *Jnaneshvari* is a miracle of poetic philosophy or philosophic poetry.

Jnaneshvari, an inspired critique of the *Gita*, is an extraordinary literary work. Though the poet himself is modest in his claim that he was merely following the

footsteps of his great predecessor Shankara, he is not content with a literal translation of *Shankara-bhashya*. Besides in the poetic form, even contentwise Jnaneshvari differs from *Shankara-bhashya* in some fundamental respects. Shankara, as is well-known, lays stress on sanyasa, while Jnanadeva lays stress on bhakti and karma. He seems to say that Brahman is truth (satya), but the world is not altogether an illusion (mithya). *Jnaneshvari* is more poetry than philosophy, and so its poetic appeal is overwhelming. It is rather difficult to find in any other language a literary work of this genre, combining the diverse elements of excellent poetry and sublime philosophy in such a happy union. *Jnaneshvari* is unique in this respect.

Jnaneshvari is unique in some other respects, too. Jnanadeva's elder brother Nivritti was also his preceptor and this brilliant disciple's worshipful attitude toward his guru finds its ardent expression in almost each chapter of *Jnaneshvari*. Here devotion transcends fraternal affection and the glowing tribute that Jnanadeva pays to this wonderful relationship between the teacher and the taught, is a deviation from the original *Gita*. So is the dialogue between the speaker and his audience. The poet is supposed to be addressing an audience of those who have assembled to listen to the master's Gita-discourse, but here the master assumes the role of a naughty, playful, yet lovable child and prays to the elders present to ignore his follies and encourge him to complete this difficult task.

Jnanadeva's next compositon *Anubhavamrita*, better known as *Amritanubhava* is a pithy treatise (811 ovi stanzas) dealing with very original philosophic concepts. In this work he does not allude to the Purusha-Prakriti relation of Sankhya or the mystic Brahma-Maya concepts, as expounded in the *Gita*. Instead, he propounds the Shiva-Shakti principle and goes on to enunciate his 'Chidvilas' theory, which emphasizes the complete absence of duality and absolute oneness of the creator and the creation.

Changdev pasashti is bulkwise a minor work, addressed to the Yogi Changdev and as its name suggests, consists of 65 stanzas, which distil the essence of *Anubhavamrita*. The metre used for all these three compositions is uniform ovi in which Jnanadeva excels. Thenceforth this simple loose metre ovi became almost the sole vehicle of the literary compositions of the later four centuries. Jnanadeva has also composed a series of lyrical abhanga stanzas dealing with diverse devotional moods, but the emphasis is on bhakti.

After the completion of all these mature works, Jnandeva seems to have sensed the completion of his life-work, and in the last year of his short life, Jnanadeva along with Namdeva, another saint-poet and many of the followers undertook a pilgrimage. Then he decided to put an end to his life's pilgrimage. Alandi, a holy place near Pune, where his samadhi is situated, has itself become a place of pilgrimage for Maharashtra.

Jnanadeva is reputed to have laid the foundation-stone of the temple of Bhagwat Dharma, the devotee of Vitthal. His contribution to the poetic-philosophic literature is pre-eminent. Jnanadeva is revered as the greatest saint-poet all over Maharashtra.

M.M.

JNANESHVARI (Marathi). Popularly known as such on account of its composer Jnaneshvara, this famous Marathi *Gita*-commentary is often called *Bhavarthadipika* which again is a term that occurs in its text. But the poet himself has not given any name to his composition. It is the poet's very first literary work, written while still in his teens, and hence it has many marks of youthful exuberence. The Sanskrit *Gita* itself consists of about 700 shlokas, while the Marathi commentary covers the same ground in about 9000 ovi stanzas. This voluminous Gita-treatise is held to be the prime source book of knowledge by the faithful Varkaris. When they say 'Jnandeve rachila paya', they mean thereby that Jnandeva laid the foundation of their devotional creed.

Why did Jnanadeva select the *Gita* for this extensive discourse? Some eminent critics maintain that Jnanadeva had some inkling of the forthcoming Muslim invasion from the north, and he wanted to make the Hindus aware of the impending national disaster and keep them not only forewarned but forearmed. The *Gita* is considered to be a central Hindu scripture and its knowledge would help keep the Hindus firm in their religious faith.

Some other equally eminent critics maintain that the composition of the Marathi Gita-bhashya by its very nature should normally form the culmination of a life-project. And Jnanadeva's undertaking of its execution in the very beginning of his literary career is an evidence of his overwhelming self-confidence. The most revered acharyas in the past had offered their own interpretations of the *Gita*. To add a new commentary was a challenging task that attracted the young Jnanadeva. He must have felt like aiming at the highest achievement in his first literary venture. *Jnaneshavari* is the very first Marathi philosophical treatise and is truly monumental. Even the undertaking of such a venture speaks of the poet's confidence in his own power—the power of attaining such 'rasika' words as would defy even 'amrita' (nectar).

It is obvious that Jnanadeva does not intend merely to render the meaning of each *Gita* stanza in simple Marathi. *Jnaneshvari* is not simply a Marathi translation of the Sanskrit *Gita*. Mere translation, though it requires an accurate knowledge of both the languages, is comparatively a very modest demand. But Jnanadeva intended not only to explain, but to interpret the Hindu scripture according to his vision. It is true that Jnanadeva himself has said in the text of his Marathi version that he had

consulted the previous interpreters of the *Gita*, like Shankara, but this statement should not be taken literally. *Jnaneshvari* is neither a Marathi translation nor an echo of the foregoing interpretations of the *Gita*. It is much more than that.

Jnanadeva has stated in *Jnaneshvari* that the *Gita* is the very essence of the upanishadic philosophy; and the distinction of *Jnaneshvari* is that it has conveyed this philosophic content of the *Gita* in a poetic style which is unparalleled in the whole range of Marathi literature. The structure of *Jnaneshvari* is somewhat like that of the bhashya texts of ancient times. There are the Sanskrit *Gita* stanzas first, followed by an almost verbatim Marathi translation in an ovi stanza and then its explanation or exposition. The philosophical content of the *Gita* is not easy to grasp even for the few well-versed Sanskrit scholars, and this Marathi Gita-discourse is meant for the illiterate many, for whom philosophy of any kind was anathema. It was quite an uphill task and the poet was well aware of what he was taking on. He knew that he could achieve the aim only with the help of easily understood similes and metaphors to illustrate the difficult portions of the Sanskrit text. The poet shows himself an adept in the choice of such apt similes and metaphors as would easily appeal to the common man. In a philosophic discourse, a suitable simile or metaphor is resorted to only when the meaning is obscure, and when the mention of a familiar everyday occurrence suddenly brings it home to us as though by magic. It is remarkable that Jnanadeva has exploited countless instances of such everyday occurrences to light up depths of experience which otherwise remain recondite.

The main object of writing such a huge treatise is obviously to simplify, and wherever necessary, to adorn the bare text of the original *Gita*. But *Jnaneshvari* in some ways differs somewhat from the *Gita*. In a certain sense, it contains no innovations which have no place in the original *Gita*. The *Gita* is merely a dialogue between the Master Krishna and his confused and nervous disciple, Arjuna; while Jnanadeva has so embellished these portraits and with such consummate skill that the listener becomes fully aware of the emotional relationship involved in the basic situation. Their mutual affection and regard for each other is brought out vividly. Apart from these two graphically portrayed central figures, there are two more—Dhritarashtra, physically and emotionally blind, and Sanjaya, the reporter of the tense situation as well as its interpreter. Then there are two more portraits still, those of the poet himself and his guru Nivritti. The tender relationship between these two reminds one of Arjuna and Krishna. Finally, there is the constant exchange of dialogue between the poet and the (imaginary) listeners of his Gita-discourse. The poet's attitude towards his listeners is at times suppliant, at times playful, but always respectful. Some portions of *Jnaneshvari* are devoted to the worshipful homage offered to the *Gita*, to the *Mahabharata* which incorporates the *Gita* and to the revered author of the epic, Vyasa. The *Gita* contains the essence of philosophic Vedanta and hence it is logical, harsh and rigid. The poet Jnanadeva has softened it with such tender emotional overtones that it reads like lyrical poetry.

It is a moot point whether *Jnaneshvari* offers some distinctive Gita-bhasya like the ones offered by the great purvacharyas: Shankara, Ramanuja, Vallabha, Nimbarka, etc. It appears that *Jnaneshvari* is mainly an outpouring of the essential text which, intermittently as it were, bursts forth into meaningful currents of thought and emotion. Jnaneshvara the poet, exploits his poetic license to such an extent that some times he uses only one ovi stanza to explain one single *Gita* shloka. He does not find it necessary to bind himself to the original text rigidly, but allows it to flow in all directions, and lets it take its own course. While discussing it as a mobile, flexible and fluid poetic work, it may appear irrelevant to ask whether the poet Jnaneshvara has to offer any new interpretation of the ancient scripture.

The poet Jnaneshavara is naturally subjective, and where his personal feelings are involved, he can wax lyrical uninhibitedly. For instance, when he comes to the explanation of yoga, he leaps over the text and starts extolling the yoga-marga to the skies and calls it panthraju, the supreme pathway towards God, unmindful of the fact that the *Gita* has scant reverence for the yoga-marga. He gives full rein to his wonderful imagination in this instance, because he himself was nurtured in the tradition of the Nath Panth, which held the yoga-margapanthraja to be the supreme way to reach God.

In the same way, the poet waxes eloquent when he starts glorifying the blessings of bhakti because he himself was brought up in a family devoted to the bhakti, marga; at that point bhakti appears to be the only access to God. And yet he does not deign to define bhakti as panthraja. Such apparent contradictions are resolved and seen to be but aspects of the kind of poetic license that this peculiar literary genre demands.

But then it is recognized that the *Gita* itself is a mass of inherent contraditions, and that this is the main reason why the eminent acharyas, by emphasizing one or the other aspect of the *Gita*, could found their respective philosophic cults. It should be noted, however, that they were genuine philosophers, not poets. Jnanadeva is a poet first and a philosopher afterwards. Even if he has paid tributes to the former acharyas for their guidance, Jnanadeva feels that he is still free to browse delightedly in the luxurious pasture of the *Gita* and even wander away a little wherever his fancy may take him. This is exactly the reason why *Jnaneshvari* is more accepted as poetry and retains its perennial appeal as such and not as philosophy.

Jnanadeva is considered to be not only the very first

but the greatest Marathi poet of all times. A great poet is almost always a great stylist as well and needless to say, Jnaneshvara, the stylist, remains unrivalled for his melodious diction and lyrical expression. Jnanadeva is also revered not only by the devoted Varkaris but all the men of letters equally, as some one trying to approach God through poetry. This worshipful attitude of Marathi literature towards its God-like exponent, by its very nature, defies all analysis. Suffice it to say that *Jnaneshvari* remains the greatest ever literary work Marathi literature has to offer.

M.M

JOAG, RAMCHANDRA SADASIVA (Marathi; b. 1903, d. 1977) was a distinguished literary critic and historian of literature. Joag was born at Gad Hinglaj in Kolhapur district. He did his M.A. from Bombay University and was Professor of Marathi at Fergusson College, Poona. His first work on poetics was published in 1930—*Abhinav kavyaprakash*. Then followed his works on aesthetics and Sanskrit as well as Marathi poetry. Following the principles of I.A. Richards, he applied them to Marathi poetry. He edited the ambitious project of a definitive *History of Marathi Literature* sponsored by Maharashtra Sahitya Parishad, Poona. All his works concern literary criticism only.

FURTHER WORKS: Saundarya shodha ani ananda bodha (1943); *Sanskrita kavya vangmaya* (1945); *Arvachin Marathi kavya* (1946); *Keshavasuta-kavya darshan* (1947); *Sahitya vishayak kahin prashna.*

P.M.

JODH SINGH (Punjabi; b.1882, d. 1981) was born at village Ghungrila (District Rawalpindi, now in Pakistan) in the family of Bakshi Ram Singh. His father died in 1884 when he was hardly two years old. He was brought up by his grandfather Baba Teja Singh. His former name was Ranbir Singh, which was changed into Jodh Singh after his Sikh baptism in 1897. He had a brilliant educational career, although he made his way all by his own efforts.

He got a clerical job in a post-office at Kohat, but soon left this service and became the tutor of Sardar Sunder Singh Majithia's children at Amritsar in 1902. While on his job, he joined Khalsa College, Amritsar for his further studies and graduated in 1904. He stood first in the Punjab University, Lahore and was awarded many medals and scholarships. In 1906 he won the first place in the Punjab University M.A. examination in Mathematics.

He was appointed as the first professor of Divinity at Khalsa College, Amritsar and then was offered the post of Secretary, in the Chief Khalsa Dewan Educational Committee in 1908. Since the British Government did not approve of his patriotic and religious activities, he was asked to resign from Khalsa College, Amritsar. He held many assignments of educational administration upto 1920.

In 1923 he again served the Educational Committee of Chief Khalsa Dewan in the capacity of an Assistant Secretary. He was nominated as a member to the Punjab Legislative Assembly in 1923 and a Fellow of the Punjab University, Lahore in 1926 and to the syndicate as a member in 1934.

In 1936 he joined as the Principal of Khalsa College, Amritsar and remained in that post till 1952. In 1943 he was awarded the title of Sardar Bahadur in appreciation of his services in the field of education. He was re-nominated as M.L.A. (Punjab) in 1957. In 1961 he was presented honorary degree of Doctor of Literature by the Punjab University, Chandigarh. He rose to the position of the first Vice-Chancellor of Punjabi University at Patiala in 1962.

He was a staunch promoter of the Punjabi language, literature and culture. In achieving his goal, he formed the Punjabi Sahitya Academy at Ludhiana, which is now a very flourishing institution.

He has written books and articles in Punjabi, English, Hindi and Urdu. His forte is theology in general and Sikh theology in particular. Some of his popular books in Punjabi are: *Jathebandi* (1910), *Sikhi ki hai* (1911), *Jiwan de arth* (1914), *Gurmat nirne* (1945), *Prachin brian bare bhuttan di sadh* (1947), *Bani bhaqtan steek, Guru sahib ate Ved.* Of all these books *Gurmat nirne* (delineating the Sikh philosophy with clarity and lucidity) was his most famous book which brought him laurels. He was a constructive thinker, who was well-versed in Indian philosophy. To give a modernist touch to our inherited Indian culture and wisdom, he wrote with full faith and deep conviction. His religious views, not only helped him in finding peace and tranquility within himself, but inspired other individuals and the society as a whole, to search for peace and balance in life. His service to the evolution of Punjabi prose style is examplary. As a special mark of respect, he was given the religious title of 'Bhai' from his Sikh community.

His books and pamphlets in English are: *Religion and Religious Life as Conceived by Nanak* (1925), *A Paper on Sikhism* (1936), *Caste and Untouchability in Sikhism* (1936), *Life of Guru Amar Dassji* (1953), *Some studies in Sikhism* (1953), *Japji* (the most scholarly composition of Guru Nanak rendered into English in 1954), *Sacred Writings of the Sikhs: Selections from the Holy Granth* (Bhai Jodh Singh was one of the translators and he also revised the whole translation from doctrinal point of view). It was translated under the auspices of the National Academy of Letters, Delhi (UNESCO collection of Representative works: Indian series, 1960), *Indifference to Religion and its Causes.* He also made valuable contributions to Sikh philosophy in the *History of Philosophy: Eastern and Western* (edited by Radhakrishnan) and

on Sikhism in *Encyclopaedia Britannica* (1961 edition).

Jodh Singh believed in highlighting the merits of Indian philosophy and eastern culture. Accepting the western methodology, he delineated Sikh theology with the help of scientific and psychological theories as enunciated by the western thinkers.

His service to the propagation and betterment of Punjabi language was immense. He was the product of the Sikh renaissance which was ushered into Punjab with the advent of the British rule. With his exuberant zeal and efforts of other Punjabi well-wishers, the Punjabi language ultimately assumed the significance of a symbol for Punjabi cultural renaissance. Being the main precursor and leader of his mother tongue, his main field of activity was the academic world of different universities. He fought for the principle (vehemently and forcefully put forward by Rabindranath Tagore) that education in schools and colleges be imparted in mother tongue of the students. He was successful in getting Punjabi included as an optional and elective subject up to graduation. It was as a result of his untiring efforts and sincere sympathies for such activities that the first Master of Arts examination in Punjabi was conducted in 1951.

He was a scholar par excellence and guided many research students for their doctoral theses.

He was strong in administration, punctual to a minute in habits, methodical in his working, straightforward in his dealings. In fact, he believed in simple living and high thinking.

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S.S.U.

JOG NANA (Marathi; b. 1900, d. 1958), a dramatist and communist activitist hailing from Nagpur, published his first play *Chitrashala* in 1948. In its 'Note of thanks', published at the end of the play he thanks many literary elders and friends who helped and blessed him: P.L. Deshpande, A.R. Deshpande, Kusumavati Deshpande, G.R. Codak, C.D. Deshmukh, M.V. Jadhaksha, P. Machve, P.A. Chitre and IPTA leader Annabhau Sathe, Amar Shekh and Gavankar. Dada Dharmadhikari wrote its introduction of 19 pages and justified the class-war analysis of the situation. It is the portrayal of a painter, his wife and her music teacher, the editor friend of the painter, and the conflict of the workers and the owner of the Rainbow Litho Works. Janglu, the illiterate press worker is painted as lively as ever. The play exposes the hyopcrisy and hollowness of the so-called idealists and arm-chair socialists.

He also translated *Hamlet* in free verse. His third play was *Bharati* (1952) after *Sonyache Dev*. This was also on a new theme and written in a new technique as Kusumavati Deshpande says in the preface. Nana Jog had not only studied sociology but was also a student of psychoanalysis. Bharati, the heroine of this play is a dumb lady who learns to speak at the end. The play assumes an allegorical value.

The author actively worked to build a stage in Vidarbha Sahitya Sangh, Nagpur.

P.M.

JOGA (Maithili), originally a form of folk poetry, is a kind of incantatory verse meant to bind the bridegroom to the bride, sung at the time of feeding the bridegroom on the occasion of marriage. Often 'joga' and 'uchiti' songs are bracketed together, though the uchiti is a mere formal expression of courtesy towards the guests while they have their dinner and is altogether different. Some joga songs are said to date back to the days of Vidyapati but they have little poetic beauty in them.

Joga songs are also connected in folklore with the custom of 'naryana-jogin' on the occasion of marriage. There is hardly any worthy literary quality in the 'naryana jogin' songs as they are in the nature of incantation meant to captivate the bride: a kind of the Tantrik 'vashikarana' process. Joga is here obviously connected with 'yogini'—the witchcraft or black magic rites of Kamakhya Kamarupa fame.

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J.M.

JOGARAO, S.V. (Telugu; b. 1928) is a scholar, critic, poet, short-story writer and dramatist. He is presently a professor of Telugu in the Andhra University, Waltair. *Panchakalyani* (1958) is a collection of his poems. *Saptatandtuvu* (1959) is a collection of critical essays. For *Andhra yakshagana vangmaya charita* (1960) he was awarded a doctorate by the Andhra University. *Apsaras* (1961) is a collection of short poems, while *Suvarna shrimkhala* (1963) is a collection of short stories, *Madhramadhavam* is a collection of one-act plays. *Mahakavimargamu* (1965) is a critique of the great Telugu poet Tikkana's Virataparva of the *Mahabharata*, *Telugujivudu* (1968) is a treatise on Telugu grammar, *Prasanna Kusumayudham* (1973) is a remarkable modern epic. *Adigoppula horugali* (1980) and *Shringara sarvangyamu* (1981) are long poems. Uha prahelika, a new literary innovation, reflects his originality and creativity. He is the recipient of many literary honours and titles.

G.S.R.

JOGLEKAR, SADASHIV ATMARAM (Marathi; b. 1897, d. 1963), was a scholar, editor and short story writer. A lawyer by profession, he was by inclination a writer. He started his writing career with the *Life of Mazzini* and a translation of his essays called *Manavi kartavye*. He was attached to many journals during his life time, but he is better known as an editor of the *Yashwant*, a magazine dedicated to short stories, and in the last years of his life he was the co-editor of the *Prasad*, a magazine devoted to spiritual subjects. In the prime of his life he had written many detective novels, and he can very well be called the father of Marathi detective fiction. He wrote scholarly monographs on *Gharpuri, Devgiri* and *Shayadri*. His edition of the *Gathasaptashati* is not only a critical commentary on the Prakrit classic, but it is in itself a distinguished work of great erudition and scholarship. His encylopaedic work on *Samyukta Maharashtra -Mahagujarat* at is a veritable mine of information pertaining to the two States. *Ahilya and other short stories* is a collection of enchanting stories dealing with exquisite erotic situations. *Suryaful* is a posthumous collection of his earlier short stories.

M.M

JOKUMARA SWAMI (Kannada) is an exceptionally well-made play with deep anthropological overtones skilfully turning it to an expose of rural tyranny. Its author is Chandrashekhar Kambar (b.1938). Kambar is a teacher of Kannada at Bangalore University. He is also the Chairman of State Sangit Natak Akademi. Besides being a poet he is a good singer of folk poetry with a sonorous voice rendering it in typical folk tune. He has written several plays on folk technique adapted to modern rural setting.

The folk legend of Jokumara Swami symbolises a deep fertility cult. During Bhadrapada month this god is worshipped. Women put his image in a basket filled with neem leaves. The image is mustachioed. He has a wide mouth and flaring cheeks. The remakable limb is of his oversized phallus. He may be described as the Indian folk version of Priapus. Other phallic deities were Aryanised, but Jokumara Swami retains their folk nature. Besides bringing rain and causing conception in infertile women, he is a favourite deity for childless couples. He makes cows milch. He is depicted as playing ball in down fields and making the fruition abundant. He has a life of only seven days. Therefore, childless women are forbidden to see him during this period. He is said to be born on the eighth day of Bhadrapada month and to die on the full-moon day, being killed by a washer-man whose daughter he has ravished. Based on the analogy of Persepone legend of the Greeks (as interpreted by James Frazer) Shivaram Karanth has interpreted Jokumara Swami's brief life as representing the life of a barley shoot.

Chandrashekhar Kambar accepts the fertility meaning of the petty (kshudra) deity. He taught Kannada folk literature at Chicago University for a year and was associated with A.K. Ramanujan. He is familiar with cultural anthropology. Far more interesting is the skilful use of the time factor for dramatic purposes. It helps him observe the unity of time with the time discipline provided by the legend. The story, as recreated by Chandrashekhar Kambar may be recounted thus:.

There is a rumbustious, tyrannical village headman. Eventually, we get to know that his braggart nature and violent overbearing ways are a cover for his sexual inadequacy. His naive young wife is unfamiliarised to the way the conception takes place. In her innocence, she actually believes that she can become pregnant if Jokumara Swami blesses her. The headman has a gun which he uses as a mascot of his superiority and with which he tyrannises over people. But he meets with his match in a rebellious, but impecunious young loafer who is a real playboy. The headman and the playboy have both visited the same village prostitutes. The women know well who is adequate and who is not, despite the foolish boast of the headman. In the meantime comes the Bhadrapada month and the headman's young innocent wife, is, eager to receive Jokumara Swami. The village prostitute, as is the practice, is to bring the image to her house. Alas, her husband has not returned home, because he is busy playing mischief with another woman. It is dark, but in her eagerness, the headman's wife decides to go herself to where the Jokumara Swami is kept. There she meets the playboy and develops love for him. When the headman learns of this, he goes there with his gang of rowdies, to wreak vengence. In the melee, the rebel playboy asks the headman's wife to escape. He himself takes on the bullet and is killed. In the meantime, the headmans' wife is with child... thus she knows the real secret of fertility. What happens to her later we are not told. Had the headman claimed the child to be his own in all humility the story would have had a completed art pattern. The play ends with revelry showing the re-establishment of tyranny which has given a sense of incompleteness to the play. The best satisfaction of the play is in the identification of the playboy and the phallic deity.

It is clear from the plot of the play that short duration of life allowed ritualistically to Jokumara Swami is skillfully turned to advantage by the playwright. The play is realistic in content. The use of the chorus, incantatory rhythms and songs, and the considerable scope for folksy stylization provided by the play make the production very enjoyable.

S.M.P.

JONARAJA (Sanskrit; 15th century), a minor Sanskrit writer of Kashmir, was the son of Nonaraja, grand son of

Lolvâraja, protege of Zain-ul-Abidin (1417-1467). HHe belonged to the 15th century and wrote commentaries on *Kiratarijuniya* of Bharavi, *Prithviraja-vijaya* of Jayanaka (found incomplete, only upto 12 cantos), and *Shrikantha-charita* of Mankhaka. He also wrote the first continuation of the famous Kashmirian chronicle *Rajatarangini* of Kalhana, briging it from Jayasimha's times to the time of his own patron, but it was left incomplete after 681 verses owing to the author's death, and was taken up later by his pupil Shrivara (15th century) a commentator and the compiler of the *Subhashitavali*.

R.N.

JOSE, C.L. (Malayalam; b.1942) is a prolific playwright to whose credit there are about twenty-five published plays. Jose follows the old formula of a happily ending love or of a conflict in which the good finally succeeds despite the inevitable early set backs. There is none of the modern dramatic experimentation or disturbing problem of existence in Jose's plays. His dramatic talent creates a conservative mould of the play and his traditional outlook considers love, evil and good as adequate human problems for a dramatist. Jose has the distincition that his plays are widely staged and that his plays do not disturb, but instruct, and create an effect. "He did not write his plays for the commercial theatre. But following them he was able to provide art societies, dramatic groups, etc. and plays with the characteristics of the commercial theatre."––writes G.Sankara Pillai, author of *A History of Malayalam Drama*. Some of Jose's chief plays are: *Vedanayute tatavarayil* (In the valleys of pain always, 1959); *Vishakkattu* (The poisionous wind; 1965), *Karutta velichcham* (The black light, 1964); *Manalkkatu* (The desert, 1966); *Nirchchuri* (The whirlpool, 1968). Jose has also written some one-act plays, the favourites of college drama groups needing plays to be staged in short spans of time.

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K.R.P.

JOSEPH CHALAKKAL ANTONY (Malayalam; b. 1910), a poet, novelist and translator, was born at Padur, near Guruvayur. He had his high school education at the same place. Later, he graduated from St. Thomas College at Trichur. He entered service as a clerk in the Madras Revenue Board and retired in 1965 as Regional Transport Officer from Arcot district.

Joseph started writing while he was a schoolboy, and has published over 20 works beginning with *Matrismarana*, an elegy, published in 1948. There are also about a dozen poetical collections by him. Highly imaginative and full of genuine feeling, his poems rank high in Malayalam poetry. *Akavum puravum* (1967) and *Vikkanmarute rashtram* (1970) are two of his novels. *A New Cot's Reverie and other Poems* is a collection of his poems in English. Joseph has translated K.T. Mohammad's famous novel *Velicham vilakku anveshikkunnu* into English. The English versions of some of the wellknown Malayalam poems have appeared in periodicals like the *Illustrated Weekly of India*.

P.

JOSEPH MUNDASSERY (Malayalam; b.1904, d. 1977) was a literary critic, novelist, educationist and politician. Born in Kandassankadavu near Trichur, he was educated at the local high school and in St. Thomas College, Trichur and St. Joseph's College, Tiruchirappalli. He took the B.A. degree in Physics and later passed the M.A. Examination in Sanskrit and Malayalam. He started his career as a demonstrator in Physics and later became the Head of the Department of Oriental Language at St. Thomas College, Trichur. He was a close friend of almost all the leading writers in Malayalam.

Although he had tried his hand at poetical composition, Mundassery gave it up when he discovered that his forte was criticism. During his tenure at St. Thomas from 1928 to 1952, he distinguished himself as a great teacher. He edited a series of periodicals such as *Preshitan, Kairali* and *Mangalodayam*. Through *Manglodayam* he was able to wield a lot of influence on younger writers and develop contact with contemporaries, especially the leaders of the Progressive Literature Movement.

In 1949 Mundassery became a member of the Cochin State Legislative Assembly. This was a definite turning point. In 1952 he gave up his job in the college. When the new Kerala State was formed in 1956 he was appointed Minister for Education and he continued as Minister till the fall of the Government in 1959. The next ten years were devoted to intense literary activity—the editing of *Mangalodayam* monthly and of *Navajivan* daily and the writing of fiction and autobiography. He was also closely associated with the co-operative movement and was a member of the State Planning Board. In 1972 he was made the first Vice-Chancellor of the new University of Cochin.

He was honoured in many ways for his literary contributions. The Maharaja of Cochin conferred on him the title of 'Sahitya Nipuna'. In 1976 he became a Fellow of the Kerala Sahitya Akademi and won the Soviet Land Award. Mundassery had also the opportunity to visit China, Russia and Europe.

Mundassery is the author of nearly fifty books. The most notable of these are his works on literary criticism. They include *Mattoli* (Echo, 1944), *Kavyapithika* (Introduction to poetics, 1945), *Manadandam* (The yardstick, 1946), *Rupabhadrata* (Formal excellence, 1951), *Kalattinte kannadi* (The mirror of the times, 1954), *Natakantam kavitvam* (Drama, the ultimate in poetry, 1962) and four

volumes of book reviews under the title *Vayanasalayil* (In the library, 1949-69). His autobiography appeared in three volumes—*Kozhinja ilakal* (Withered leaves, 1960-76). His short stories are collected in *Sammanam* (Gift, 1943), *Kataksham* (A glance, 1945) and *Illappolis* (Non-police, 1947). Among his other works are collections of lectures and essays, biographies, translations, poems, etc.

Mundassery was a leader of the Progressive Literature Movement, the critical counterpart of the novelists like Takazhi, Kesava Dev and Vaikom Mohammed Basheer. He had his intellectual differences with orthodox communists, but was known for his leftist sympathies and opposition to religious as well as political dogmas. He was a Catholic and a communist with independent radical beliefs. His title to fame rests firmly on his contribution to Malayalam literary criticism. The sharpness of his perception is matched by the forcefulness of his expression. He is one of the outstanding masters of Malayalam prose style which reveals the thrust of his personality in unmistakable terms. He was not a formalist, but he defended the need for literature to be well-written. He was not a dogmatic communist, but he popularized radical ideas of social revolution.

K.A.P.

JOSH MALIHABADI (Urdu; b.1898, d. 1982). Shabhir Hasan Khan Josh Malihabadi was born in a family of Afridi Pathans. It was a family of rich land owners. His father and grandfather were also poets. Josh studied in M.A.O. College, Aligarh and St. Peter's College, Agra and passed Senior Cambridge Examination. He started his poetic career under the guidance of Waheeduddin Salim Panipati. His first poem was 'Hilal-e-Mohtram'. Josh Malihabadi stayed in Shantiniketan in 1918 for a short period. He was editor of *Kaleem*, a literary magazine in 1935 and was again associated with *Naya adab aur Kaleem,* (another literary magazine) in 1940. He worked as *Nazir* (supervisor) in *Dar-ul-Tarjama* in Hyderabad (Dn) from 1924 to 1934. He went to Bombay in 1943 and had a short spell of writing for films. He was editor of *Ajkal* (Urdu) from 1948 to 1955. He migrated to Pakistan in 1956. In 1958 he joined Taraqqi-e-Urdu Board, Karachi. Josh could not develop any concord with the political establishment of Pakistan. He passed away a dejected and heart-broken man in Rawalpindi in 1982.

Josh could use Urdu, Persian, Arabic and English with felicity. He was versatile and great-a poet of extensive range and varying moods in the best tradition of Anees, Sauda and Nazeer. He wrote nazm and not ghazals. The structure is generally traditional. Josh is earthly, vibrant, romantic, sensuous, revolutionary all at the same time but often descriptive, rhetorical and high-pitched. He is never metaphysical, pensive, oblique or obscure. He does not write of unrequited love. He is a poet of fulfilment and fully consummated love. Josh is a poet of vociferous protest against all exploitation, oppression and tyranny. His poems written in protest against the British rule in India were widely acclaimed. 'East India Company ke farzandon ke nam' (To the sons of East India Company), 'Baghawat' (Revolt) 'Shikast-e-zindan ka khwab' (Prison walls fall) are three of such poems. He was popularly known as Shair-e-Inqilab, the poet of revolution. He wrote prose also, some highly ornate poetic prose—some criticism and an autobiography entitled *Yadon ki barat* (reminiscences) published in Pakistan in 1970. Josh Malihabadi has more than twenty five books to his credit. Some well known titles are : *Rooh-e-Adab* (prose and poetry, 1920), *Maqalate Zarrin* (Prose, 1921), *Auraq-e-Sahar* (Prose and poetry, 1921) *Shair ki Raten* (poetry, 1933), *Naqsh-o-Nigar* (Poetry, 1936), *Junoon-o-Hikmat* (Rubaiyat, 1937), *Harf-o-Hikayat* (Poetry, 1938), *Aayat-o-Naghmat* (Poetry, 1941), *Husn Aur Inqilab* (Poetry, 1941), *Isharat* (Prose, 1944), *Arsh-o-Farsh* (Poetry,1944), *Ramish-o-Rang* (Poetry, 1945), *Sumbul-o-Salasil* (Poetry, 1947), *Saif-o-Subu* (Poetry, 1947), *Surood-o-Kharosh* (Poetry, 1953), *Samum-o-Saba* (Poetry, 1953), *Tuloo-e-Fikr* (Poetry, 1957), *Moojid-o-Mufakkir* (Poetry, 1957), *Qatra-o-Qulzam* (Rubaiyat, 1957), *Nujoom-o-Jawahar* (Poetry, 1970) and *Ilham-o-Afkar* (1971).

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Ba.K.

JOSHI, ARUN (English) was born in Banaras in U.P. After passing his Intermediate examination from the Government College, Chandigarh in 1956, he left for the U.S.A. for higher studies in Industrial Management. He was awarded the degree of Bachelor of Science by the Massachussetts Institute of Technology in 1960.

On his return to India he joined the Delhi Cloth and General Mills Co. in 1961. An industrialist himself, he is also a Management Consultant. Deeply interested in the fine arts, he is on the governing bodies of the Shri Ram Centre for Arts and Culture and Hindu College, Delhi. He knows English, Hindi and Punjabi.

His literary career is highlighted by the publication of a number of novels and short stories. The publication of *The Foreigner* (1968) and *The Strange Case of Billy Biswas* (1971) revealed the making of a brilliant novelist in him. This was followed by *The Apprentice* (1974), and a collection of his short stories under the title *The Survivor* which was published in 1976. Earlier, in 1975, he had brought out the biography, *Lala Shri Ram: A Study in*

Enterpreneurship in Industrial Management. In 1979, at the invitation of the East-West Centre, he participated in the World Writers Conference held at Honolulu, Hawaii. His latest novel *The Last Labyrinth* (1981), won him the Sahitya Akademi award in 1982. Portrayed against the background of urban consumerism, his fiction blends concepts and ideas with reality conveyed through an expression that is at once sensitive and articulate, luminous and striking. Arun Joshi is one of the most promising among Indo-English novelists.

C.M.K.

JOSHI, CHINTAMAN VINAYAK (Marathi; b. 1892, d. 1963) was a prominent Marathi humorist. He was educated at the Nutan Marathi Vidyalaya and later took his B.A. (1913) and M.A. (1916) degrees from the Furgusson College, Pune. He was a scholar of the Pali language. For a period of four years, he was employed as a secondary teacher in the Education Department of the erstwhile Bombay state and in 1920, he went to Baroda to join the state services there. For the first eight years, he worked as a lecturer in Pali, English and Marathi, and in 1928 became the Record Officer of the State of Baroda. He retired from this post in 1949. During his stay at Baroda, he became well-versed in the Gujarati language. He took active interest in the work of the Sahacharini Sabha, a well-known social institution and was also closely connected with the Marathi Sahitya Parishad when he settled at Pune after his retirement. He also edited for a time *Sahavichar*, a journal published by the Sahacharini Sabha.

He edited *A Manual of Pali*, *Saddhammappakashini*, compiled a *Pali Concordance* and translated in Marathi some selected stories from the Jatakas (1930). *Sakyamuni Gautam* (1935), *Buddha-sampradaya wa shikwan* (1963) are among Joshi's books that reveal his interest and scholarship in the Pali language.

He, however, is better and popularly known as a humorist. He was, of course, influenced in this field by the writings of such veteran humorists as Kolhatkar and Gadkari. Also he was obviously impressed by the works of other humorists like Mark Twain, W.W. Jacobs, Jerome K. Jerome, Herbert Jenkins and Stephen Leacock. Mainly founded on pun, his humorous vignettes of the middle-class, bourgeois brahmin society were marked by a sharp sense of parodying certain social defects. Like Kolhatkar and Gadkari, Joshi also created characters like Chimanrao and Gundyabhau, whom he transformed into protagonists of the contemporary social milieu. All these pieces are appreciated for the sharp and genuine portraiture of the contemporary social environment as well as for their criticism.

His books include: *Erandache gurhal* (1932), *Chimanraoanche charhat* (1933), *Wayaphalacha mala* (1936), *Anakhee Chimanrao* (1944), *Osadwadiche Dev* (1946), *Gundyabhau* (1947), *Rahatgadagen* (1955), *Hasyachintamani* (1961), *Boreebabhali* (1962).

The film entitled 'Sarkar Pahune' which attained a unique popularity in Maharashtra, was based on Joshi's story: 'Chimanrao State Guest'. Joshi passed away at Bombay.

Sn.R.

JOSHI, EKNATH VISHWANATH (Marathi; b. 1919) did his M.A. in English from Bombay University in 1947. He was a teacher in Osmania University, Hyderabad, and is now retired. He is well-known as a novelist and shot story writer. He has also written one-act plays. Some of his novels and stories have been translated into Hindi.

His literary works are mainly social novels and short stories. *Ranbhul* (1957) is a novel based on Hyderabad liberation struggle, *Krishnakathache Dev* (1961) is a collection of short stories which was awarded a prize by the Maharashtra Government in 1962, *Kalokhache ang* (1966) is another of his novels which received the first H.N. award, Maharashtra Government (1968). *Velbutti* (1970) is a collection of stories. *Mi, Mi, Mi, Nataraj* (1971) is a novel based on post-Independence India. *Vishvasta* (Trustee, 1980) is a novel based on Gandhi's trusteeship principle which won Maharashtra Government award in 1982. *Samudrache pan* is a one-act play on Adya Shankaracharya.

His novels and stories depict a deep social awareness and his delineation of characters is very realistic and true to life. Basically in idealist, he does not sound consciously didactic at any place.

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P.M.

JOSHI, GOVINDACHARYA BHIMACHARYA (Kannada; b. 1905), known by the *nom de plume* 'Jadabharata', as well as 'Anamadheya', is popularly known by his plays and one prose work describing his dream sequene titled *Jadabharatana kanasugalu*. Besides, he has the enviable reputation of being the editor-proprietor of the famous publishing house Manohara Granthamala under whose insignia he brought out *Nadedu banda dari* (Path traversed). He was the son of Bhimacharya and Bharatibai and was born at Homabal in Dharwad district. After primary education at Gadag, he went to Dharwad for secondary education and read upto Intermediate. At college he came in touch with Mugali, Bendre and Gokak and was a junior member of the famous 'Geleyara Gumpu'. Unable to continue education, he took over the responsibility of Manohar Granthamala with the famous trio as advisers. His first work was a novel titled

Dharmasere (Religious bond, 1935). It shows remarkable familiarity with the domestic rituals and practices of an orthodox family. it is marred by sentimental alternative chapters of sophisticated college idealism and life of art. In dumb silence he suppressed his creative impulse for a long time waiting for proper guidance, keeping busy publishing the works of others. Long decades later, he realised the mistake of the blind alley—the college sophistication and idealism borrowed from the West—and completed the draft of *Moookabali* (Dumb victim) on which he had worked for years. It received good notices and was staged. The complete five-act version of the same play was brought out with the title *Ee ooru aooru* (This town and that town). *Mookabali* and a later play named *Kadadida neeru* (Stirred waters, 1974) won State Sahitya Akademi awards. Far more original play titled *Sattavara neralu* (The shadow of the dead, 1975) was a triumph all the way and has been staged by leading amateur producers. The dream sequence under the title *Jadabharatana kanasugalu* (1973) is a remarkable book some dreams of which are authentically Jungian. He brought out *Jeevaphala*, a collection of poems under the same insignia, in 1957.

S.M.P

JOSHI, ILACHANDRA (Hindi; b. 1902, d. 1982). Ilachandra Joshi was one of the leading luminaries in the field of fiction in the post-Premchand era. Born in a middle class Brahman family, Joshi got formal education only upto High School, but through self-study he not only learnt many languages, viz. Hindi, Sanskrit, Bengali, Urdu, English, French, etc., but also studied exhaustively the literatures of these languages. He also equipped himself with thorough study of psychology. After passing his High School examination, he went to Calcutta. There he did many odd jobs and subsequently entered the field of journalism. He started his career in journalism by working in a Hindi daily, *Kalkatta samachar*. Later on, he edited many Hindi papers and literary journals, viz. *Chand*, *Sudha*, *Sammelan patrika*, *Bharat*, *Dharmayug*, *Sahityakar*, *Sangam*, *Vishwa-vani*, etc. For sometime he also worked as a producer in the All India Radio. Hindi Sahitya Sammelan honoured him with the highest degree viz. 'Sahitya Vachaspati'. He wrote eleven novels: *Ghrinamayee* (1929) revised as *Lajja* (Shame, 1947), *Sannyasi* (Monk, 1940), *Parde ki rani* (The queen of the veil, 1942), *Pret aur chhaya* (The Ghost and the shadow, 1944), *Nirvasit* (Exiled, 1946), *Muktipath* (Way to salvation, 1948), *Subah ke bhooley* (Strayed since the morning, 1951), *Gipsy* (1952), *Jahaj ka panchhi* (Bird of the ship, 1954), *Rituchakra* (Cycle of seasons, 1969) and *Bhoot ka bhavishya* (Future of the past, 1973). All his novels are essentially psychological novels. They deal with the abnormal psychology and extraordinary actions and reactions of middle and upper class men and women. His attitude towards his characters is that of a psychiatrist. Therefore, his novels sometimes smack of case-histories of psychopaths. From *Muktipath* onwards, the social content of his novels increased. He also tried to blend Marxism with psychoanalysis in some of his novels. He wrote about a hundred short stories. His main story-collections are: *Dhooprekha* (Line of sunlight, 1938), *Diwali aur Holi* (1942), *Romantic chhaya* (Romantic shadow, 1943), *Ahuti* (Sacrifice, 1945), *Khandahar ki atmayen* (Spirits of the ruins, 1948), *Diary ke neeras prishtha*, (Dull pages of the dairy, 1951), *Katile phool—lajile kante* (Thorny flowers—shy thorns; 1959). From the artistic point of view, his stories are not of a very high quality. His stories are mechanical interpretations or illustrations of theories of Freudian psychology with mixture of social problems and metaphysical experience. Besides novels and stories, he also wrote some poems, which are compiled under the title *Vijanvati* (1937). His critical essays are compiled in five collections. In his essays, he has interpreted life and literature from a psychological angle. He has also written biographical and critical books about Saratchandra Chatterjee, Rabindranath Tagore and Gorky. He has translated some works of well-known critics into Hindi.

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H.

JOSHI, LAXMANSHASTRI SALAJI (Matathi, b. 1901)is the son of a priest; his mother died early and he was brought up by his sister. He learnt Sanskrit traditionally and mastered grammar, logic and metaphysics in Prajna Pathashala, Wai, established by Kevalanand Swami from 1914 to 1918. Then he went to Varanasi and studied under Rajeshwarshastri Dravid and Vamacharan Bhattacharya. He passed his Tarkatirtha degree from Calcutta in 1922.

He started his career as a teacher in Wai in 1922 and became the founder editor of *Dharmakosha* from 1934. After Kevalananda Saraswati's death in 1955, he become its life-member and president. He took his early lessons in English from Vinoba Bhave in 1917. He studied John Stuart Mill's work on Logic on V.K. Rajwade's advice. Later, he studied many works on sociology, history and politics on his own. In 1930 he started religious reform movement and took part in Shastrarthas with Vedic Pundits. He even gave his councel in favour of Gandhiji on the removal of untouchbility. In 1934 *Dharmakosha* work started, and in its 16 volumes the period of 15th to 18th century was covered. He was invited to be the Chief Priest of re-constructed Somanath temple in 1951, which was opened to all castes. He trained 150 priests and undertook the work on a national scale. He translated the Indian

constitution in Sanskrit. In 1956 he established a hostel for backward classes and in 1960 he started the educational institute for higher studies at Wai. He regularly edited *Navabharat* monthly Marathi magazine from 1957. In 1960 he waas appointed the Chairman of Maharashtra Rajya Sahitya Sanskrit Mandal. He gave the plan and edited *Marathi Vishwakosha* (Encyclopaedia) in 19 volumes, of which 11 volumes are published till date. He travelled widely in Burma (1955), Soviet Russia (1960 and 1969), Japan (1964), USA (1964, 1977, 1983) and Europe (1969, 1973, and 1977). He was a personal friend of M.N. Roy.

On 15 August 1973, Tarkatirtha was honoured by the President as Rashtriya Sanskrit Pandit. In 1975, Bombay University conferred on him an honorary LLD. On 26 January 1976, he was honoured with Padma Vibhushan. He presided over the Marathi Sahitya Sammelan in 1954. He is the president of Vedic Research institute, Pune.

FURTHER WORKS: Shuddhisarvasvam (Sanskirt 1934), *Ananda Mimamsa* (1938), *Hindu dharmachi samiksha* (1941), *Jyoti Nibandha*, 1947, *Vedic Sanskritik vikas*, 1951, *Aadhunik Marathi sahityaachi samiksha va rasasiddhanta* (1973), *Rajwade Lekhsangraha*, *Lokmanya Tilak Lekhsangraha* (both rasasiddhamla edited for Sahitya Akademi), *Upanishadanche Marathi Bhashantar*, *Tarkatirthe Laxmanshastri Lekhasangraha* (1982).

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P.M.

JOSHI, MAHADEVASASTRI (Marathi; b. 1906) is a versatile writer, particularly renowned for his short stories and for the unique work he has done in editing an Encyclopaedia of Indian Culture. Born at Ambede village in Sattari region, Goa, he was educated there and at Ambede, Dhave and Sangli in the traditional style, and became an adept in Sanskrit grammar, poetics and astrology. In 1926, he established the 'Sattari Shiksha Sansthan' to devote himself to the cause of education. He went to Pune where he delivered public sermons on religious and cultural themes in the traditional style. In 1938, he became a sub-editor of *Chaityana*. a monthly devoted to the study of Hindu religion. He published his maiden short story entitled 'Ranyanche bund' (1934) in the same magazine. His first collection of short stories was published in 1941 under the title *Vel Vistar*. During the next 16 years until 1957, Joshi published 10 collections of s hortstories. *Khadkatil pazar* (1948), *Virani* (1950), *Gharrighi* (1955) are among them. His stories are mainly concerned with the Goan locale and are noted for simplicity of language and emotional content. Innocence and purity could also be said to be their major feature. A few of his short stories have been translated into Hindi. Some of them have also been filmed.

The Encyclopaedia of Indian Culture in Marathi, which Joshi has edited, is obviously a gigantic work of excellence accomplished by his undaunted perseverence. The work on it began as early as 1962.

Joshi has also written and published several books introducing various places, regions of pilgrimage and great Indian personalities.

Recently he has been appointed as the Chairman, Sahitya and Sanskrit Mandal sponsored by the Government of Maharashtra..

Sn.R.

JOSHI, MAHAVIRAPRASAD (Rajasthani; b. 1940) was born at Dundalod town in the district Jhunjhunu of Rajasthan. He is a profound scholar of Sanskrit literature, Indian philosophy and Ayurveda (Indian system of medicine). Though working as a practising physician, he finds time not only to get in intimate touch with modern Rajasthani literature, but also to express himself on topics of his choice and liking. He is widely known for his books describing the life-story of Lord Krishna as told in the *Shrimadbhagavata*. So far three volumes have appeared out of which two have been adjudged as the best books for the years 1978 and 1986 by the Rajasthan Sahitya Akademi, Udaipur and Sahitya Akademi, New Delhi, respectively. These are *Bindraban* and *Dwaraka*, the third one being the intervening *Mathura*.

In *Bindraban* he has described the birth and childhood of Krishna in the same puranika style and grandeur befitting the occasion. *Dwaraka* is mainly concerned with the episodes of rescue of Rukmini, favour shown to Sudama, alongwith other minor ones. The beauty and simplicity of Joshi's vocabulary and diction not only lie in their closer affinity to the common parlance, but also in the local colour of indigenous culture and the subtle style of expression enriched by the usage of idioms and proverbs.

Raw. S.

JOSHI, MANOHAR SHYAM (Hindi; b. 1933) was born in Ajmer (Rajasthan). He is a science graduate from the University of Lucknow. Life has been full of varied experiences, of trials and tribulations and constant struggle for him, as he passed through various stages of his career as a school teacher, a clerk, a sub-editor in Radio news, TV, films, Press, advertisment concerns, etc. with unemployment looming large in between the changes. From the Central Information Service to the editoral department of the *Times of India* group and thence to *Saptahik Hindustan* and *Weekend Review*, he has now shifted to Bombay devoting himself to the small and big screen as a free lance writer of serials and film stories and screenplays.

Kurukuru swaha was Joshi's first novel—bold, reflective and replete with incisive satire. It was an innovative experiment in terms of its craft, its content and sensibility.

Through the use of first person 'I', the author split himself into three distinct beings, viz. 'Joshi', 'Manohar' and 'I' and to rigorous leg-pulling and bantering, using three different styles of expression—the terse, the elaborate and the indifferent. There are reflective shades generated through the tensions of the mutual impact of the three characters, and through their interaction with others, which, by interweaving with the complexities of personality, create altogether different worlds. *Kurukuru swaha* is a social document which has laudably retained its intense authenticity and readability intact.

Kasap is a sweet love-tale filled with a peculiar type of sadness told against the backdrop of Kumaon. The density and complete identification of love grip the reader at one place and sadden him at another. *Kasap* witnesses the human feeling of love 'freezed' between dream and pseudo-memory, and carves out a place for itself as distinct from conventional works of emotional superficiality.

Joshi has the potential of an intense satirist and the profundity of soft humour. Apart from *Kurukuru swaha* and *Kasap*, these trends find a full play in all their elaborate grandeur in his satirical writings *Netaji kahin*. He is harsh on the leaders and equally harsh on their parasitic sycophants. These compositions are sad commentary on our national character and disposition and focus on the degeneration wrought by politicization of society.

Gov. R.

JOSHI, NARAYAN GAJANAN (Marathi; b. 1911, d. 1986). He matriculated from Mahad in 1930 and had college education at Bhavnagar (Gujarat) in Samaldas College, where Gandhiji was also once a student. He did his M.A. in English and Sanskrit in 1937. He later served for eight years in Bharati Vidyalaya, Ahmedabad. He married Sindhu Gokhale in 1946, by registration in a court, discarding orthodox religious rites and dowry. N.G. Joshi received his Ph.D. degree in Marathi prosody in 1952.

He published his Ph.D. thesis *Marathi chhandorachana: Layadrishtya punarvichar* in 1955, on his own. In 1959, *Prachin git bhandar* received government award. In 1964, *Marathi chhandorachanecha vikas* again received a second government award. In 1969-70, *Sahitya vivechan* (collection of essays in literary criticism) and in 1970 *Tulanatmak chhandorachana* (comparative studies in prosody) were published, which received government awards, in special functions. He edited Savarkar's select poems and letters from Andaman, the centenary edition of Parashuram Tatya Godbole's *Vritta-darpana*. He also translated from English Khalil Gibran's *Garden of the Prophet*. From Gujarati three books on Gandhiana, *Amchya 'Ba'*, *Bapu majhi aai*, *Yantrachi maryada*, were translated by him as well.

He wrote many critical articles in journals like *Maharashtra sahitya patrika*, *Abhiruchi*, *Satyakatha* and others. He contributed to the first three volumes of the *History of Marathi Literature*.

His three collections of poems are: *Jivana-yoga* (khanda-kavya, 1942), *Kavita* (1947-48), *Vishva-manava* (long narrative poem on world pacifism, 1950).

He wrote an introduction to *Marathi Literature* in Gujarati. Mainly noted as an impartial literary critic and scholarly authority on Marathi metres, N.G.Joshi was a Gandhian poet. Very few poets have written on Gandhi or his philosophy, with much aplomb except B.B.Borker and Mangesh Padgaonkar.

P.M.

JOSHI, RAM JAGANNATH (Marathi; b. 1762, d. 1813), popularly known as Ram Joshi, was born at Sholapur, Maharashtra, in the family of a brahmin with scholarly tradition of Sanskrit and Vedic studies. His elder brother, Mudgalshastri, was a great Sanskrit pandit. Ram Joshi had to leave his family for his dealings with and fascination for the 'tamasha' people. He came to Pandharpur and lived with Baba Pandhye and the bard Dhondiba who taught him many things. He visited many places, participating to listen to tamashas and kirtans. His group included Chima, and later Bayabai who inspired him to write songs. On the advice of the poet Moropant, he began writing devotional songs. He earned a lot through the tamashas, but his wasteful nature and addictions made him ultimately a destitute. Bajirao II acknowledged his poetic talent by granting him yearly pension of Rs. 125/-. He was also rewarded with the 'inam' of a village in Paranda district that had a revenue of Rs. 1200. But he had to lose it on account of his wasteful nature and the loans he raised.

He approached Bajirao to seek help for his pilgrimage to Kashi. Others, however, offered help. But being indisposed, he died soon after.

His poems belong to the period of transition, joining the poetry of the 'Pandits' and the 'Shahirs'. His poems combine scholarship and poetic art. His Sanskrit scholarship influenced his poems, especially in his amorous descriptions. One finds from his writings the ways of sophisticated society of the times. The descriptions of youth, beauty and lover's troubles are detailed. But these take place within the framework of the married life and accepted moral code. Amorous love is portrayed with a consideration for the psychology of woman's mind. His songs have ease, intensity and picturesqueness and also freshness of descriptive power. His most famous lavani 'Sundara Manamadhe Bharali' is a popular and charming description of the woman's youthful beauty. His descriptions follow Sanskrit norms and are gracefully written in good taste. One can rarely find sensuality in his descriptions. The love games of Radha-Krishna and their 'Rasa-krida' are beautifully described. His songs give a

fine portrayal of woman's changing moods including her sad departure from the lover.

He wrote some devotional poems which portray contemporary gods and goddesses rather than mythological figures. His didactic lavanis turned his enemies into friends. These were traditional but became popular on account of their gracefulness, soft language and witticism.

He did not write many ballads. One of them treats the ravages of famine and the looting by the Pindharis. But the poem lacks pathos and is noted for its word-play.

Proud of his own poems, Ram Joshi called other bards 'glow worms'. His poems were not published in book form in his life time.

A critic comments that 'his life and poetry finely combine scholarship with vulgarity, intellectualism with voluptuousness, resignation with addicton.'

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JOSHI, RAMANLAL JETHALAL (Gujarati; b. 1926) is a scholar, critic, academician and man of letters who has made a significant contribution to literary criticism.

Born at Hirapura, a small village in north Gujarat, Ramanlal Joshi spent his childhood at Vadnagar, his ancestral home town, where his father, Jethalal Joshi, was a familiar figure as a school teacher, for his good nature and piety.

Joshi pursued his undergraduate studies at Baroda College, where he had a bright academic career. He obtained his B.A. (Hons.) degree in 1950 (with Gujarati as the principal and Sanskrit as the subsidiary subjects). He received his M.A. degree in 1954, with a first class first and was awarded the Rao Bahadur Keshav Harshad Dhruv Prize. He did his Ph.D. on Govardhanram in 1960.

Joshi joined the Department of Gujarati, the Post-Graduate School of Languages, Gujarat University, in 1962 as lecturer. He rose to be Professor, and retired as Director of the School of Languages in 1987.

Joshi has been the recipient of numerous honours. Besides being actively associated with the various academic bodies of Gujarat University, he has also been office-bearer of literary institutions; he is the Vice-President, Gujarati Sahitya Akademi, Member, General Council of the Sahitya Akademi, New Delhi, and Member of various committees of the Akademi, member of the P.E.N. He was also invited to deliver the prestigious Thakker Vasanji Madhavji Lecture series of the University of Bombay. He was appointed National Lecturer by the U.G.C. in 1984-85.

Joshi's thesis, published under the title *Govardhanram: ek adhyayan* (1963), is acknowledged by eminent scholars as a major research work and a landmark in the field. Among his other contributions to Govardhanram studies are: *Govardhanram* (1979) in the Makers of Indian Literature series, Sahitya Akademi, New Delhi and *Prajna-murti Govardhanram*.

Joshi has shown an interest also in certain related areas of the nineteenth century Gujarati literature. He edited *Uttamlal Trivedi ni gadya riddhi* (1971), in collaboration with the well-known scholar Ramprasad Baxi, which is considered as an outstanding contribution. Joshi has also devoted attention to earlier writings, especially to the work of Akho, a seventeenth century poet. In 1967, he edited *Akhegita* from the original manuscripts with an introduction and annotations in collaboration with Umashankar Joshi (1978, 2nd edition).

Ramanlal Joshi's forte is literary criticism and his contribution in the field is both substantial and distinctive. His critical writings covering a span of about three decades, beginning with the early '60s, reflect the changing contours of the literature of the period. The writings are collected in several volumes: *Abhipsa* (1968), *Pariman* (1969), *Shabdasetu* (1970), *Samantar* (1976), *Viniyog* (1977) and *Vivechan-ni prakriya* (1981). These essays are in a variety of modes, ranging from the occasional review, the preface and the survey, to the intensely studied long essay either on an author or a text or a large theoretical issue. Though Joshi gives due attention to textual detail, his approach is marked by flexibility. The more reverential tone and in-depth analysis are to be found in the critical essays on writers of established repute like Govardhanram, Balwantrai, Kant, Kalelkar, Sundaram, Suresh Joshi and Umashankar. Yet Ramanlal Joshi has always been sensitive and sympathetic to the newer, experimental talent as is evidenced by the perceptive appreciations of their work included in these collections. Joshi is well-informed about the trends in literature in other Indian regional languages and his study on the novel in India, *Bharatiya navalkatha* (1974), provides a critical introduction to the output in the genre for the Gujarati reader. A constant familiarity with western critical trends is yet another feature of Ramanlal Joshi's critical profile.

His life time's devotion has received due recognition. He was Sectional President of the session in Literary Criticism at the 29th convention of Gujarati Sahitya Parishad held at Kalyan, Bombay in 1977-78. His volume of critical essays, *Vivechan-ni prakriya* (1981), received the Sahitya Akademi award for 1984.

Joshi has also sought to reach out to wider audience. He has edited anthologies which have been well-received: *Kavya Sanchaya-3* (in collaboration with Jayant Pathak, 1981), *Phool zare gulmahor* (1982), a collection of short stories by Gulabdas Broker; *Govardhan-pratibha* (1983) and *Sva. Sakashar Navalram Laxmiram nun jivanvrittanta ane kavi jivan* (1966). As the editor of a series of critical monographs, *Gujarati granthkar shreni*, Joshi published over 40 monographs covering as many writers ranging from Narmad to Pannalal. He has also published two volumes of *Shabdalokna yatrio* (1983), pen-portraits of contemporary Gujarati writers.

Ramanlal Joshi's constant aim as a critic has always been to use his own phrase 'to help others to participate in the process of response (bhavana-prakriya).'

D.M.

JOSHI, SATYAPRAKASHA (Rajasthani; b. 1927) was educated upto the post-graduate level at Jodhpur. He is a lecturer in Hindi in Bombay. There being a favourable atmosphere for literature and music in his family, he was naturally inclined towards literature. In the beginning of his career as a poet he composed poems in Hindi and later on switched over to Rajasthani. His first work *Radha*, published in 1960, depicts the beloved of Krishna in an altogether different way. Joshi's Radha is devoted to peace and calls upon the hero of the *Mahabharata* to stop war and prevent the destruction of innocent lives. She draws a deadly picture of countless widows, orphans and helpless parents rendered homeless as an inevitable result of the ghastly war. Reminding Krishna of the pleasant days spent at Brindavan in her company, and assuring him of the best of her love on return home, she beseeches her lover to put an end to the war. Though traditionally there is no truth in this scheme innovated by Joshi, it is a welcome addition to the otherwise purely romantic, or according to spiritual thinkers, the metaphysical character of Radha.

In 1962 he brought out a collection of his poems, about forty in number, under the title *Diva kampai kyun* (Why are you flickering, O lamp!). Almost all these poems are more or less romantic in nature. There are pangs of separation and feelings of enjoyment offered by the cycle of seasons, love lyrics, ethical sayings in the traditional style, love of the land and such others. The poems have been very popular and deserve credit for the delicacy of feelings, depth of sentiments, the stylistic expression and the diction used as if by a master-craftsman.

His latest and award-winning publication *Bol Bharamali* came out in 1974. The Sahitya Akademi, New Delhi honoured him by the award in the year 1977. The main character Bharamali was a maid servant in the service of the princess of Jaisalmer who was married to Rav Maladeva of Jodhpur during the sixteenth century. The prince fell in love with her, but with all his power, wealth and grandeur, he could not please Bharamali who was considered to be the most beautiful woman of her times. Several others also tried to take her in their seraglios. Eventually a petty land-lord of village Kotada, Baghaji by name, took her away. It was here that Bharamali could find a perfect man with whom she lived till death. So far as the subject-matter is conerned, undue importance has been given to the sexual and sensual side. But the art of poetry and rich description of beauty, love and the society of the period are very attractive.

Joshi has dedicated his life to the uplift and regeneration of the language and its literature. He was the publisher and chief editor of a monthly magazine known as *Haravala* (the front line in war strategy), now closed. Another book of poetry by him *Laskara na thamai* (The warring army will not stop) has never been seen, though believed to be published. A small book of translation in prose also stands to his credit. He is one of the front line poets of modern Rajasthani.

Raw. S

JOSHI, SATYEN (Rajasthani; b. 1934). was born at Jodhpur in a brahman family. He is both a poet and a fiction writer. *Kanvalpuja*, his first and the only novel so far published, is based on an historical event concerning Jaisalmer. The novelist has described the brave deeds of the prince of Jaisalmer, who gave up his life while defending his fort against the imperial forces. He has made a free and frequent use of the colloquial dialect to give his novel a local colour. He has also received awards for the book. His collection of poems was published by the Rajasthan Sahitya Akademi under the title *Hansa karai nigarani*. A book on caricatures was published by Joshi himself under the title *Rovaniya da sa*. A poetical drama *Mugati bandhan* is still unpublished for which he got an award from the Rajasthan Sahitya Akademi. His ghazals published in literary magazines, have earned him appreciation. He was also entrusted with the editing of a few issues of *Jagati jot*, the Sahitya Akademi's (Bikaner) literary monthly. He has made experiments in writing modern poetry, but no collection of such poems has been published so far. He was trained in leftist thinking by his deceased teacher, Ustad Ganeshlal Vyas of Jodhpur. He is considered to be a mature writer of modern Rajasthani.

Raw.S.

JOSHI, SHANKAR BALDIXIT (Kannada; b. 1896), known as Samba, is a Kannada scholar and researcher. His mother tongue is Marathi. He lost his father at seven A boyhood of misfortunes, he passed the Mulki (7th standard). His house was swept away in floods in 1914. Then he passed Primary Teacher's Examination (1919). He taught at Chikkodi for sometime. Responding to Gandhiji's call, he resigned his post, accepting a life of poverty and service. He became a member of the Geleyara Gumpu of Dharwad, which was a centre of literary discussion and experimentation. He was also associated with several periodicals like *Jaya Karnataka*, *Karmaveera*, *Karnataka vritta*, *Dhananjaya*. He then taught in the Victoria High School (now Vidyaranya High School), 1928-46, and got engaged in research.

Samba's first notable work was *Kanmareyada Kannada* (1937), a work in which he claimed that Kannada was spoken beyond the Godavari and could be traced to the

Vedas. Since then he has been interested in the study of language, history and culture. His range of reading is exceptionally wide. All his writings are marked by an uncompromising devotion to truth as he sees it. Several of his conclusions have provoked fierce controversy and have offended the orthodox. But Samba's devotion to his work has been unswerving.

Samba is interested in the essence of culture of the people, the ideas and attitudes that shape their way of life-style. He lays stress on the usefulness of language in this study; he is particularly interested in symbols, and the changes that the symbols themselves undergo. These changes he regards as indicating the modifications which the culture itself is undergoing. He argues that man is a 'nara', an animal; he has to become 'manava', a human being, and this is accomplished through 'prajna'. According to him, Vaivaswata is the first Manu who brought light or prajna to mankind. He sees a degradation in the history of darkness. He sees Agni, Naga, and Jala as particularly significant in the cultural history of India.

Samba is regarded as a particularly difficult writer. Many of his arguments and conclusions have been questioned. But he is a highly respected researcher whose writings are considered challenging and rewarding.

He received the Karnataka Sahitya Academy Award (1967) and Sahitya Akademi Award (1970) for his *Karnataka samskritiya purva peethike* and also honorary D Litt. of Mysore University (1973) and Rajya Prashasti (1986). He was elected the President of the 54th All India Kannada Literary Conference at Medikere (1981). Some of his other important works are: *Kanmareyade Kannada* (1933); *Maharashtrada mula athava mula Maharashtra* (1934); *Kannada nudiya huttu athava nirkuta* (1937); *Kannada nele* (1939); *Agnividya* (1946); *Saundarya vichara* (1949); *Halumatha darshana* (1960); *Dariya buthi* (1969); *Jagatika puratana adhidaivika kathegalu anusandhanadalli Rigveda sara: Nagapratuima vichara* (1971); *Kannada nudiya jeevala* (1973); *Sat-tya mattu sattya* (1975); *Bhashe mattu samskriti, Paraspara sambandha* (1975); *Kannada sahitya abhivriddhi* (1976); *Srimad Bhagvatadal adagiruva rajayogada swarupa* (1977); *Samskritika muladallina tatwika chintanegalu* (1978).

A felicitation volume, *Adhyayana*, was presented to Joshi in 1980.

V.H.

JOSHI, SHEKHAR (Hindi; b. 1934), one of the popular short story writers in Hindi of the post-Independence period, was born at Oligaon in Almora District of Uttar Pradesh. Absorbing from his cultural and social milieu the sense of freedom and spontaneity so essential for the making of a creative talent, Joshi, started writing at a very early age. He began with poems but soon found his true medium—the short story—and has stuck to it ever since.

In his early phase, Joshi tried to portray the mildly sentimental and basically decent people like the youngster who out of innocence chose an army career and came back a changed man from there. Another could be a sensitive young man who competed for an administrative post and was penalised in the interview for an independent viewpoint. A third could be just a little boy from the hills coming to work at a wayside tea-shop in a town and reacting sharply to a customer hurting his sentiments.

Gradually, he has come to realise that yet larger areas of reality are to be explored and grimmer aspects of life to be depicted. With this, his short stories have become more and more pronounced in their social and political meaning. True, in his long creative span (his first collection *Kosi ka ghatwar* appeared in 1958), Joshi's stories would number just about three dozen, but this is so because he would not compromise on quality and publish only those that convinced him of their artistic flawlessness. In this regard, some of his stories have a Chekovian blend of irony and an acute social awareness.

Recently, two more collections of his—*Saath ke log* (1978) and *Halwaha* (1981) have been published. His outstanding short stories include Daaiyu (The elder brother), Kosi ka ghatwar (The Miller on the river Koshi), Badboo (The stench), Seedhian (The stairs) and the recently published Halwaha (The ploughman).

An.P

JOSHI, SHARAD (Hindi; b. 1931) was born in Ujjain, Madhya Pradesh. He got his early education at different places and finally did his graduation from the Holkar University, Indore. His literary career started with story writing. For a long time he had been active in the field of journalism. For a brief interval he also joined government service in Bhopal but left soon afterwards. For over ten years now, he has supported himself through independent writing. He ranks among the pioneers who have enriched the Hindi literature with their humour, irony and satire. Hindi literature has been quite backward in the field of humour and satire, so much so that most critics hesitate in recognizing it as a separate genre of literature. But Sharad Joshi's writings have not only manifested the potency of satire but also given it a separate identity as a powerful weapon of expression. The following lines from his essay 'Dootavason ke chakkar' can be quoted for example:

"The whole of our national self-respect suddenly melts away as we reach the gates of any of the foreign embassies. Various types of smells of whisky, champagne and vodka, emanating from inside attract us and the imagination of foreign cigarettes and pipes tickles our gums. The very next moment we are seen in the posture of brahmin pauper, who, putting the badge of the claims of the great ancient culture, is standing on the door of the 'yajman' since ages."

Sharad Joshi has written hundreds of satirical essays on political, economic, social and cultural topics such as 'Atha Shri Ganeshaya namah', 'Bhainsanhimanhi rahat nit bakula', 'Jeep par savar illiyan', 'Billiyon ka artha shastra', 'Maniplant aur cactus,' 'Buddhijivi', 'Sahitya ka mahabali', 'Adhyaksha mahodaya', 'Ghas chhilne ka pathyakram', 'Ag lagane par kavidharma', etc. These essays not only make us laugh but also give expression to the innner situations, their anomalies and hideousness. The sharpness of contemplation and reasoning and modern approach always prevail there. He chooses appropriate symbols to present the depth of his views. This satire always maintains its standards and subtlety which introduces a new style in Hindi prose. In his style, wit, humour, satire and irony blend together, create the impact which makes you think of the underlying social norms and practices. Sharad Joshi's prose made an important contribution in giving a freshness and liveliness to Hindi prose and at the same time giving it a new contemplative stance. He has been writing satirical essays since 1945 and his satirical style has attained an elegance and finesse that result from constant practice. For example a few sentences from the essay 'Atha Shri Ganeshaya namah' will speak for themselves:

"The rat is bothered, Maharaj! Give it something to eat" Ganeshji, putting his hand on his trunk, says in a serious tone, "You are a member of a writer's family. Do not talk about eating or drinking. Get used to hungry existence." Such satirical use of myth and irony of language is interesting as well as pleasing. National or international issues have been highlighted through the topics that may appear to be trivial. Among the collections of his prose writings may be named mainly *Parikrama, Raha kinare baith, Kis bahane, Jeep par savar illiyan, Tilasm, 'Dusari satah, Pichhale dinon* and *Yatha sambhava. Yatha sambhava* is a compilation of his hundred best essays. It may be called the representative collection of his satirical writings.

He has also made a niche for himself as playwright by his two satirical plays, namely, *Andhon ka hathi* and *Ek tha gadha aur Aladad Khan.* The stage presentation of these plays drew the attention of a large cross-section of the society. These plays depict the anomalies and absurdities of our social practices. *Andhon ka hathi* represents the indifference of the system towards the common people. *Ek tha gadha* like Bharatendu's *Andher nagari* mocks at the cruel irony of the use of common people by the ruling power.

Sharad Joshi has bitterly satirized those intellectuals who have captured the power by deceiving the common man and are constantly adopting an indifferent attitude towards the troubles and tribulations of the common man. His poignant satire excels other satirical writings in Hindi.

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K.P.

JOSHI, SHIVAKUMAR GIRIJASHANKAR (Gujarati; b. 1916) is an important Gujarati playwright and fiction writer. He is also well-known as a stage actor and director. A businessman by profession, he settled in Calcutta after 1937. During his college days in Ahmedabad, he actively participated in India's freedom movement and was imprisoned. He acted in a play for the first time when he was 7 or 8, and till to day he continues to take active interest in Gujarati stage. He has acted in and directed many plays and has attended some international seminars and conferences on theatre.

Shivakumar published the first collection of his one-act plays *Pankh vinanam parevam* in 1954, but he came into prominence with the publication of his first novel *Kanchukibandha* (1956). This as well as his next novel *Anangaraga* (1958), made him popular with the readers. But because of their frank depiction of sex, they became targets of much hostile criticism. Allured by the instant popularity of these two novels, a lesser writer would have been tempted to cash on sex in his subsequent works, but Shivakumar, by his later novels and plays, proved that he was interested in genuine creative writings.

His novel *Diyo abhayanam dana* has India-China conflict of 1962 as its background, while *Abha ruve ani navalakha dhare* (1964) deals with the political and social events of the period immediately after the partition of India. Both these novels employ a very broad canvas of theme and depict a variety of characters in varied situations. In his shorter novels like *Sonala Chamya* and *Eka kana re apo*, he achieves quite a subtle artistic expression.

In his novels as well as short stories Shivakumar deals with the middle and upper middle classes of the urban society. He has a fascination for the variety of locale, situations and characters. *Rajanigandha* (1955), *Rahasyanagari* (1960), *Abhisara* (1965) are some of his collections of short stories. These stories do not add much to the literary reputation of the aauthor.

In full-length and one-act plays, Shivakumar displays his best abilities. Though these have not achieved much commercial success, they have been staged successfully by smaller amateur groups and his one-act plays are quite favourite with the college students.

Ananta sadhana (1955), *Sonani hamsadi, rupani hamsadi* (1958), *Nilanchala* (1962) are some collections of his one-act plays. His first full-length play *Sumangala*, published in 1955, was a success on the stage. His *Andharamulecho* (1955) deals with the dilemma of a blind

man. *Angara-bhasm* (1956), *Sandhyadipika* (1956), *Durvankura* (1958), *Ghata ghiri ghiri ai* (1959), *Ekane Takore* (1960), *Suvarnarekha* (1961), *Krittivasa* (1965) are some of his more successful full-length plays.

Variety of situations, psychological insight in depicting the characters, frank and fearless confrontation with some of the problems of modern urban life, and stageability are some of the virtues of almost all the plays of Shivakumar. But he tends to cast his dialogues more in the manner of written words than the spoken. He also becomes verbose and over-explicit at many places. His dialogues also suffer from monotony of tone and rhythm and repetitions of some word-clusters and patterns.

In his *Joviti kotaro joriti kandara*, Shivakumar writes about the experiences of his visit to Europe. He has also written autobiographical reminiscences of his career on the Gujarati stage under the title *Maraga apana chhe shurano* (1979). He has translated some works from Bengali into Gujarati as well.

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D.B.M.

JOSHI, SHRIKRISHNA JANARDAN (Marathi; b. 1915), an arts-graduate of Bombay University (1938), has since retired from government service. He was in the Defence Accounts Department, Southern Command. From his early childhood, he was a lover of literature. Author of numerous books, he has especially depicted variety of life of the upper middle class in Maharashtra. He has to his credit thirty-five collections of short-stories among which *Pandharpeshanche jag, Mamacha wada, Samadhi, Niwadak Shri Ja*, need mention.

He has written ten novels such as *Papa, Kachpatra, Yatra, Damidha, Charwak, Dhumketu, Anandi Gopal, Raghunathachi Bakhar, Duheri* and *Sthawar*.

The novel *Anandi Gopal* (1968) has given him special name and fame. Dr. Anandibai Joshi, a remarkable character, poor but intelligent, married at the age of nine a postal clerk, and sent to America for medical degree in the second half of the nineteenth century when women were kept off eduction, has been aptly depicted along with her husband Gopal. The novel had its reprint five times during a span of a year which speaks of its immense popularity.

The other novel which aroused hot discussions among the readers and the critics as well, is *Raghunathachi Bakhar* which is based on the life of Raghunath Dhondo Karve (son of Bharat Ratna Dhondo Keshao Karve). The writer has been very successful in depicting the bold attempts of junior Karve in respect of family planning, especially when it had absolutely no footing in the Maharashtrian society. Raghunath was the target of critics when he tried to preach family planning through his articles in *Samaj swasthya*, canvassing the use of contraceptives.

Joshi has wirtten some excellent essays (Lalit gadya) which are compiled in *Puneri*. Translations of books for National Book Trust and USIS, and writing of radio-plays are also to his credit.

Anandi Gopal had the honour of getting the Hari Narayan Apte prize from the Government of Maharashtra. *Raghunathachi Bakhar* was awarded the prize for the best novel by the Maharashtra Sahitya Parishad, Pune. His story 'Rakshas' was adjudged the best in the 'Best Short Story Competition in Asiatic Languages' sponsored by the Cultural Society of the World, Paris.

He has his contribution to literary movements also. He was Secretary and Vice-President of Maharashtra Sahitya Parishad, Pune for three years. He had been Secretary of the Akhil Bharatiya Marathi Sahitya-Mahamandal for three years as well.

A.R.A.

JOSHI, SHRILAL NATHMALJI (Rajasthani; b. 1921) was born at Bikaner in a Pari brahman family. His mother Kesar Bai had a deep knowledge of Rajasthani folklore and culture. It was from her that he got proper encouragement for initiation into literary authorship. He is a fiction writer and translator. He gave Rajasthani the first modern novel, *Abhai Pataki*, and a number of others thereafter. Besides novels, original and translated or recreated, he has given a number of short stories and a book dealing with caricatures. He has three novels in all to his credit. Besides *Abhai Pataki*, the other two are *Dhoran ro dhori* (written on the life of L.R. Tessitory of Italy, who spent his life in Bikaner) and *Ek binani do bina* (based on a western novel). *Paranyodi kanvari* is the collection of his stories and *Sabadaka* a compilation of caricatures written by him. *Apna Bapuji* is a biography of Mahatma Gandhi meant for children. *Suraja Bapa ra bati javani* is a children's book translated from Russian. He has acted as the honorary secretary of Rajasthani Bhasha Sahitya Sangam (Akademi), Bikaner, and has also edited a literary monthly magazine named *Jagati jot* He has recently translated a novel named *Yaruingam* into Rajasthani for the Sahitya Akademi, New Delhi. There are very few people who can match his missionary spirit and devotion to the cause of Rajasthani language and literature.

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Raw. S.

JOSHI, SURESH HARIPRASAD (Gujarati; b. 1921, d. 1986) was a great connoisseur and pioneer of the modernist literature in Gujarati. He himself was a short

story writer, essayist, novelist, poet, translator, literary journalist and critic. Born in Valod, district Surat, he was educated at Elphinstone College, Bombay. He was an outstanding scholar and teacher, and the most cogent and articulate avant-gardist of the post-Independence Gujarati literature. He started his career as a lecturer at Karachi, then shifted to Vallabha Vidyanagar and ultimately settled down at M.S. University, Baroda from where he retired as Professor and Head of the Department of Gujarati in 1981. It is at M.S. University that he began his continuing influence on Gujarati writing, both by his theories of form and content, and by his own extensive literary practice. His lifelong advocacy of aesthetic beauty and fruitfulness of literature was germinated in the early 1950s.

His sustained and vehement opposition to romantic spontaneity had a lasting influence on the works of the modern writers who flourished during the 1960s and the 1970s. His warmly received monthly *Kshitij* proved to be an adequate organ for the moderns. *Kshitij* had virtually opened up the new horizons of literature in Gujarati.

Suresh Joshi made his fictional debut with the publication of short story collection, *Grihapravesh*, in 1957.

Grihapravesh was followed by four other collections, namely *Biji thodik* (1958), *Api cha* (1966), *Na tatra suryo bhati* (1967) and *Ekada Naimisharanye* (1983). The short story by Suresh Joshi exuded the atmosphere of a new narrative art and the characteristic philosophy of modern writing in Gujarati. Along with his critical endeavour, Suresh, the experimentalist fiction writer, enhanced a profound modernist enthusiasm in the field, and ushered in a new era in Gujarati literature. As a result, he and his followers were rightly or wrongly branded as formalists or 'akarvadis'.

Suresh Joshi had strong inclinations to such formalistic dicta also in his personal essays and novels. The novels *Chhinnapatra* (1965) and *Maranottar* (1973) show his characteristic concern with the aesthetic form. The striking posture of a hero of a Suresh fiction is that of a metaphysical anguish and ennui. Most of his characters are intellectual, sensitive beings. They know what the human suffering is. The author explores them mostly in a pure state of existence. Woman, time and death are basic themes of his fictional world. *Chhinnapatra* is a metaphysics of love, while *Maranottar* depicts the fundamental relationship between man and death, where the hero offers an acute confrontation with his own death and craves to be transformed into the post-death state of his total being.

He was a remarkable prose writer in Gujarati, especially in the domain of personal creative essay-writing. *Janantike* (1965) is a real point of departure extended with three other collections of personal essays, namely *Idam sarvam* (1971), *Aho bata kim ashcharyam* (1975), and *Iti me mati* (1987). His personal essays are some of the finest written in Gujarati in this century and they have changed the tenor of Gujarati literary diction.

In a Suresh essay one can relish the sensuous unison of thought, feeling and language. He had an uncanny ear for verbal beauty, investing poetic imagery in his essays with intensity, suggestiveness and ambiguity. Here the beautiful is always discursive and the discursive is always beautiful. The remarkable works never fail at the level of verbal fascinations, though they are thought-provoking in an uncompromising way.

The eight collections of his critical essays, articles, etc. have obviously occupied the maximum place in Suresh Joshi's *oeuvre*. Three of these collections, namely *Kinchit* (1960), *Gujarati kavita no aswad* (1962) and *Kavyacharcha* (1971) discuss the art of poetry and its method of appreciation and evaluation. *Kathopakathan* (1969) and *Shrinvantu* (1972) discuss modeern fiction and its basic principles on a wider critical scale with the necessary illustrations of the modern masters, such as Dostoevsky, Kafka, Camus, etc. *Aranya rudan* (1976), *Chintayami manasa* (1982) and *Ashtamo adhyay* (1984) are noteworthy critical ramblings on structuralism, semiotics and phenomenology. *Chintayami manasa* was awarded by the Sahitya Akademi in 1983. But Suresh Joshi declined the award on the grounds of principle. He received Ranjitaram Gold Medal in 1971 and his books had been given state government prizes earlier.

In 1955, he had voiced strongly his genuine doubts about the life of the Gujarati novel. He provided an apt diagnosis of it, and then rightly complained against the regardless critical practice which was a simple derivation of the reductionist as well as poor, content-oriented, literary theory. Suresh Joshi appeared at that juncture of history an iconoclastic master who had felt the supreme need for form. The real breakthrough was owing to his article on novel and its criticism in Gujarati, titled 'Navalkatha vishe', collected in *Kathopakathan* in 1969.

Some of Suresh's critical ideas extend principles in Abhinavagupta and Kuntaka, but also derive from the works by Tagore and continental critics like Valery, T.E. Hulme, Susan Langer and Ortega. One would be tempted to brand Suresh a new critic as there are clear parallels to new criticism. In earlier year, though he had translated *Sahitya mimamsa* by Bishnupada Bhattacharya, his critical pursuits had directions in the western tradition.

He was a voracious reader of continental literature. His native creativity was primarily inspired by Kalidasa, Bhavabhuti and Rabindranath Tagore on one hand. and on the other, it was enriched by Rilke, Baudelaire, Valery, Mallarme and many others. His first collection of poems *Upajati* was published in 1956, which he rejected in 1961, when the next collection *Pratyancha* was published. *Pratyancha* was followed by *Itara* (1973) and *Tathapi* (1984). *Parakiya* (1975) is the collection of European poetry translated by Suresh Joshi. He was much moved by

the western writers such as Nietzsche, Kierkegaard, Heidegger, Sartre and Camus. Existentialism and Phenomenology were his prime interests in the later years. And through his literary periodicals *Vani*, *Manisha*, *Kshitij*, *Uhapoh* and *Etad*, he continously provided the opportunity to look at the world literature. Like poetry-translations *Parakiya, Navi shaili ni navlikao* (1961) is a remarkable collection of translated short stories from world literature. He edited *Videshini* (1985), an anthology in three volumes, which comprise short stories by renowned fiction writers of the world, translated by various Gujarati writers. He edited *Sayujya* to demonstrate the contemporary creative writing in Gujarati. He also edited and published *Setu* alternatively in English and Gujarati.

Suresh Joshi wrote and published incessantly for over three decades. Those were the years of experimentation which had its many roots in Suresh's criticism of literature. He explored passionately new methods of literary communications and conventions of creativity, form and technique. Most of his critical writings burn with his passionate desire to reform literature and life. For half a century Suresh Joshi generated great literary concern and intense human commitment. His prime ambition was to extend to the utmost the domain of art over life by means of literature. If ever there was a man to whom words and ideas were a sensual experience, he was Suresh Joshi.

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Su. Sh.

JOSHI, UMASHANKAR JETHALAL (Gujarati; b. 1911), born at Bamana, north Gujarat, is a leading poet of national stature, and also an eminent essayist, critic, literary journalist and prose-writer par excellence.

After primary education in his village, he came to Idar for further education. The renowned novelist, Pannalal Patel, was his class-mate. After a brilliant school career, he passed Matriculation of the University of Bombay in 1927, joined the Gujarat College at Ahmedabad, and gave up studies to actively participate in the satyagraha and was imprisoned. He joined the Elphinstone College, Bombay, in 1934, graduated in 1936 and got his M.A degree of the University of Bombay in 1938.

'Nakhi sarovar par sharad purnima' (1928), a sonnet, was his first significant poem (composed in the new poetic style launched by Balvantrai Thakore). He soon came into his own and wrote his famous khandakavya *Vishvashanti* (1931), which brought him instant recognition and appreciation from eminent literary critics like Narasinghrao, Ramnarayan Pathak, etc. His participation in the satyagraha movement and imprisonment were significant factors that shaped his outlook of life.

After teaching briefly at the Sydenham College, Bombay he became a professor (1939) at the Gujarat Vernacular Society, Ahmedabad, now called the Gujarat Vidya Sabha, which has started functioning as a post-graduate and research institute. By that time, Umashankar had already published *Ganggotri* (poems, 1934), *Sapna bhara* (one-act plays, 1936), *Shravani melo* (short stories, 1937), *Tran ardhun be* (short stories, 1938). Subsequently, he cancelled the collections of short stories *Tran ardhun be* and *Antaray* (1947) and published *Visamo* (1959).

While at the research institute, he produced significant scholarly works like *Akho: ek adhyayan* (1941). He continued his research studies later and gave critical works like *Akhana chhappa* (1957), *Akhegita* (in collaboration with Ramanlal Joshi, 1967), *Dashamaskandha* (in collaboration with Harivallabh Bhayani, 1966).

He introduced the 19th century Gujarati poet Balashankar by editing *Klantakavi* (1942). He also edited works of Anandshankar Dhruv in collaboration with Ramanarayan Pathak, *Maran sonnet* (Balvantrai Thakore's sonnets, 1953) and *Svapnaprayan* (poems by late Harishchandra Bhatt). Umashankar's research and editing of medieval and modern Gujarati work is very valuable.

His collection of poem *Nishith* (1939) brought him the Janpeeth Award in 1967, which he shared with the Kannada peot Puttappa. His subsequent collections of poems are *Atithya* (1946), *Vasant-varsha* (1954), *Abhijna* (1967), *Dhravastra* (1981) and *Saptapadi* (1981).

Samagra kavita (1981), his collected poems, is the first of its kind in Gujarati. Umashankar Joshi, the poet, has always been in search of new modes of expression. His *Prachina* (1944) and *Mahaprasthan* (1965), dialogue-poems based on puranic themes, have broken new grounds in modern Gujarati poetry, and indicate his attempts at verse-play.

Umashankar published *Shahid* (one-act plays, 1951), later cancelled it and published *Haveli* (1977).

A perceptive student of Sanskrit literature, Umashankar translated into verse *Shakuntala* of Kalidasa and *Uttararamacharita* of Bhavabhuti in Gujarati. Both these translations bear a creative stamp while being faithful to the original. He also published *Gul-e-Poland*, translation of Polish poems, (1939).

January 1947 marks a very significant turn in Umashankar's literary career. He launched his literary journal *Sanskriti* which he edited without break for 48 years, thereby serving as a dynamic shaping influence on the cultural life of Gujarat. His editorials, comments and short articles on different subjects were later brought out as collections called *Samayranng* (1978), *Ughadi bari* (1959) and *Shivasankalpa* (1978).

Some of the obituaries written by him have been collected in *Hridayman padeli chhabio* (Vol. I & II, 1977) and *Isamu Shida ane anya* (1986), these being fine character-sketches of some Indian and foreign men of letters.

He has also published a collection of personal essays, *Goshthi* (1951) and a novel, *Parkan janyan* (1940). Umashankar's prose writings prove him to be one of the great prose-masters of the language.

Umashankar joined the Gujarat University (1954) as Professor of Gujarati and Director of the School of Languages (1966). Twice he was elected as Vice-Chancellor of the Gujarat University (1966-1972), was a nominated member of the Rajya Sabha (1970-1976), was the Acharya (Chancellor) of Vishvabharati, Shantiniketan (1979-1982). Seven Universities have honoured him with an honorary degree of D. Litt. He has been associated with the Sahitya Akademi, New Delhi, since 1954, as a member of its Executive Board (1954-1972) and as its President (1978-1983). The Sahitya Akedemi also conferred fellowship on him in 1986.

Among the numerous awards and distinctions conferred upon him, special mention may be made of Ranjitram Gold Medal (1939), Narmad Gold Medal (1945), Nanalal Kavi Poetry Award (1968), Soviet Land Nehru Award (1979). He was elected President of the Gujarati Sahitya Parishad (1967), and delivered lectures on poetry in the prestigeous Thakkar Vasanji Madhavji Lecture series under the auspices of the University of Bombay.

Umashankar attended the P.E.N. Conferences at London (1956) and Tokyo (1957). He visited Java, Bali, Sri Lanka and other Asian countries (1952) and later also toured Amercia, France, West Germany, Italy, Greece and other European countries and also the Soviet Union. He has travelled through the length and breadth of India in different capacities and has written some travelogues.

Umashankar's extensive prose writings include collections of critical essays like *Samasamvedan* (1948), *Abhiruchi* (1950), *Shaili ane swarup* (1960), *Niriksha* (1960), *Kavini sadhana* (1961), *Shri ane Saurabha, Pratishabda* (1967), *Kavini shraddha* (1972), *Shabdani shakti* (1982). *Kavini Shraddha* received the Sahitya Akademi Award (1973).

His contribution to Gujarati literary criticism is exceptionally rich. His sound study of world literature, intuitive grasp of literary beauty, his interest in the structural investigation of a work of art make his criticism rich and original. He has been unparalleled both in poetry and criticism.

Umashankar Joshi is an outstanding litterateur with a remarkable command over the whole range and variety of literary forms. He is a great poet of both tradition and experiment, at once transcending the barriers of time and place. He has dominated the literary and cultural scene of Gujarat for well over half a century. Very few writers can match his contribution to Gujarati language and literature. His name has, to use his own phrase, mingled not only in Gujarati language, but in the languages of India.

C.S.

JOSHI, VAMAN GOPAL (Marathi; b. 1881, d. 1956) was a journalist and playwright. He was a follower of Lokmanya Tilak, and later on of Mahatma Gandhi. He was active in political agitation, edited *Rashtramat* and *Swatantra Hindustan*, courted arrest and came to be known as Vir (the brave) on that account. The first of his plays *Rakshasi Mahatwakanksha* (1914) was an adaptation of an Urdu play, *Khubsurat bala*. The second was *Randundubhi* (1927), a patriotic play in the tradition of Khadilkar. These two plays were once quite popular. The *Dharma sinhasana* was a faint adaptation of the main problem of Maeterlinck's *Monna Vanna*.

M.M.

JOSHI, VAMAN MALHAR (Marathi; b. 1882, d. 1943) was a distinguished Marathi thinker and novelist. He was a student of the renowned Deccan College, where he was recognized as a brilliant scholar. With his M.A. in philosophy (1906) and the goodwill of his college Principal, he could have easily managed to procure a government post and lived happily thereafter. But this man was made of sterner stuff. He preferred to serve as a humble teacher in a national school at Talegaon, and though unwilling to edit the journal *Vishva vritta* finally accepted its editorship, and quietly served a sentence of two years rigorous imprisonment at Hyderabad in Sindh for an article he had not written. He came out of gaol a wiser man, served for some time as an assistant editor of *Maratha* and *Message* and finally joined Maharshi Karve to run a school for widows at Hingne, a tiny village near Pune. This stint carried him to the S.N.D.T. Women's University, for which he devoted the last years of his life.

Joshi's fame as a writer is threefold—as a thinker, as a novelist and as an author of personal essays. He had started his writing career with some articles on philosophic subjects; but for an accident in his career, he would never have turned to fiction. After his release from prison, he had fallen on bad days and to tide over the difficult time he offered to write a serial novel, *Ragini*, for a popular magazine, *Manoranjan*. *Ragini* established his fame as a novelist. It is not, however, a novel in the strict sense of the term, for it abounds with irrelevent critical discussions on various topics—social, political, educational, religious and philosophical. There is of course a semblance of the novel form, for there are various characters and incidents and a sort of a plot to weave them together. *Nalini* (1915), a lesser novel, was cast in the same mould. *Ashramharini* (1916), a sort of an Enoch Arden story, strays over to mythological times. The tale of the three lovers is discovered as it were in the tattered pages of a worn out manuscript. The atmosphere of the mythical tale is quite enchanting. *Sushilecha Dev* (1930), considered to be the author's masterpiece, deals with the spiritual adventures of an educated woman in search of God. *Indu Kale ani*

Sarala Bhole (1934), his last novel, differs from his earlier novels in one singular respect. It tells the life-stories of six characters through the medium of letters written by them.

Joshi was primarily and essentially a thinker, a philosopher. His thoughts range from the good and evil aspects of knowlege to the fundamental tenets of literature. Besides his *Nitishastrapravesh* (1919), a text of ethics and biographical essays on modern psychologists, his literary essays are collected in *Vichar vilas* (1927), *Vichar saundarya* (1940) and *Vicharlahari* (1943). In the last decade of his life, he recalled the reminiscences of one Dhondopant Barve. This was meant to be a personal memoir but *Smritilahari* was published as a collection of personal essays in 1942.

Joshi was elected to preside over the Marathi Sahitya Sammelan held at Madgaon (Goa) in 1930.

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M.M.

JOSHI, YASHAVANT GOPAL (Marathi; b. 1901, d. 1963) was a prominent Marathi short story writer. Born in Bhigwan, he took his primary education in Pune but had to leave school while in the fifth grade owing to pecuniary circumstances. He had to take resort to various employments and also tried his luck in the manufacture of such things like ink and scented oils. For a while he sold newspapers also. Joshi died at Pune.

His maiden story 'Ek rupaya don ane' was published in 1929 in *Yeshawant*, a reputed literary monthly of those times. In 1932, Joshi won the first prize in a short story contest conducted by the same magazine. The story was entitled 'Shevagyachya shenga' (Drumsticks). Joshi went on to publish a series of seven volumes entitled *Punarbhet* containing stories written during 1932-43.

He also published *Tulasipatra ani itar gosti* (1937). *Reghotyanche Daiwat* (1947), *Mayecha savatyan* (1947), *Jai-jui* (1949) and *Taranga* (1950). The themes of Joshi's stories revolve around the middle-class Maharashtrian life and also on the relationship of the individual to persons in his family. They are noted for their beautiful and realistic dialogues. Joshi was against employing hackneyed techniques in the writing of stories. His story 'Jnanba Tukaram ani technique' is a well-known parody on over-emphasising the use of technique.

Joshi has also published a novel entitled *Padasad* (1938). His stories 'Shevajnacha shenga' and 'Vahinichya bangdya' have provided scenerios for the films, having the same titles. A handsome tribute has been offered to his mother in his autobiography *Dudhachi ghagar*.

Joshi's work is marked by his undaunted faith in the Indian tradition and values and by his love for the past glory of the country.

Joshi also edited a monthly entitled *Prasad* and has been the publisher of such books as *Shivarampant Paranjape yanche kalatil niwadak nibhanda*, *Maharashtra shabdakosh, Sonopant Dandekar sampadit Jnaneshvari, Ranade krit Ingraji-Marathi shabdakosha*, and *An Encyclopaedia of Maharashtra and Mahagujarat* (1960).

Sn.R.

JOSHUA FAZAL-UD-DIN (Punjabi; b. 1903,) received elementary and high school education at Jhelum. He passed his B.A. from F.C. College, Lahore in 1926, and was appointed as a teacher in Mission School, Ambala. He passed LL.B. in 1933 and moved to Lyallpur (now in Pakistan) to practise Law. After some time he came to Lahore and began practising at the High Court. He was elected an M.L.A. from the special Christian constituency and became Deputy Law Minister of West Punjab (Pakistan).

While at Lyallpur, he edited a monthly Punjabi magazine named *Panjabi darbar* in Persian script. His love of Punjabi language and culture can be visualised from the editorial notes of the paper. The publication of this magazine continued when he stayed at Lyallpur. His main contribution is in the field of fiction. His collections of fiction include *Adbi afsana* (Short stories), *Munde da mul* (The price of a boy), *Pativrata Kamala* (Kamala the virtuous wife). His prose contribution is life of Christ, *Yasuh Masih di zindagi* (Life of Christ). He also tried his hand at poetry. His poems are contained in his collection named *Tare* (Stars). In later years of his life, he translated the *Bible* in Punjabi verse. His style is marked by simplicity, sweetness and brevity. He also wrote in Urdu and English.

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Ph.M.

JOSHUA GURRAM (Telugu; b. 1863, d. 1971) would be remembered as a pre-eminent Telugu poet who raised his strong voice of protest in verse against the Hindu caste-system and untouchability. Born a Christian 'untouchable', he gave the message of one humanity. A Telugu pandit, a school teacher, a narrator in movie theatres, an anti-war propagandist, a producer in All India Radio, a nominated member of the Legislative Council (Andhra Pradesh) and a recipient of a number of literary titles, the highest being Kalaprapurana (1969) from the Andhra University and Padmabhushan (1970) from the Government of India, he rose to great heights of honour.

Liberal patrons admired his poetic and greatness, and extended generous help to him.

Humanism was deep-rooted in Gurram's poems. He fought against heavy odds and asserted himself as a poet of the first order; the appeal of his poetry in more emotional than intellectual. In his poetry the moral and spritual influences of three great men—the Buddha, Christ and Gandhi—are blended.

Gurram's words, rich in imagery, breathed pathos. He excelled in depicting pathos and fathomed the depths of the human heart. He adopted the classical metres with a rich variety, sweetness and chastity. Though a tradition alist in the choice of meters, he was a rebel as far as ideas about social change were considered. His spirit of revolt eschewed hatred and violence. He preached the invaluable and time-honoured values of love, brotherhood and peace. Though a sufferer, he found sweetness in suffering, and his aim was to cleanse the readers heart of bitterness and ill-will by pity and sympathy.

Phiradausi (1932), his main work, recounts the pathetic and tragic story of Firdausi, the great Persian poet, who wrote *Shahnama* to dedicate to Mahmud of Ghazni, but who was insulted when the king paid in silver coins instead of gold ones as promised. At last the gold arrived, but only after the poet's death. Gurram finds in this tale sufficient poetic material to give vent to the outpourings of his pathos. This work has no digression like his other works.

In *Gabbilamu* (Bat, 1941), the poet is highly critical of misery, poverty and casteism existing in society.

In *Mumtaj Mahal* (1942), Gurram was inspired by the great beauty of the Taj Mahal. In some memorable verse the author recounts the deep feelings of the sorrow-laden heart of Shah Jahan on the death of his queen. In *Kothalokam* (New world, 1952) he is highly critical of the confusion, misery and poverty in the world and finds fault with God for his creation. *Kristu charitra* (1963) was given the Sahitya Akademi Award in 1964. In *Musapharlu* (Travellers, 1964), two souls travelling between the Earth and Heaven meet midway and criticise the affairs of the world. *Na katha* (1951, 62 66, three parts) is the first autobiography in Telugu verse of a great poet. Gurram expressed his thoughts and feelings on several occasions in stray verses. Some of them like 'Smasana vati' (Graveyard) 'Gijigadu' (Golden sparrow), 'Salidu' (Spider) have become very popular.

Gurram's sweetest thoughts are those that tell of saddest thoughts. His poetry has a social purpose and aim to reform and refine and humanise the narrow caster—ridden hearts of the people.

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G.S.R.

JOURNALISM, LITERARY (Assamese). The history of literary journalism in Assamese begins with *Orunodoi* which appeared in January, 1846 edited by Reverand Nathan Brown, and published by the American Baptist Mission from Sibsagar Mission Press. It was called 'a monthly devoted to Religion, Science and General intelligence,' thus making it abundantly clear that the magazine was not merely an organ of the religious propaganda mainly of Protestant faith, but also meant for propagation of scientific knowledge and general intelligence as well. The journal made an invaluable contribution towards the spread of new knowledge and enrichment of literature. The *Orunodoi* laid the foundation of the modern Assamese prose on a secure basis. With the appearance of simple poems, didactic tales and short stories of different lands in its pages, the journal could easily attract the minds of the old and young alike. The *Orunodoi* brought the literature within the reach of the common people. One of the special features of the magazine was that it tried to standardize the language so that it could be made easily understandable to all. It is interesting to note that an Assamese rendering of Bunyan's *Pilgrims' Progress* appeared for the first time in this journal under the caption *Yatrikar yatra*. The news that appeared in the magazine gave varied information about life of the people. A clear picture of the state of education and the social condition of the people in the mid-nineteenth century Assam emerges from the journal. The journal stood for advancement in literature, social reform and progress in eduation, and made notable contribution to the study of numismatics and enthnology of some of the tribes of Assam. Both American and Assamese writers contributed to this journal in the field of poetry, science, history, short story and folk-tales. Among the Assamese contributors Nidhi Levi who published a number of poems and articles in it was the most prominent. Throughout the twelve years of its existence the journal exerted profound influence for which period is known as the Orunodoi-Yug. The journal finally ceased to be published in 1854. The *Orunodoi* (The Sunrise) heralded the trend of literary journalism in Assamese. Following its inspiring ideal a number of journals appeared in Assamese and in course of time some of them were able to create, in the field, literary epochs after their names as *Orunodoi*.

Asam bandhav (The friend of Assam) which appeared in 1885 under the editorship of Gunabhiram Barua was one of the earliest monthly literary journals in Assamese published from Calcutta. It published useful articles on literature, history, science and such other subjects. The editor Barua, who tried to advance the Assamese language and literature, contributed a good number of illuminating articles on Assam's history. The journal ran for one year and a few months. But within this small span of time the journal fostered literary culture and contributed much towards creating a new band of writers.

The next leading monthly literary journal was the *Jonaki* which first appeared in 1889 from Calcutta, and its first editor was Chandrakumar Agarwala who was successively followed by Hemchandra Goswami and Lakshminath Bezbarua. It was discontinued for some time, but re-appeared again under the editorship of Kanaklal Barua and Satyanath Bora in succession. Literary giants like Chandrakumar Agarwala, Hemchandra Goswami, Lakshminath Bezbarua, Kanakalal Barua, Satyanath Bora and others with their valuable contributions created a new epoch in the Assamese literature which was deservedly called the Jonaki-Yug. The journal aimed at the furtherance of the new tendencies in literature by introducing the current literary thoughts. Through the pages of this journal the contributors presented in local garb the ideas of English romantic poets and thus made the journal a true vehicle of the wave of romanticism in Assamese literature. The journal throughout the years of its existence maintained the spirit of new movement and succeeded in keeping up its high standard till finally it stopped publication in 1934. The *Jonaki* was followed by the publication of *Usha* started in 1907, edited by Padmanath Gohainbarua and published from Tezpur. Gohainbarua and others enriched the Assamese literature by their substantial and unique contributions to this periodical.

After *Usha* the most illustrious magazine was *Bahi*, a monthly which appeared in 1909 under the editorship of Lakshminath Bezbarua. This magazine continued for several years and Bezbarua was its editor for nearly a quarter century. At the beginning it was published from Calcutta, then from Dibrugarh and lastly from Gauhati. *Bahi* like *Jonaki* served as an organ of the same school of thought, i.e. romantic idealism in Assamese literature. Almost the same group of writers including the editor himself contributed to this journal to enrich the literature in varied forms. The literary activity of the first quarter of the 20th century was largely indebted to these periodicals.

Usha and *Bahi* ran parallel with distinctive ideals of their own. Both the editors of these two periodicals were themselves literary stalwarts. and their longdrawn controversies on literary problems, tempered with mature judgement, filled the pages of these two periodicals. The younger writers of the day could derive a great deal of benefit out of these controversies especially in regard to varied forms of literary expression. Bezbarua's towering literary personality and long association with the journal made it possible for *Bahi* to create a new epoch in Assamese literature, which is rightly named the Bhai-Yug. *Bahi* advocated the adoption of standard colloquial langauge in place of a highly Sanskritised one. *Bahi* maintained a standard of eloquently simple and appealing style of prose.

Another monthly jounral *Alochani* edited first by Prasannakumar Barua and then by Nilamani Phookan. appeared from Dibrugarh, in 1909 and ran for seven years and then went out of publication in 1916. *Asan bandhav* was another journal started in 1910 and published from Tezpur. Its editor was Taranath Chakravartty. It published critical articles on literature, religion and philosophy. But it was short-lived; the end came in 1917.

Then come an institutional journal *Asam Sahitya Sabha pratrika*, the chief organ of Asam Sahitya Sabha. It was started in 1925 and still continues to exist though not regular in its publication. It is mostly devoted to the promotion of subjects like literature, history and culture. philosophy and religion.

The next major literary journal published from Calcutta was the famous *Awahan* started by Dinanath Sarma in 1929. It continued for ten years and succeeded in keeping up a high literary standard throughout. Scientific literary criticism was one of the special features of the magazine. In its pages one could easily discern the new ideas and fashions in literature. Short stories depicting the life of the middle class people were mostly presented. The *Awahan* opened the path for new modernistic movement in literature. Some of the contributors showed originality of approach and power of expression. Many of the critical writers had made their first appearance in the pages of *Awahan*. Among the distinguished contributors of *Awahan* were Lakshminath Bezbarua, Traithanath Sarma, Trilokyanath Goswami, Atulchandra Hazarika, Banikanta Kakati, Birinchikumar Barua and others. Truly speaking *Awahan* was an epoch-making journal and the epoch was rightly named the Awahan-Yug.

Another magazine *Jayanti* (1937) rendered significant service to literature. It encouraged the young writers to make new experiments. In its pages were seen for the first time the flashes of new poetry. The young writers normally found an easy access to the pages of the *Jayanti*

After the Second World War another literary journal *Ramdhenu* published from Gauhati appeared in the field. It encouraged modern trend of Assamese literature. The young poets, short story writers and literary critics both old and new found in it enough room for the fullest expression of their ideas and ideals. The magazine served as a training ground for most of the young writers who were to make a name in the literary field later.

Another institutional journal, viz., *Prakash* was first published in 1965 by Asam Prakashan Parishad, as its organ. It was first edited by Chandraparsad Saikia and is now edited by Birendrakumar Bhattacharya. The journal was intended to attract fresh mind to literature and to create an atmosphere of independent thinking and progressive outlook. Within a few years of its publication the journal has been able to draw the attention of the reading public to a great extent.

Prantika (1978-79) is another journal edited by Bhabendranath Saikia which is making significant contribution towards the modern trend in Assamese literature. The journal stands for the progressive ideas.

Subsequently more and more of such literary

periodicals like *Jonbiri* (edited by Padmanath Barakataki), *Navadut* (edited by Phani Talukdar), *Amar Pratinidhi* (edited by Bhupen Hazarika) and others have appeared which show that the literary journalism which had its dawn in the third decade of the 19th century has come a long way. But only future can reveal how many of them will be able to recapture the glory of *Jonaki* or *Awahan*.

Jo.Sh.

JOURNALISM, LITERARY (Bengali). The growth and development of the modern Bengali literature owe much to the columns of the Bengali journals. Most of the major poets, novelists, story writers and essayists have thoroughly exploited the medium of the literary journals. Only in the recent times, since the twenties of this century, Bengali news dailies have flourished, but these also have to punch literary ingredients with news items to maintain their popularity. Persons like Ishwarchandra Gupta, Bankimchandra Chatterjee Rabindranatha Tagore, Pramatha Chaudhuri furthered the cause of literary journalism by editing literary journals themselves. These journals ultimately became the vehicle of expression of Bengali writers. It is through journals like *Samachar darpan, Sambad kaumudi, Bangadrashan, Sambad prabhakar, Sadhana, Sabuj patra* and *Prabasi* that Bengali literature stepped into its modern period.

Raja Rammuhan Roy, Bhabanicharan Banerjee and some others started publishing journals in the first two decades of the 19th century, but their journals were concerned with polemical writings on social and religious problems. Incidentally they were also contributing towards the foundation of the basic structure of the Bengali prose.

Ishwarchandra Gupta, the editor of *Sambad prabhakar* (1831), may be called the earliest literary journalist of Bengal. His sharp pen could sometimes be piercing in its attack on social corruption and angularities. Not being emotional by nature, he chose material objects from daily life as the subject matter for his poetry. A keen sense of humour, a strong sense and a knack for choosing exciting situations, made him a very successful journalist. On the other hand, his thorough command on Bengali idioms made him an extremely popular poet also. Over and above all these, the earliest voice of patriotism was heard in his poems through the pages of his journal. *Sambad prabhakar* initiated new names in Bengali literature. In their younger days Bankimchandra and Dinabandhu Mitra wrote columns for it. Though by its very name it professed to be a newspaper, *Sambad prabhakar* was in fact a literary journal.

It is in 1831 again that another weekly journal *Jnananveshana* started its publication with Dakshinaranjan Mukherjee as its first editor. It was only in Bengali for the first eighteen months, after which it turned bilingual (Bengali/English) and ran upto 1840. Said to be the mouthpiece of the celebrated 'Young Bengal' group and mainly inspired by the teachers and students of the Hindu College, *Jnananveshana*'s chief object was to reform the conservative Indian society, to make it free from all kinds of bondage, with the best of modern ideas from the West. Its impact was felt on the Bengali language and literature also, as it consistently advocated the adoption of vernacular education and of making Bengali the language of the courts. It helped create a congenial cultural and intellectual atmosphere in the then Bengal.

The first issue of *Tattwa bodhini patrika* was published on 16th August, 1843. Though it was originally intended to be a unifying bond among the members of the Brahmo Samaj, for all practical purposes, it became a literary journal of the highest order, containing learned articles on religious, social and moral problems. Popular science was also not ignored. The first editor, Akshaykumar Datta, a hardworking learned scholar, had all the elements that go into the making of a successful editor. He started scientific discussions and wrote articles on the different religious sects of India. Persons as eminent as Ishwarchandra Vidyasagar, Rajnarayan Basu, Devendranath Tagore, Dwijendranath Tagore were among its regular contributors. Series of articles were published that inspired the spirit of nationalism.

Literary journalism in Bengali entered into a new period of creativity with the publication of *Bangadarshan* (1872) by the great novelist Bankimchandra Chatterjee. He tried to rouse a sense of national prestige and patriotism by writing excellent articles on different topics. The essays written by him on social, political and religious problems are still considered to be the very best of their kind. He initiated review of books which, since then, has become a regular feature in Bengali journals. Other important writers in the *Bangadarshan* were Rajkrishna Mukherjee, Akshay Sarkar and Haraprasad Shastri. As a strict editor with definite principles, Bankimchandra handled the journal with superb efficiency and it was in the pages of the *Bangadarshan* that Bengali prose reached a standard form. The Journal was shortlived, but within a span of four years, it helped to make the taste of the reading public of Bengal more refined.

Dwijendranath Tagore, the eldest brother of the poet Rabindranath, started *Bharati* (1877) which had an uninterrupted publication for forty-nine years with illustrious members of the Tagore family as its editors, including Swarnakumari Devi, Sarala Devi and Rabindranath. Some renowned litterateurs, including Charuchandra Benerjee, Manilal Ganguly, Sourindramohan Mukherjee, were known as members of this Bharati group. Most of the early writings of Rabindranath were published in the pages of *Bharati*. Dwijendranath Tagore, Satyendranath and Jyotirindranath Tagore, Swarnakumari and Sarala Devi filled its pages year after year. Another journal called *Balak*, mainly planned for youngesters and edited by Jnanadanandini Devi had an independent existence for a short time and was later

amalgamated with *Bharati*. Women writers like Priyambada Devi, Girindramohini Dasi, Anurupa Devi, Hemalata Devi were some of its regular contributors.

Sureshchandra Samajpati, a grandson of Ishwarchandra Vidyasagar, edited another very important journal, *Sahitya* (1890-1923), every issue of which was packed with brilliant essays on different topics. Comparative literature was a regular feature and collections from foreign journals were introduced. But the name of the journal is still alive in the minds of the readers because of the scathing anti-Tagore criticism the editor himself indulged in. *Basumati*, a popular weekly (1896), founded by Upendranath Mukherjee, published short stories, novels, dramas and other features of interest which catered lavishly to the taste of the common readers. It became a daily from 1914, and from 1922 a monthly magazine was also published along with it. A major portion of Ramakrishna-Vivekananda literature first appeared in *Basumati*.

Sadhana (1892-1896) edited for the first three years by Sudhindranath and for the fourth and the last year by Rabindranath was monopolised chiefly by Rabindranath Tagore himself. It carried the best fruits of his creative genius for four years. His political essays in the pages of *Sadhana* stirred public mind and propagated the philosophy of self-reliance.

In 1914, Pramatha Chaudhari, who introduced colloquial Bengali as the medium of literature, published *Sabuj patra* which carried along with it a small group of remarkable intelligent writers like Atul Gupta, Sureshchandra Chakravarty and the editor himself. Rabindranath also joined in its revolt against the literary *status quo*. For nearly ten years it maintained a highly intellectual tone but it was never a popular journal in the sense in which *Basumati* and *Bharatbarsha* were.

The highest peak in Bengali literary journalism was of course reached with the publication of *Prabasi* (1901). The editor Ramananda Chatterjee was at once a highly learned scholar, a prudent man of strong common sense and an indefatigable worker who, early in his career, staked everything for his journal. For more than forty years since 1901, he edited *Prabasi* which was at the same time a popular and scholarly journal. History, architecture, literature, art, politics, religion, science—nothing was treated indifferently in its pages. There were not many important Bengali writers who would not have liked to find their names in *Prabasi*, starting from Rabindranath Tagore, Abanindranath Tagore, Jadunath Sarkar to later writers like Tarashankar Banerjee, Bibhutibhushan Banerjee and almost the whole lot of them in the thirties and forties sought for space in the pages of *Prabasi*. The scientific discourses of Acharya Jagdishchandra Bose, major historical writings of Jadunath, halftone multicoloured paintings of the Bengali school headed by Abanindranath and Nandalal were treasures stored by *Prabasi* for posterity. Rarely an issue of *Prabasi* came out without something from Tagore, and the notes written by the editor were the best contemporary records of social and political history of Bengal from 1901 to 1943.

Kallol (1923) and *Kalikalam* are remembered because of the group of writers that assembled around them. They were out to disown old values and to discover new means of expression to break away from the tradition set up by Tagore's poetry. Premendra Mitra, Achintya Sen Gupta, Buddhadev Basu and some others formed the core of the group.

The three editors of the *Kalikalam* were Muralidhar Bose, Shailajananda Mukherjee and Premendra Mitra, all from the *Kallol* group. Interesting regular features of the journal were 'Chayanika' (selected pieces from other periodicals) and 'Bichitra' (informations about world literature and politics). Full-page photographs of writers and coloured pictures were printed every month, thereby, adding to the attraction of the magazine. The literary trend of both *Kallol* and *Kalikalam* was a blend of realism and romanticism with an uninihibited frankness about the reality of the world and the human mind. In spite of the criticism by the conservatives, *Kallol* and *Kalikalam* together certainly helped to establish a modern outlook in Bengali literature.

Shanibarer chithi is still remembered for the caustic remarks on different personalities by its editor Sajanikanta Das. Creative writers like Tarashankar, Bibhutibhushan, Banaphul, Pramatha Bisi, Mohitlal Majumdar wrote regularly in its pages. *Parichay* is another aristocratic journal founded and edited by Sudhindranath Datta in 1931. It was a serious journal and a meeting place for the old and the new. *Kabita* was a journal dedicated to the cause of poetry, and its editor, Budhadev Bose, himself a name in modern Bengali literature, could make it popular without trying to be so. *Bichitra* by Upen Ganguly was a very pleasant and interesting literary journal with illustrations. Here also Rabindranath Tagore was the major attraction in many issues.

At present, the weekly *Desh* is the most popular and important literary journal. Modern trends in Bengali literature are represented in its pages though not always with proper balance and judgement. *Samakalin*, a journal of essays, has completed its twentyfifth year of publication recently under Anandagopal Sen Gupta's editorship. *Kabi o kabita*, edited by Jagadish Bhattacharya, is another journal dedicated to the cause of poetry. *Uttarsuri* by Arun Bhattacharya is more concerned with general culture and music. For the last one hundred and eighty years numerous specialised journals on art, music, theatre and many other subjects have come up besides many little magazines published from Calcutta and other Bengali speaking areas of the country. Amongst these, *Amrita*, *Krittibas*, *Ekshan*, *Kalpurush*, *Bibhab*, *Jijnasa*, *Jayashri*, *Pratikshan*, *Shiladitya*, etc. are important. *Amrita* was brought out by the Yugantar group of papers as an

alternative for the popular weekly, *Desh*. It introduced a number of interesting literary features, but could not compete with the more slick and organised *Desh*. *Kritibas* inspired the young generation in the sixties as a poetry magazine. Mostly edited by Sunil Gangopadhyay, it served as a forum for a number of up-and-coming young poets who later on established themselves in the field of Bengali literature. Sunil Gangopadhyay, Shakti Chattopadhyay, Nirendranath Chakravarty and Sarat Mukherjee are some such important names.

The importance of literary journals in Bengali may be judged from the fact that possibly with the exception of Madhusudan Datta, all important writers in Bengali made their way through the columns of the one or the other of the literary journals.

So.B.

JOURNALISM, LITERARY (Dogri). Literary journalism in Dogri had its beginning with the publication of *Nami chetana*, A quarterly magazine jointly sponsored and produced by Dogri Samstha, Jammu and Dogra Mandal, Delhi. Its first issue came out in July 1953, followed by two more issues, all published from Delhi. The fourth issue came out from Jammu in 1957. All these issues contained material in Dogri, Hindi and Engilsh with the content in Dogri gradually increasing with each issue. Then, its publication was stopped for nearly a decade due to financial difficulties. It started coming out more or less regularly from the 15th August, 1967 issue onwards as the organ of Dogri Samstha. It published not only Dogri literary pieces but also Dogri folk literature and articles about Dogri literature, culture and art. Till 1986, 74 issues of *Nami chetana* have been published.

The second improtant literary journal in Dogri is *Shiraza* (Dogri). It is one of the six journals brought out by the J & K Academy of Art Culture and Languages, the others being in Kashmiri, Hindi, Urdu, Punjabi and Gojari. It started as a biannual journal with the first issue coming out in December, 1964. From 1970, it became a quarterly and from 1980, it became a bimonthly. Till 1986, it had appeared in 90 issues. The State Academy also brings out a supplementary annual publication called *Sarha sahitya* (Our literature) which is devoted to selected pieces of Dogri literature, including folk literature. These two journals have contributed a geart deal to the development of Dogri literature, and the introduction of young budding writers as well as veterans and their works, and highlighting thus different aspects of literary activity in Dogri.

In addition to these literary journals which are continuing to make their contribution, three other journals which have since ceased publication, need to be mentioned. They are *Rekha*, *Phulwari* and *Ambar*. *Rekha* was the brain child of Dharamchand Prashant, now a member of the Rajya Sabha from Jammu and Kashmir. He was its proprietor, editor, publisher and author of quite a substantial portion of its contents. The journal, a 'laghu patrika' first appeared in February, 1962 and ceased publication in 1963 after 4 quarterly issues. 3 instalments of a serial novel, written by the editor, called *Rukmini* also appeared in this journal. *Phulwari* was a monthly published by the Field Survey Organisation of the J & K Government. It started publication in 1967 and stopped coming out in 1974. From 1967 to 1972 it was printed in Persian script and then changed over to Devanagari script. The journal normally consisting of 24 pages, carried mainly Dogri poems and short stories. *Ambar* was another laghu partika like *Rekha* whose sole proprietor, editor and publisher was Om Goswami, now editor of *Dogri* in the J & K Academy of Art, Culture and Languages. It started coming out in 1975 and was called *Ambar* series and was intended to present creatively an independent point of view clear of any ideological bias and translations of representative prose works form foreign languages. Its contents reflected new tendencies in literature. In its life of $1^1/_2$ years, only 5 issues of *Ambar* were published.

Recently a children's magazine called *Jot* has started appearing. It has for its partron, D.C. Prashant and as editorial adviser Om Goswami, the two pioneers of Dogri laghu patrika, *Rekha* and *Ambar* respectively. Two issues of the quarterly magazine came out in March 1987 and August 1987 respectively and have been well received.

Ram.S.

JOURNALISM, LITERARY (English). Journalism is a distinct form of writing and publication, the emphasis being mainly on information relating to current events and relevant comment. It is a latter-day phenomenon anywhere, and more so in India than in the West. Journalism has its close ties with literature, and journalism is often a theatre of preparation and experimentation for the creative writer. And a vigorous and lively daily and periodlical press can ensure a prospective audience for the more serious writer as well. Indeed, many a successful modern writer has one foot in journalism and the other in his private creative world.

In the wake of the western impact, the coming of the Christian missionaries and the steady proliferation of British power in India, printing presses came to be set up, and grammars, dictionaries and translations started appearing. And the first newspaper, *Hicky's Bengal Gazette*, came out in Calcutta in 1780. The history of Indian journalism in English thus spans little more than two centuries. In its four earlier pre-Independence phases (1780-1835; 1835-85; 1885-1920; 1920-47), Indian journalism was first preoccupied with the nation's political awakening during the 'Bande Mataram' and 'Home Rule' movements, and lastly, following the advent of Gandhiji,

with his various political campaigns culminating in 'Quit India' and the diverse aspects of his 'Constructive Programme'.

Since almost the very beginning, the links between journalism as information, comment and education on the one hand, and on the other, journalism involving creative writing (in verse or prose), translation from Sanskrit and other Indian languages into English, and literary criticism (book reviews, critical assessments of aspects of literature or of particular writers or books) have been very close. The weekly literary pages or Magazine Supplements of the daily papers and the serious weekly, monthly and quarterly journals have generally opened their columns to such creative and critical writing. Thus, Bankimchandra Chatterjee's first novel, *Rajmohan's Wife*, was serialised in 1864 in the *Indian Field*, Sri Aurobindo's critique of Bankim appeared in the *Indu prakash* in 1894, and his play *Perseus the Deliverer* in the *Bande Mataram* weekly in 1907. And his *Vidula*, translated from the *Mahabharata*, also appeared in the same paper. This fruitful kinship between daily and periodical journalism and creative and critical writing has happily continued to this day. There are also (and have been) periodicals exclusively reserved for 'literary journalism', many of them (as even in the West) afflicted with early mortality.

In the three old Presidencies, daily papers like the *Hindu Patriot*, the *Statesman*, the *Englishman*, the *Amrita Bazar Patrika*, the *Bande Mataram* and *Forward* (all from Calcutta), the *Times of India*, the *Indian Daily Mail*, the *Bombay Chronicle*, the *Bombay Sentinel* and the *Free Press Journal* (all from Bombay), and the *Madras Times*, the *Madras Mail*, the *Hindu*, the *Swarajya* and the *Indian Express* (all from Madras), all these grew into powerful instruments of information, comment and opinion. Soon the *Leader* (Allahabad), the *Hitavada* (Nagpur), the *Hindustan Times* (Delhi) and the *National Herald* (Lucknow) established themselves as papers of regional as well as national importance. And all these have carried their serials, skits, book reviews and critical assessments.

Aside from the weekly magazine, pages or supplements of the daily papers, the regular weekly organs, even when their aim was primarily political, accommodated literary and cultural concerns as well, because of the quality of the respective editors; for example, Bal Gangadhar Tilak's *Marhatta* (Poona), Sri Aurobindo Ghose's *Karmayogin* (Calcutta), Lala Lajpat Rai's *People* (Lahore), Annie Besant's *Commonwealth* and *New India* (Madras), Gandhiji's *Young India* and *Harijan*, M.N. Roy's *Independent India* (Bombay), Pattabhi Sitaramayya's *Janmabhoomi* (Masulipatam), Vavilla Venkateswara Sastrulu's *Federated India* (Madras), Iswara Dutt's *The Week-end* (Allahabad), K.M. Munshi's *Social Welfare* and *New Democrat* (Bombay), Khasa Subha Rau's *Swatantra* and *Swarajya* (Madras), Acharya Kripalani's *Vigil*—all had a literary dimension in their time.

Monthly and quarterly journals that carried a fair load of creative and critical writing include Ramananda Chatterjee's *Modern Review* and N.N. Sircar's *Hindoosthan* (Calcutta), Behramji Malabari's *Indian Patriot* and *East and West* (Bombay), Satchidananda Sinha's *Hindusthan Review* (Patna), K. Ramakotiswara Rao's *Triveni*, V.V. Srinivasa Iyengar's *Everyman's Review* and C.A. Natesan's *Indian Review* (Madras), K. Iswara Dutt's *Twentieth Century* (Allahabad), and E.H. Parameswaran's *The Scholar* (Palghat). Periodicals with a pronounced philosophical and cultural slant were first launched by men of letters; thus B.R. Rajam Iyer's *Prabuddha Bharata* (which, after his death, was shifted to Almora), Sri Aurobindo's *Arya* (Pondicherry), in which several of his major works appeared serially during 1914-21, K.D. Sethna's *Mother India* (Bombay, later Pondicherry), Sophia Wadia's *The Aryan Path* (Bombay) and *Bhavan's Journal* (founded by K.M. Munshi).

After Independence, daily and periodical journalism in English—against all expectations—is far more popular in free India than in the days of the 'Raj'. In 1977, 2892 English journals (including 87 dailies) were published in India accounting for a circulation of 8.9 million, as against 8.7 million for Hindi and its 3736 journals. Some of the English dailies now appear simultaneously at different metropolitan centres. Also, what is even more significant, creative and critical writing in English has proliferated a great deal, and is impressive in quality and quantity alike, compelling increasing recognition. In the last few decades, journalism in English has been able to sport a bright and breezy look by injecting a degree of professional expertise into magazine publication. A popular journal like the *Illustrated Weekly* (Bombay) has undergone almost a transformation since Independence. It was C.R. Mandy who opened a Poetry Page and published the early efforts of Nissim Ezekiel, P. Lal, Dom Moraes and A. K. Ramanujan. Other journals like *Imprint*, *Quest*, *Caravan*, and the more recent *India Today*, *Sunday*, *Gentleman*, *Frontline* and *Onlooker*, while their main thrust is information, comment and criticism, do also accommodate some creative and critical writing. *Heritage* (Madras), a monthly edited by Manoj Das, is a journal of quality and regularly publishes fiction, poetry and literary and art criticism.

During the last 2 or 3 decades, numerous journals with their main or exclusive interest in creative and critical writing in English, have come up, and some have established themselves. There are the learned journals issuing from some of the Universities—the *Calcutta Review*, the *Aligarh Journal of English Studies*, the *Osmania Journal of English Studies*, etc. *The Indian P.E.N.*, founded by Sophia Wadia and now edited by Nissim Ezekiel, is the monthly organ of the P.E.N. All-India Center. *Indian Literature* is regularly published by Sahitya Akademi once in 2 months. *Poetry*, edited by

Krishna Srinivas from Madras, appears monthly and carries new verse from all over the world. Of the many periodicals concerned with serious literary criticism and/or creative writing in English, the following may be mentioned: C.D. Narasimhaiah's *The Literary Criterion*, H.H. Anniah Gowda's *The Literary Half-Yearly* and S.N. Vikram Raj Urs's *Commonwealth Quarterly* (all from Mysore), G.S. Balarama Gupta's *The Journal of Indian Writing in English* (Gulbarga), J. Srihari Rao's *Indian Scholar* (Raipur), P. Lal's *Workshop Miscellany* (Calcutta), Jayanta Mahapatra's *Chandrabhaga* (Cuttack), Chaman Nahal's *The Humanities Review* (New Delhi), Prakash Joshi's *Literary Horizons* (Amaravati), *Indian Book Chronicle* (Jaipur), *Book World* (edited by Prava Banerji, New Delhi) and The *Literary Endeavour* (edited by L. Adinarayana: Nizamabad). These and several other 'little' magazines create a climate conducive to new creative writing and critical inquiries. Their influence far exceeds what their actual circulations may indicate.

Indian journalism before Independence was, in effect, a yajna to which many of India's patriots, thinkers and social reformers, freedom-fighters and nation-builders, offered their choicest oblations. Journalism was not only a form of necessary ephemeral writing, but also an invitation to thinkers and creative writers to try to win a worthy audience for their creative effusions as well. Journalism in English continues to attract the best talent, and may graduate in the fulness of time as men of letters in their own right, contributing to the healthy growth of Indian English (Indo-Anglian) literature.

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K.R.S.I.

JOURNALISM, LITERARY (Gujarati). Gujarati literature, its changing trends and their propagation among people are reflected in creative and critical literary books published during any given period. These aspects can also be noticed through dailies and weekly supplements of newspapers as also through fortnightly and quarterly literary magazines and annuals. It is equally true that Gujarati literary journalism has made significant contribution to the shaping of intellectual and cultural life of people and establishing a standard of values. We have to be in with the fortnightly *Dandio* published from Surat by poet Narmadashankar, popularly known as Veer Narmad, to evaluate the contribution in its historical perspective. The aim of Narmad in publishing the fortnightly was to open a front against social evils like bribery, dishonesty, superstition, ignorance, laziness, conceit, immorality, addiction, gambling, speculation, etc. He wanted to follow the example of *The Spectator* of Addison and Steele and with that aim started bringing out *Dandio* on 1st of Sept., 1864. He helped cultivate quality of valour and culture in contemporary people; but the fortnightly survived only for five years and stopped coming out in 1869.

The oldest and still most popular of the Gujarati daily newspapers is *Mumbai samachar* (Estd. 1.7.1822). This daily has been regularly publishing writings of eminent Gujarati writers for a number of years. But it is *Janmabhoomi* (June 1934), the daily eveninger, published from Bombay that has given important place to literature in its columns since its inception. Zaverchand Meghani, the well-known poet and scholar of earlier years, started a column entitled 'Kalam ane kitab'. On his death Krishnavir Dikshit undertook the responsibility and has been editing the column to this day. The history of cultural and literary activities of Bombay for the last four dcades is compiled in this column. The other newspaper that deserves mention for giving continuous prominence to literature is *Gujarat mitra* of Surat. A column devoted to literature under the title of 'Akshar ni aradhana' was introduced in 1953 in the newspaper, which is also edited by Krishnavir Dikshit under the penname of 'Parantap'. *Janasatta—Loksatta* of Ahmedabad, Vadodara and Rajkot with a literary edition through Ramanlal Joshi's 'Akshar ni abohava', *Pravasi* also with Ramanlal Joshi's Veranman amichhantanan and *Samakaleen* with Yashwant Joshi's 'Kitabi duniya' Bombay, are a few other journals which deserve mention. There were a few other newspapers, now defunct for a number of years, which must be remembered for recognising literature as a cultural force by taking note of contemporary literary trends and publishing reviews of literary books. They are *Prajabandhu* (Ahmedabad), *Hindustan* (Bombay), Gujarati (Bombay), *Janashakti* (Bombay), *Hindustan ane prajamitra* (Bombay), *Lokawani* (Surat), *Navajvan* (Ahmedabad) and *Sandesh* of Ahmedabad which carried a regular column 'Sahityasadhana' for a number of years. Editors of this column included eminent writers like Umashankar Joshi, Chunilal Madia and a few others.

Gandhiji gave Gujarati language its distinctive character of simplicity and precision through his writings in *Navajeevan*. He shaped the language as a medium to reach common people.

The number of periodicals, with significant contribution to their credit in augmenting love for literature among Gujaratis and provoking them to think over important matters concerning them, goes beyond 125. The oldest among them is *Buddhiprakash* started as a fortnightly in 1850 by Buddhiprakash Mandal and later converted into a monthly in 1854. The aim of this periodical was to spread learning and knowledge among people, propagate social reforms and render service to Gujarati language and literature. Kavi Dalapatram Dahyabhai was the editor of *Buddhiprakash* when it was converted into a monthly. Since then the monthly has enriched itself by publishing

poetry, articles on research and criticism and notes on current political events.

But it is the *Gujarati shalapatra* which deserves full credit for pioneering work in the field of criticism. It was founded in 1862 under the editorship of Mahipatram Neelkanth. Problems of system of education, grammar and essays got priority in the periodical. And it was the first periodical to devote space to short reviews of new publications. Navalram took over editorship of *Shalapatra* from Mahipatram. 1988 witnessed its closure.

As a periodical devoted to literature, *Jnan sudha* was the first to discuss matters concerning social obligation and literature from an entirely fresh angle of logic, intellect and equitability. It was launched as a fortnightly under the editorship of Ramanbhai Neelkanth in 1886 and converted into a monthly in January, 1892. It was inclined towards Prarthana Samaj from the very beginning. *Jnan sudha* faced closure in 1916.

Manilal Nabhubhai Dwivedi placed the literary journalism on firm footing through his periodicals *Priyamvada* and *Sudarshan*. The former was first published in August, 1885 as a monthly devoted to women's world. It owed its birth to Manilal's dream of educating women. Then in 1890, he brought out *Sudarshan* as a developed and improvised version of *Priyamvada*. His aim was to discuss matters of human welfare and to attract the readers to old traditional thoughts and ideas by making them aware of their true essence; and with that purpose in mind, he published articles on learning and science, religion, home, state, literature, their structure and their inter-relationship as also criticism. Manilal could succeed in achieving his aim through *Sudarshan*. Acharya Anandshankar Dhruva became the editor of this periodical on the death of Manilal and continued to reflect the ideas of the age on the realisation of supreme truth.

Samalochak, a quarterly started in January, 1890 under the editorship of Uttamlal Keshavlal Trivedi and Manilal C. Bhatt, proved to be one of the best specimens of literary journalism. In 1914 it was converted into a monthly under the editorship of Ambalal Bulakiram Jani with studied discussion of the fundamentals of literature, criticism of Sanskrit and English literature and research articles. The monthly achieved prominent place as a periodical providing interesting account of fifteen years of literary activity.

Vasant published in 1902 with Acharya Anandshankar Dhruva as the editor, gave account of the new era and new life by publishing discursive writings on metaphysics and spirituality, grammar, social and economic problems and articles with creative, critical and analytical insight. His aim was to critically consider old traditional thoughts, ideas and institutions. *Vasant* brought a new delight not only to Gujarati literature but also into the cultural life of the people of Gujarat. Acharya Anandshankar Dhruva continued to be the editor from 1902 to 1912. Ramanbhai Neelkanth the editor for next twelve years. Editorship went back to Acharya Dhruva and he continued in the position till its end in 1939. *Vasant* surpassed all other magazines for the discursive writings appearing on its pages on many important matters, and also for their dignity of language, decent and scholarly reading material and high thinking propagated by them.

Sahitya was launched in 1913 with Matubhai Kantawala as its editor with the aim of the development of language and literature and to work with devotion for the everlasting glory of the language. It continued to be published upto 1934-35. The main and important features of the periodcial were the editor's notes and readers' views.

Navajeevan ane satya, a monthly of Indulal Yajnik started in July, 1915, published creative and thought, provoking articles nurturing the promotion of public welfare. Editors's note was the distinguishing feature. Gandhiji procured the periodical from Indulal Yajnik with a view to make it a carrier of his nationalistic ideas and make people more resolute in their demand for self-rule. The name was changed to *Navajeevan* at this stage.

Haji Mohammed Ala Rakha Shivaji founded *Veesami sadi* in April, 1916 with a unique combination of art and literature as its special feature. It proved to be a popular magazine, but with the death of the editor, it had to be discontinued in 1921. Haji Mohammed was a great connoisseur of art and literature of Gujarat.

Batubhai Umarwadia brought out *Chetan* in July, 1920. The periodical was outstanding for the brilliance of Batubhai's writing and first evidence of editorial capability of Vijayrai Vaidya. 1923 witnessed the closure of *Chetan*. *Navachetan* was first published from Calcutta in 1922 under the editorship of Champashi Udeshi. It is still a popular monthly of middle class people with writings of literary as well as non-literary type published in it.

K.M. Munshi, to awaken and nurture a sense of self-respect for culture of Gujarat among the people of Gujarat, started *Gujarat* in 1922. He was the editor. But the periodical could not be brought out regularly. In 1935, it was brought out in a new form and style. The editors were Jyotindra Dave, Dhansuklal Mehta, Badarayan and others. Novels, plays and short stories of Munshi were a special feature of *Gujarat* and it shaped so well that Munshi could feel proud of it.

Puratattva (1922, ed. Rasiklal Chhaotalal Parikh) distinguished itself by publishing writings on history, architecture, literature, language, art, science, religion, metaphysics, philosophy, Sanskrit drama and archaelogical research. The quarterly enlightened the readers with new learning and knowledge.

Nrisinh Vibhakar started a quarterly named *Rangbhoomi* in 1923 in the days when stage, stagecraft and acting were not looked upon with favour. In 1923 *Gunasundari*, came out under the editorship of Jayakrish-

na Varma and became very popular among women.

Gokuldas Dwarkadas Raichura published *Sharada* in 1924 which provided decent reading material for popular entertainment. Speical issues devoted to short stories, folk literature and editorials are still remembered for their quality.

Ravishankar Rawal, the eminent artist of Gujarat, started a magazine *Kumar* in 1924 to shape the cultural life of citizens of tomorrow. *Kumar* came to be recognised as an encyclopaedia of knowledge and information under capable editorship of Ravishankar Rawal and Bachubhai Rawat. It had wide circulation all over Gujarat. *Kumar*, unique due to the writings on literature, culture, education and art, was highly popular among youngsters.

Kaumudi quarterly, later a monthly and *Manasi* both edited by Vijayrai Vaidya have earned a special and memorable place in the history of literary journalism in Gujarati. Both proved to be excellent as periodicals of creative, contemplative, reflective and critical nature. Their contribution in keeping the contemporary literary field alive and humming with activity is very great. They created congenial atmosphere for discussion on fundamentals of literature. They helped in bringing out new talents. Old writers and scholars and new talents were equally balanced on the pages of these periodicals. *Kaumudi* continued as a quarterly from 1924 to 1930 and from then on untill 1937 as a monthly. *Manasi* was founded in 1935 and faced closure on 8.8.1949. Vijayrai brought out a small cultural magazine in 1962, which was named *Rohini*. He created a forum for criticism through *Kaumudi* and *Manasi* and established criticism as an independent and respectful literary activitiy.

Ramnarayan Vishwanath Pathak started *Prasthan* in 1926. The motto of *Prasthan* was 'Drishtiputam nyaset padam', and in eleven and half years of his career as editor, Ramnarayan never deviated from the path signified by the motto, nor even in his life. The magazine was popular among the thinkers and people who loved decent literature because of the excellence of its quality and substance. One can witness the best of Ramnarayan's editorial capability in *Prasthan*. Poems of Shesh, short stories of Dwiref, essays of Swairvihari and critical writings published in the magazine were all results of his own efforts.

Puroshottam Vishram Mavaji brought out a pictorial magazine *Swarnmala* in 1916 with mythological literature as its main theme.

Forbes Gujarati Sabha started a quarterly in 1936, which still continues to be published. The magazine has the distinction of being one of the best in research in old and medieval literature and criticism. It is gaining more and more in presitge due to the devotion and insight of various scholars who edited the magazine.

Rekha, a monthly, was launched in July 1939 and continued upto August 1949 under editorship of Jayanti Dalal. Then Ishwar Petalikar took over the editorship. The monthly had the advantage of extrodinary creative power of Jayanti Dalal. It was a meaningful creation of a critic like Jayanti Dalal, a mature journalist like Niru Desai and competent cartoonist like 'Chakor'.

Among the periodicals which came out during the period 1943 to 1987 and died out after a short life mention must be made of *Falguni*, *Wani*, *Manisha*, *Kshitij*, *Uhapoh* and *Etad*. These periodicals reflected the views of their editors, viz. Suresh Joshi, Prabodh Choksy, Rasik Shah, Jayant Parekh and Usha Joshi. Approach of all of them was anti-traditonal, but they catered the best of world literature and established a standard for aesthetic judgement, cultivated style and understanding of perfection of form.

Umashankar Joshi launched *Sanskriti* in January, 1947 as a monthly. It was converted into a quarterly in 1981. October-December 1984 issue was the last issue of *Sanskriti*. During the existence of 37 years the magazine could achieve its aim due to Umashankar's relentless efforts. Its contribution in shaping the cultural life of Gujarat has been very important. Of course, literature was the mainstay of *Sanskriti*. But art, religion, philosphy, education, science, social science, economics and free and frank editorial notes added to its variety and value. *Sanskriti* is a significant event in the life of Umashankar.

Another magazine which was also launched in 1947, and is still surviviing is *Akhandanand* of Sastun Sahitya Vardhak Karyalay. Mohanlal Mehta Sopan was the first editor of the magazine which has been satisfying common people's craving for decent, refined and religious reading material.

Milap (1950) of Mahendra Meghani presented selected pieces from literature of Indian and foreign languages. It could satisfy the urge of both the common and scholarly people.

Poet Karsandas Manek undertook to publish *Nachiketa* in 1953 with a view to introduce world classics. The periodical reflected the poet and scholar in Manek.

Bhogilal Gandhi started *Manav* in 1957 as a monthly with the declared aim of re-establishment of human values and human diginity. After three years, i.e. in 1960, the nomenclature was changed to *Vishwamanav*. It is still being published in the same form. It is not committed to any 'ism'.

K.M. Munshi started *Samarpan* as a fortnightly in November 1959 as a part of cultural activity of Bharatiya Vidya Bhavan and constituted an editorial board to run the magazine.

Satyakam Vidyalankar and Kundanika Kapadia started *Navaneet-Gujarati digest* providing refreshing and selected reading material of informative nature.

Parab is the organ of Gujarati Sahitya Parishad. It was launched in 1960. The word 'Parab' connotes a roadside booth to distribute drinking water to the thirsty.

The magazine has proved itself to be so as far as literature is concerned. In the same way *Shabdasrishti* is organ of Gujarat Sahitya Akademi, Gandhinagar.

In 1961 Purushottam Mavlankar edited *Abhyas*, a magazine devoted to study and critical appreciation. 1978 witnessed its closure.

A monthly magazine *Ruchi* appeared in January 1963 under the editorship of Chunilal Madia. It was devoted to pure literature, art and aesthetics and provided indeed gratifying reading. Madia established high standard of creative literature and critical appreciation and gave evidence of his ability and power as a writer and a critic.

Vidyapeeth was started by Gujarat Vidyapeeth in January 1983 with a view to give impetus to research work in literature and education. Kakasaheb Kaleakar edited *Shikshan ane sahitya*, from 21-7-1929 which continued to be published as a supplement of *Vidyapeth* for forty year. From 1963 onwards it was published as a bimonthly and proved to be a great help to students.

Periodicals devoted entirely to studies and research are very few; *Swadhyay* (January 1964:—editor,—Bhogilal Sandesara) being published by Prachya Vidya Mandir,—Vadodara is important among these few. The magazine has provided encouragement to scholars. It publishes writings on research and critical appreciation in various fields like literature, history, mythology, Vedas, Upanishads, metaphysics, religion, philoophy, science, architecture, sculpture, drawing and painting, script, grammar, medicine, hygiene, industry, Jain literature and art.

Granthagar was a predecessor of *Granth* in so far as it was devoted to literature and critical appreciation. It was launched by Rasik Jhaveri in July 1955. It is noteworthy that only original and unpublished writings were published in the magazine. New poetry found prominence on its pages. *Granth parichay*, the very first monthly of its kind, was entirely devoted to introducing new literature. Edited by Dhanwat Oza, it also took notice of contemporary literary activities.

Granth, a monthly entirely devoted to literary criticism, was launched in 1964 by Parichay Trust, Bombay under the editorship of Yashwant Doshi and ended with a special issue brought out in memory of Vadilal Dagali as the April-May-June 1986 issue. It deserves prominent and important place in the history of literary journalism. *Granth* published, timely and regularly, reviews of Gujarati as well as Hindi, Marathi, Kannada Bengali and English books and paper-backs. Apart from reviews, *Granth* also published articles and studies introducing world literature.

Sahitya, another periodical by the Trust and edited by Niranjan Bhagat survived only for two years. Only eight issues of the periodical were brought out; but they proved their worth with poems, short stories, plays, and critical essays by prominent writers of Gujarat.

Sanjna (editor: Jyotish Jani) during its short span of life propagated new trends in poetry, short stories, plays and criticism and also published interviews with eminent writers.

A quarterly named *Dakshina* edited by poet Sundaram and which is being published since 1947 is devoted to study and propagation of philosophy of Sri Aurobindo. Indulal Gandhi, while in business at Karachi, thought of publishing a magazine and launched *Urmi* in 1930. *Navarachana*, a periodical devoted to constructive programme, joined *Urmi* in 1940. Since then it was published as *Urmi-navarachana*. Some periodicals owe their birth to the urge of its editor. Special mention could be made of *Jeevan madhuri* and *Abhinav bharati* of Mohanlal Mehta Sopan among such magazines.

A notable feature of literary journalism in Gujarati is that more than one magazine devoted to the same field of literary activity has been brought out. To take an example the poetry number of periodicals had been started, out of which only two are still surviving. Indulal Gandhi had launched a periodical devoted to poetry in 1941, with the help of a few of his poet friends. His *Kavita* discussed form of poetry, published poems and critical appreciation of poems.

Bachubhai Rawat, editor of *Kumar* had also started a magazine on poetry, without any fixed time schedule for publication. It was small in size, but it published poems of fine quality and everlasting value. *Kavita* is another such magazine edited by Suresh Dalal since 1967. Devoted to poetry, this magazine is a publication of Janmabhoomi group. It embraces the entire world of poetry; not only of the Gujarati language, but also of other Indian languages like Hindi, Marathi, Bengali, Tamil, etc. and of languages spoken in other parts of the world. The magazine has helped the readers to peep into the glorious world of poetry. Of the magazines on poetry, which need special mention are *Manjari* (Kavisabha of Visanagar) *Vaishakhi* and magazines of new trends like *Draun Draun*, *Tantrun*, *Pagalun* and *Dhwani*. These are now defunct.

Number of literary magazines on new poetry, like *Kriti*, *Ya hom*, *Abhivyakti*, *Prishtha* came out for a short period.

Vivechan, a quarterly (ed.Suresh Dalal and Jayabahen Mehta) devoted to criticism is a magazine that deserves mention. A short-lived *Vivechan* is now defunct. In this connection, *Bhasha vimarsh* and *Pathik* may also be mentioned.

Annuals devoted to one or the other a spect of literature are also large in number. *Bulletin of the Chunilal Gandhi Vidhya Bhavan* (Sarujanik Education Society, Surat), *Rashmi* (St. Xaviers College, Bombay), *Sharad*, *Shrirang*, *Pratiksha*, *Kesudan* (Gujarat Sahitya Mandal, Calcutta) are a few which could be specially mentioned.

Magazines devoted to women's world also formed a

part of literary journalism in Gujarati. *Sudha* (Janmabhoomi group), *Angana* (Babiben Bharwadu) and *Grihamadhuri* (Labhuben Mehta) are worthy of mention.

Magazines catering to the need of children and youngsters form an equally important part of literary journalism in Gujarati. Among them notewrothy are *Gandiv* (ed. Natwarlal Malavi, Surat), *Baljeevan* (ed. Ramanlal Shah), *Ramakadun* (ed. Kishor Shamaldas Gandhi) and *Zagmag* (ed. Jeevram Joshi).

Magazines of contemplative literature which should be mentioned are *Nirikshak* (ed. Jayant Pandya, Ahmedabad) *Kodiyun* (ed. Manubhai Pancholi Darshak), *Prabuddha jeevan* (ed. Ramanlal C. Shah).

Literary journalism in Gujarati is a continuously growing and developing activity. Its past is glorious and future bright.

Kr.D.

JOURNALISM, LITERARY (Hindi). The first Hindi journal, a weekly, *Udant martand* was published from Calcutta by Pandit Yugol Kishore Shukla. The first issue was out in the first week of June 1826. It bore the date 30th May. It ceased publication on 4th December 1927.

The second journal *Bangadoot* was launched by Raja Rammohun Roy. This was published in four languages—Hindi, Bengali, Persian and English. The first issue bore the date 10th May, 1829.

In 1834 another journal *Prajamittra* was launched in Calcutta. According to Pandit Ambikaprashad Vajpayee, Indian Press had published a weekly in five languages including Hindi from 11 June, 1846.

In 1883 Pratap narayan Mishra, launched *Brahmana*, which continued for almost seven years. This magazine published literary material and encouraged new writers.

The real literary journalism in Hindi was started by Bharatendu Harishchandra, father of modern Hindi literature, who launched a journal entitled *Kavi vachansudha*, in 1867. In the beginning it was published monthly. Later it was made a fortnightly and from 1881, it appeared as a weekly. It was a nationalist journal and the then British government could not relish its forthright views and created a number of hurdles in the path of its publication. Hence it ceased to appear from 1885.

Journals started by Bharatendu Harishchandra exercised a decisive influence on the style and content of future journals. The *Kavi vachansudha*, the *Harishchandra Magazine* and the *Chandrika* were all sponsored by Bharatendu. The *Hindi pradeep* and the *Brahman* (1883), the *Sar sudharidhi*, the *Kshattriya mitra* and the *Bharat mitra* were other journals which promoted a host of Hindi writers including Pratapnarayan Mishra, Balkrishna Bhatt, Balmukund Gupta who edited one or the other journal. In the first two decades of the twentieth century, Hindi journalism concerned itself with literary, social and religious subjects. Some journals dealing exclusively with education, agriculture and trade were also published. A few journals exclusively for children also made their appearance.

Almost all the contemporaries of Bharatendu were connected with one or the other literary magazine, e.g. Bhartendu himself edited *Harishchandra Magazine* and *Kavi vachansudha*, Pratapnarayan Mishra edited *Brahman*, Balkrishna Bhatta *Hindi pradeep*, Badarinarayan Chaudhary *Anand kadambini*, Shrinivasdas Dass *Sudadarsh* and Radhacharan Goswami *Bharatendu*.

Hindi's leading literary magazine, viz. *Saraswati* was launched by Nagri Pracharini Sabha in 1900. Later it was taken over by the Indian Press, Allahabad, and was ably edited by that doyen of Hindi writers-editors, Mahavir prasad Dwivedi. He became a guide and philosopher to a host of Hindi writers in the making and encouraged great many of them. He published their writings after carefully editing them. He encouraged new writers in regard to content but more so in respect of language and style. He himself was a writer of no mean achievement. He and his contemporaries contributed a great deal to the standardization of the Hindi language as we know it today. A number of literary magazines were published during this period.

After Bhartendu Harishchandra, Mahavirprasad Dwivedi played a key role in Hindi literary journalism. Under Dwivedi's editorship *Saraswati* became a rallying point for almost all the writers of twenties and thirties.

Another monthly, *Sudarshan*, edited by Devakinandan Khatri and Madhavprasad Mishra, was published from Kashi. Chandradhar Sharma Guleri was at that time publishing *Samalochak* from Jaipur. *Devnagar* from Calcutta was edited by Umapati Datt Sharma and Yashodanandan Akhauri. The *Devnagar* was a unique effort to bring all literatures in Indian languages close to one another through a common script, viz the Devanagari. It was published by the Ek Lipi Vistar Parishad headed by that great visionary, Justice Saradacharan Mitra. *Indu* which had the blessings of Jaishankar Prasad, was edited by Ambikaprasad Sharma and published from Shahabad. *Prabha*, a monthly from Khandwa was a literary magazine which later turned into a political magazine. All these magazines threw up many poets, writers and short story writers. Poets like Maithilisharan Gupta, his younger brother Siyaramsharan, Ayodhya Singh Upadhyay Hariaudh, Ramcharit Upadhyaya, Ramnaresh Tripathi, Gopalsharan Singh, Lochanprasad Pandey, Girdhar Sharma, Shridhar Pathak, Nathuram Shankar, Rai Deviprasad 'Poorna' emerged on the literary scene through various journals. Short story writers Kishanlal Goswami, Rajaradhikaramanprasad Singh, Premchandra Kaushik, Padumlal Pannalal Bakshi were all published in *Saraswati* during first two decades of this century.

The beginning of the second decade saw the publica-

tion of some new literary monthlies. *Chand* was launched by Ramrakh Singh Sahgal. Chandiprasad Hridayesh was its co-editor. This magazine also became a standard bearer of social and political comment. Chatursen Shastri was associated with this magazine later. Mahadevi Verma and Ramkumar Verma also edited this monthly. Marwari Ank and Phansi Ank of *Vishvamitra*, a monthly from Calcutta, was published by Moolchandra Agarwal, who was already running a daily by the same name. This monthly attracted almost all the writers of the period.

Matawala launched by Seth Mahadev Prasad from Calcutta in 1923 was supposed to be a fun and frolic magazine, but its editorial department had Shivapoojan Sahay, Nawjadiklal Shrivastava and also Nirala. Therefore, it was natural that literature was its principal concern.

Premchand started publishing and editing a literary monthly *Hans* from Banaras. This magazine encouraged new writers including Jainendra Kumar, Vishnu Prabhakar, Vireshwar, Bhawaneshwar, Virendrakumar Jain, etc. Premchand also started publishing a weekly *Jagran* which dealt with literary problems and printed poems and short stories also. *Hans* was later edited by Premchand's son Shripat Rai. Shivdan Singh Chauhan and Amrit Rai took over later as its editors. *Hans* was launched as a movement and almost all progressive writings were printed in its pages. Kedarnath Agarwal, Nagarjun, Muktibodh, Trilochan, Ramvilas Sharma, Shamsher Bhadur Singh, etc. got maximum popularity through *Hans*.

Maya, a monthly story magazine was published from Allahabad in the thirties. Nirgun, Bhairavprasad Gupta and a host of modern short story writers frequently appeared in the pages of this magazine.

Maral and *Sadhna* were two literary magazines which were published from Agra during the early forties. *Sahitya sandesh*, under Babu Gulab Rai's editorship, had by then made a mark. *Maral* was edited by Acharya Kishoridas Vajpayee and *Sadhna* had Harishankar Sharma as its editor. Later Satyendra, an up-coming Hindi critic, took over as its editor.

The *Tyagabhumi* monthly was started by Sasta Sahitya Mandal, Ajmer in 1927. This monthly was edited by Harishau Upadhyaya and Kshemanand Rawat. This monthly received cooperation of all leading Hindi writers of the period, which included Jainendra, Makhanlal Chaturvedi, Miland, Sudarshan, Mahadevi Verma, Jaishankar Prasad, Kaushik, Naveen, Sohanlal Dwivedi. Naveen's Khandakavya (a long narrative poem) *Vismrita Urmila*, was serialised in this monthly.

Yashpal started *Viplava*, a monthly from Lucknow after his release from jail. This monthly became the rallying point for a number of writers, who were breaking new ground in literature.

During the forties there was a spurt of literary magazines all over the country. Delhi and Punjab were not left behind. Santram B.A. and Jagdish Mathur were running their own monthlies in Hindi from Lahore. In Delhi, Ramchandra Sharma Maharathi was brining out *Maharathi*, a monthly. Jainendra and Chatursen Shastri were associated with this magazine for some time. This monthly was also unique as far as its layout and printing craft were concerned. *Shara kaumudi* and *Rashmi* were other literary journals which encouraged new local talents. *Naya kadam* edited by Virendra Tripathi was another important monthly of this period. Risabhcharan Jain's *Chitrapat* which serialised Jainendra Kumar's first novel *Suneeta*, brought a number of writers and poets to limelight. Among them Gopal Singh Nepali made mark later. P.L. Santoshi, another, contributor joined films and became a noted song writer and director.

From Allahabad Indian Press launched the first short story in a Hindi weekly entitled *Abhyuadaya* ably edited by Narottam Nagar. *Sangam*, a weekly, was edited by Ilachandra Joshi, who had already made a name as novelist in Hindi. *Kalpana* and *Ajanta* published from Hyderabad made their impact on readers and writers alike. *Pravah* from Akola and *Veena* from Indore rose above regional limitations and attracted writers from all over the country. People Publishing House, Bombay launched a bimonthly journal *Naya sahitya* which served as a forum of progressive writers. Later it was published from Banaras and Allahabad as a monthly.

During the fifties and sixties, a number of literary journals were launched such as *Himalaya* (Patna), *Nay dhara* (Patna), *Tarun* (Allahabad), *Arati* (Gaya), *Jnanodaya*, *Pravah* (Akola), *Prateek*, *Madhyama* (Allahabad), *Hindi digest Navneet* (Bombay), *Nai kahaniya*, *Dharmyug* (Bombay), *Saptahik Hindusthan* (Delhi), *Kadambini* (Delhi), etc.

Some of these magazines are defunct now. A few irregular, yet thought-provoking little magazines made their appearance during these years, such as *Lahar Uttarardha*, *Upalabdhi*, *Yuyutsa*, *Kahanikar*, *Nai kavita*, etc.

With the growth of University education and opening of Hindi Departments in various institutions, interest in Hindi has grown tremendously. Therefore, it is not surprising that during the seventies and eighties, dozens of literary magazines were published from various cities in the country, although the lone fortnightly *Yug prabhat* which was published from Kozhikode, Kerala has ceased publication. Some groups, some individuals and some organisations are running their own periodicals. Among the other Hindi literary journals only *Veena* from Indore has survived.

V.T.

JOURNALISM, LITERARY (Kashmiri). The history of journalism in Kashmiri starts from 1921-22, when in a

Lahore based Urdu monthly, *Bahari Kashmiri*, a portion was devoted to Kashimiri writings. The editor of the Kashmiri section of the journal was S.K. Toshakhani (1897-1981). The journal carried articles about general health, social customs and literature. The publication ot Kashmiri section in this journal marks the dawn of prose writing in the history of Kashmiri language. For the first time articles on day to day topics were written and published. Some portions of the first Kashmiri novel *Kamala* by S.K. Toshakhani appeared in this journal. Though the journal was in Urdu, its Kashmiri portion was published in Devanagari script with some modification so as to bring Devanagari script in tune with the temper of the Kashmiri language. It was through the pages of *Bahari Kashmiri* that a conscious attempt was made to devise proper script for the language. The journal continued the experiment for some time, but later, the editor was constrained to close down the Kashmiri section because the services of Toshakhani were not available.

After *Bahari Kashmiri*, it was Premnath Bazaz's *Vitasata* which played a vital role in Kashmiri journalism. The first issue of this journal appeared on 31st Oct., 1932. It carried a number of Kashmiri poems and articles. Bazaz is the first journalist who was conscious of his cultural heritage and devoted due attention to the journal. It was through the pages of this paper that he introduced the eminent poets of the age, G.A. Mahjore (1884-1952) and A.A. Azad (1919-1948) to the common man of Kashmir. *Vitasata* continued as a weekly upto 1935. In 1935 Bazaz converted it into a monthly journal and published it in Devanagari script. But a considerable portion of it was reserved for the propagation of Kashmiri. During the same year, Bazaz started the publication of *Hamdard*, an Urdu daily, which was continuously published upto 1946. *Hamdard*, though a newspaper always gave priority to Kashmiri creative writings and articles about the language and culture of Kashmir. It published some of the finest poems of Mahjore, Azad, Naz and Fani. It is acclaimed as the best newpaper published from Srinagar. Some portions of Azad's *Kashmiri zaban aur shairi* were published in it. This is the first book on the history of Kashmiri literature.

Martand, another Urdu newspaper and an organ of the Kashmiri Pandit community, started its publication in 1932, and ran uninterruptedly for more than thirty years. It has also contributed its bit to Kashmiri journalism. In its special issue, due representation was given to Kashmiri writings and research articles pertaining to Kashmiri. Other papers which contributed their bit in this direction include *Desh*, *Kesari*, *Khidmat* and *Rehbar*.

Himalaya, a bilingual monthly (Kashmiri and Urdu) appeared in 1938, but was closed down after half a year due to financial crisis. In forties, another bilingual monthly, *Swastika*, appeared on the scene but ceased publication only after a few issues. Both these magazines gave due importance and place to Kashmiri writings.

Pratap, the magazine of Sri Pratap College, Srinagar started its publication in mid-thirties and introduced a seperate Kashmiri section in late thirties. In the first instance the Kashmiri portion of the journal was published in Devanagari, and later, international Roman script was also tried and finally the modern script of Kashmiri, a modified form of Nastaliq, was adopted for the journal. In the development of Kashmiri language and literature this magazine has played a remarkable role, so far as the evolution of Kashmiri script, trends in literature, and initiation of research in linguistics are concerned. At a time when the Kashmiri language was devoid of any patronage, and Kashmiris were not aware of the importance of their language and literature, *Pratap* made tremendous efforts in this direction and proved to be the torch bearer of regeneration. Those who have contributed to this journal include Mahjore, Azad, J.L. Koul, Hajni, Ambardar, G.N. Firaq, Fazil, Rehman Rahi, Nadim, Chamanlal Chaman and others.

The first Kashmiri weekly *Gash* appeared in August, 1940, with the blessings of Sheikh Mohd. Abdulla and all the intellectuals of Kashmir. It was a noble attempt, and for the first time efforts were made to make Kashmiri a vehicle of social, political and literary thinking. After *Bahari Kashmiri*, *Gash* provided an impetus to writing humorous, satirical and political prose. But it ceased publication after a short period because of shortage of paper during World War II.

After Independence, a bilingual journal *Tameer* was started by the then Propaganda Department of the state, but it ran for only two issues. In 1955 *Tameer* was revived under the banner of State Information Department. In its second phase, with Mohd. Yusuf Taing as editor, *Tameer* devoted almost half of its volume to Kashmiri. Besides poetry, *Tameer* carried short stories, critical essays, research articles, etc. In 1960, *Tameer* was again closed down, but restarted by the same department in 1976 and is published to this day. In its third phase, *Tameer* had no seperate section for Kashmiri, but articles pertaining to Kashmir and Kashmiri, found their place in it. Two special issues of monthly *Tameer*, Mahjore Number and Azad Number, are considered very important in the history of Kashmiri literature.

In 1950, *Kongposh*, the first Kashmiri monthly, was launched under the banner of the Cultural Front,with Dinanath Nadim, the present day famous Kashmiri poet, as its editor, and was regularly published till 1953. In 1954 it was revived under the banner of the All State Cultural Conference, but in 1956 this journal ceased its publication again. *Kongposh*, as a matter of fact, was the mouth-piece of progressive writers and carried poems, short stories, translations, essays, articles, plays, etc. The translation of some portion of famous freedom fighter Julius Fuschik's autobiography which he wrote in Nazi jail, appeared in

this journal, and, thus this journal started the tradition of publishing the translation of foreign literature in Kashmiri. Current day prominent Kashmiri writers like Nadim, Rahi Kamil (b. 1924), Ali Mohd. Lone (b. 1926),G. N. Khayal (b. 1936), Muzzafar Azim, Somnath Zutshi (b. 1936), Akhtar Mohi-ud-Din. Motilal Saqi (b. 1936) made their appearance through this journal. Nadim's outstanding and epoch making poems also appeared for the first time in *Kongposh*. A tri-lingual (Urdu, Kashmiri and Persian) monthly *Gulrez* appeared in 1951. This monthly mainly carried Kashmiri poetry and Kashmiri version of classics. It had a big group of writers of old school to support and sustain it. *Gulrez* carried a little of Kashmiri prose but its main contribution was the publication of the works of some unknown and lesser known poets. Between 1951 and 1955, in its first phase, it was edited by Amin Kamil and G.M.D. Hajni. In its second phase in 1960-62, it was entirely devoted to Kashmiri and was edited by G.N. Khyal.

In 1963 the State Cultural Academy started the publication of *Sheeraza Kashmiri* which has since then been enriching and expanding the horizons of the Kashmiri language. It has so far seen Ali Mohd. Lone, Akhtar Mohi-ud-Din, Kamil and Chamanlal Chaman as its editors. In the beginning, *Sheeraza* was published twice in a year, then it was made a quarterly and now it is a bi-monthly. Some special issues of *Sheeraza* like Masnavi Number, Jangnama Number, Lalded Number, Sheilk-ul-Aalm Number and Iqbal Number are publications of permanent value.

1968 saw the birth of the weekly, *Chaman*, monthly *Kashur adab* and quarterly *Nabib*. *Chaman* was the organ of State Field Survey Department. It was basically a propaganda paper but retained literary colour to a large extent. This weekly remained in existence till 1974.

Monthly *Kashur adab* was edited by Gulam Rasool Santosh (b. 1929). Basically a literary journal, *Kashur adab* also published features about agriculture and other allied subjects.

Quarterly *Nabib* was started by Amin Kamil. It continued its publication for about four years. This quarterly was a digest and carried articles about science, geography, mythology, poetry and prose. The closure of this journal was a loss to Kashmiri language.

Koshur samachar, the monthly organ of Kashmiri Samiti, Delhi, started its publication in 1963 and continued till 1982. It was trilingual and published its Kashmiri section in Devanagari script. Some of the special issues of *Koshur samachar* like Lalded Number, Masterji Number, Theatre Number, Saints and Sages Number are of great value.

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Mo.S.

JOURNALISM, LITERARY (Konkani). Journalism in Konkani begins in Roman script with Eduardo J. Bruno de Souza's monthly *Udentechem sallok* (1889), later converted into a fortnightly, published from Poona. It ceased publication in 1894, but it propelled Konkani journalistic writting. In Bombay, Alex C.F. Francisco started a weekly *O Luso–Konkani* (1891) followed by *O Konkani* of Sebastiao J. Dias and *O Povo Goano* of S.T.de Souza-Gomanti (1892), *A luz* of Inacio X. Rodrigues and Diogo A. Fernandez, *A Lua* of Lourencinho Dantas (1895), J.C.F. de Souzaa's *O Eco* (1897), B.F. Cabral's first Konkani daily *Sanjechem noketr* (1907), fortnightly *Katolik sovostkai* of Roidao Noronha, Honorato and F.X.Furtado's *O Goano* (1908), Fr. C. Dias' monthly *St.Anne's Temperance Magazine* and Joaquim I. Campos' monthly *Konkani Magazine* (1912). None of these survived.

The second phase of Konkani journalism commences with *Dor Mhoineachi Rotti* (1914) of Fr. Ludovico Pereira (Karachi) now published from Goa by Fr Moreno de Souza. Later, a number of weeklies started appearing: S.X. Vaz's *O Amigo do Pove* (1916), Manuel A. Fernandes' *O Amigo do povo Goano*, A.V.de Cruz's *Ave Maria*, Vasco da Gama's *Goa Mail*, J.J. Sylvest de Souza's *Popular Magazine* J.L. de Souza's *Gulistan*, J.C.F. de Souza's *Amcho sonvsar* (1928), Fr. Alarico Pereira's *Agnus Dei*, monthly, Respicio Afonso's *Goa Times* (1929, weekly) and Luis de Menezes' *Amcho Gau* (1930 weekly). In 1932 *Gomant* and *Goans' Own Magazire* weeklies) of Luis Dores de Silva, *Konkan Bulletin* (daily) of A.V. de Cruz *Porjecho Adar* (weekly) of Adv. J.B. Vaz and *Ven. Padri Jose Vaz*, monthly of N.J. Menkezes and F.X. da Costa, were published. In 1933, *Goan Overseer* (daily) of J.L. de Souza, *Vauraddeancho Ixtt* (weekly) of Fr. A.L. Fernandes (now being edited by Fr. Lactancio Almeida) were started. Simalar journals and magazines were published upto the 50s. All the above journals were news magazines with literary pieces.

Modern phase begins after the liberation of Goa in 1961. Felicio Cardoso's *Sot* (daily, 1963), Eliot de Elly's *Cine Times* (weekly, Bombay 1963), Hugo de Souza's *Divtti* (daily, 1967) paved the way. *Uzvad* (daily, 1970), edited by Evagrio Jorge, *Novo Uzvad* (weekly, 1975) edited by Fatima de Souza, *Goencho Mog* (weekly, 1977) edited by Gurunath Kelekar, *Goenkar* (weekly, 1979) of Prabhakar Tendulkar, *Konkanicho darvontto* (weekly, 1979) of Domnic D'Souza, *Goenchim Kirnnan* (weekly, 1980) of Fr. Planton Faria have covered a lot of ground although most of them have now ceased publicatiion.

The launching of a fortnightly *Konkani dirvem* (1912) by the eminent poet Luis Mascarenhas (1887—1961) had a seminal influence on Konkani writing in Karnataka. The fortnightly stopped publication in 1940. *Raknno* (fortnightly, 1938) of Mr. Sylvester Menezes, *Samazacho Divo* (fortnightly, 1938) of Machado, *Prakash* (weekly, 1938) of

C.F.D. Costa, continued the trend set by earlier publications. In 1958, quite a few magazines and periodicals made short-lived appearance: *Uzvad*, *Amchem Konkan*, *Zag mag* and *Konkan daizs* were more prominent. Currently, besides *Raknno*, weeklies like *Mitr* (1953), *Jhelo* (1956), *Poinnari* (1950) and *Mai Gaum* (1969) and monthly *Kannik* (1958) are being published regularly. B.V. Baliga's *Panchakadayi* (monthly, 1966) is a successful literary magazine being published both in Kannada and Devanagari scripts.

In Kerala, Konkani journalism started in Malayalam script, but later switched over to Devanagari. *Saraswatabodhini* (1923) used to have a Konkani section and *Saraswatavani* (weekly, 1965) was entirely in Konkani. At present, N.P. Mallaya brings out a periodical *Konkani vikas (1979)*.

Konkani journalism in Devangari flourished in Goa and Bombay. Dada Vaidya (1859-1915) published self-written Konkani pieces in his Marathi journal *Prachiprabha* (1905-15). However, the real era in Devanagari script journalism begins with K.S. Naik's quarterly, *Noven Goyem* (Bombay, 1934) which introduced the inimitable writings of Shennoi Goembab. In Karwar, S.D.Nadkarni started a weekly called *Navayug* (1940) which was short-lived. Konkani Bhasha Mandal, Bombay started *Saad* (monthly, 1952), later *Sallik* (1954) with Manohar Rai Sardesai and Rev. H.O. Mascarenhas as their editors. B.B.Borkar's *Porjecho awaz* (peoples' vioce), a weekly, championed the cause of Goa's liberation and also recognition of Konkani.

In 1955, another *Sallik* (Lotus, monthly) edited by four editors, Chandrakant Keni, Shankar Bhandari, Laxmidas Borkar and Krishna Karwar flourished for some time in Bombay. The Konkani speaking collegians started the annual inter-collegiate *Vidya* (published till 1981) edited by different editors every year. It was this magazine which brought to the fore many writers notably Shankar Bhandari, A.N. Mhambro, Uday Bhembro, Kisan Kamat, Haradatta Khandepârkar, etc. Around the time of liberation of Goa, Manohar Rai Sardesai started publishing *Konkani* (first an occasional bulletin, then a fortnightly). Later, A.N. Mhambro took over the editorship for a year. After the liberartion, quite a few magazines, primarily of literary character, flourished in Goa. Apart from those in Roman script (mentioned already), many periodicals iin Devanagari script made appearance for various durations: *Triveni* (1962) of Chandrakant Keni, *Novem Goem* (1962) of Gurunath Kelekar (Sardesai for some time), *Konkan Bharati* of Yashwant Palekar, *Punav* (1972) edited by Suresh Kakodkar and *Kaundinya* (1974, Bombay) of Nagesh Sonde. In the meantime *Rashtramat* of Chandrakant started to publish weekly material in Konkani which it contnues to this day. Several annual numbers flourished: *Parmall* (Since 1964 with breaks) of Suhas Dalal, *Ankur* (1965, only two issues) of Amrit Kansar. *Konkani* (since 1973) regular annual of Konkani Bhasha Mandal, *Goa*, edited by different persons in rotation; *Zaag* (1974, first a monthly, now annual) of Ravindra Kelekar; *Maruti* (since 1976) is a magazine for childern edited by Kumudini Kelekar; *Konkan Times* (1978, annual, continues till date) of Tukaram R. Shet; *Kullagar* (1979, monthly) edited formerly by Chandrakant Keni, now by Parkash Thali and Narayan Vadollkar; *Chitrangi* (since 1980), exclusively for women, edited by Hema P. Naik; *Konkan bharati* (since 1980), edited by Hema P. Naik; *Konkan bharati* (since 1980), edited by Yshwant Palekar; *Konkanishem Kul* (1980, formely quarterly, then monthly, now fortnightly), edited by Anand Mangesh Naik; *Saungadi* (monthly,, since 1981), edited by Damodar Ghanekar; *Zoit* (1982, annual) of Bhiku Bombi Naik are some of the more prominent ones; *Ritu* (1983, bimonthly), is devoted exclusively to Konkani poetry, edited by Pundalik N. Naik.

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O.G

JOURNALISM, LITERARY (Maithili). The history of journalism in Maithili begins in 1905 with the publication from Jaipur of a monthly magazine, *Maithila hita sadhana* containing articles on a wide range of subjects. The accent in this journal was on instruction rather than on entertainment. It tried to correct the imbalance of traditional education by publishing articles on history, geogrphy, mathematics, etc., though not excluding creative writing. In all it contributed a lot to the development of Maithili prose as an efficient medium of expression.

The same year another monthly, *Mithilamoda* appeared from Varanasi. It was edited by Mahamahopadhyaya Muralidhara Jha and contained articles in both Hindi and Maithili during the first five years of its existence, then becoming an exclusively Maithili journal. It appeared with several interruptions, till 1941.The journal was almost exclusively literary and strove to enrich Maithili literature by publishing a number of original works in prose and verse, besides a few translations. Its contributors included practically all the significant writers of the time. Unlike *Maithila hita sadhana*, it catered to a larger and for that reason, less homogeneous readership.

In the second decade of the century, four or five monthly journals appeared for short periods. The first two of these, namely, *Maithila prabha* (Ajmer,1920–24; Agra,1925–26) and *Maithila prabhakara* (Aligarh, 1929–30) were mainly Hindi journals with some space

allotted to articles in Maithili. They sought to establish a bridge between Maithils settled outside Mithila and those living in their native place. The first monthlies to be published in the Maithili speaking region were *Sri Maithili* (Darbhanga, 1925–26) and *Maithili* (Darbhanga, 1929–31). The declared aim of the first of these was social reform and the publication of articles on literary, social, religious and political subjects. The second was more specifically literary with a broad outlook. It was jointly edited by two editors with divergent views which made it partly conservative and partly reformist. Most of the important literary figures of the thirties made their mark first in the pages of this journal. *Maithila bandhu* of Ajmer started as a Hindi monthly in 1935 but began to allot some space to Maithili from 1938 onwards. With some interruptions it continued to appear till 1957. After another long interval, it began to appear again from 1974 in an emaciated form. The five or six special numbers it published are of considerble interest.

Bharati (Darbhanga,1937-38) made a very promising start by publishing literary criticism, travelogue, fiction and the like. But it failed to have readership, and consequently, ceased publication after a year. *Vibhuti* (Muzaffarpur, 1937) tried to break new grounds by giving pride of place to satirical humour, but could not survive for long. The most significant monthly of the forties was *Svadesha* (Darbhanga, 1948). In spite of its short run—only six months—it became a trend-setter and left a lasting imprint by the quality of its contents. The language of its articles and editorials had a consistently high degree of refinement seldom equalled in other contemporary journals. *Pallava* (1948-58) which was announced as a monthly, could come out only a dozen times or so in a decade of its existence. Its importance lay in introducing the new generation of writers.

The most important monthly of the post-Independence period was *Vaidehi* (Sitamarhi, Darbhanga, 1950-73). For the first three years, it was published as a fortnightly. Its contributors included practically all the contemporary writers of any importance and the articles published in it covered all the genres and were generally marked by stylistic excellence. Because of its long, though at times irregular, run the variety of its contributions offering the readers both delight and instruction, and the high standing of its contributors in the realm of letters, *Vaidehi* is comparable to *Mithilamoda*. Its special numbers were devoted to different genres like the short story, one-act play, poetry, political and cultural history of Mithila, or an individual author like Chanda Jha or a single work like the epic poem *Chanakya*. The only other monthly which approached the aforesaid two was *Mithila darshana* (Calcutta, 1953-73). Its pages contained articles by established writers as well as by new entrants. Of the other post-Independence monthlies, passing mention may be made of *Chaupadi*, *Mithiladuta*, *Batuka*, *Dhiyaputa* (the latter two for children), *Akhara* (Calcutta, 1967) with accent on *avant-garde* writing and *Sonamati* (Patna, 1969-70). *Sonamati* was a sort of cross between a magazine and a digest. It aimed at variety and published original short stories, poems, reportage as well as translations from foreign and Indian language. Of the Maithili literary journals published in Nepal mention may be made of *Phulapata* (Kathmandu,1968-1970), *Ijota* (1970) and *Maithili* (Biratnager, 1970).*Navajagarana* published from Janakpur (1959) was a quarterly.

During the last five decades, several journals of varying periodicity made their brief appearances. Some of these were *Maithili sahitya patra* (Darbhanga,1937-39), *Abhivyanjana* (Patna, 1960), *Maithili kavita* (Calcutta, 1968), *Maithili sahitya parisad patrika* (Darbhanga, 1962), *Abhiyana* (Patna, 1963) and *Mithila bharati* (Patna, 1969). All of them published articles of literary excellence but could not survive for want of financial support and low circulation. While *Maithili kavita*, as the name indicates, was devoted exclusively to poetry, in Maithili original or in translation, traditional as well as experimental and progressive, *Mithila bharati* was a research journal. *Maithili sahitya patra* was a quarterly publication devoted exclusively to the serialization of books either written originally in Maithili or translated from Sanskrit or English. It also aimed at and succeeded to a great extent in standardizing Maithili orthography. As Devanagari script does not possess characters which can represent some of the phonemes of modern Maithili, every writer used to solve the problem as he thought best. The *Sahitya patra* established a norm which was grammatically sound but essentially elitist in character and insisted on conformity. The series of *Mithila mihira*. mentioned below adopted the same policy, but its system of spelling was marginally different from that of *Sahitya patra*.

The weeklies of Maithili were ephemeral with the distinguished exception of *Mithila mihira* (Darbhanga, 1909-54; Patna, 1960, continuing). This journal was published as a monthly for two years and was then converted into a weekly. It ceased publication in 1954 but reappeared after a lapse of six years, this time from Patna. In its early years it was mainly a Hindi journal with trilingual (with Engilsh as the third language), but it re-merged in 1960 as an exclusively Maithili journal. The first series of the journal was conservative in outlook and included among its contributors distinguished Sanskrit scholars of the time. The special numbers it published were of lasting value. The new series has the features of a non-specialized weekly catering to varied interests while preserving essentially literary character. It has nurtured a new generation of writers , not forgetting the established ones in the process.

Occasional and annual miscellanies have proliferated

in recent times. They are making a valuable contribution to literary journalism in Maithili.

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U.Jh.

JOURNALISM, LITERARY (Malayalam). Newspapers and periodicals started appearing in Malayalam from the beginning of the 19th century. Literary journalism has played a significant in moulding various forms of literature by introducing a large race of literary men to the public and by catering to the tastes of the younger as well as the older generation of both readers and writers. With the increase of periodicals in the language several types of articles came to be written, and they made a direct and immediate influence on prose style. The personal essay, which is popular in English, began to be tried in Malayalam widely.

Vengayil Kunhiraman Nayanar (1861-1895), more famous under his pseudonym 'Kesari' was one of the first to explore the essay form. He was closely associated with periodicals like *Kerala chandrika* started in 1879 from Trivandrum, *Kerala patrika* started in 1884 by C. Kunhirama Menon (1854-1936) and T. Appu Nedungadi (1866-1934), and the English journal *Malabar Spectator* started in 1879, from Kozhikode. Kesari's chaste diction and humour invest his writings with an indefinable charm.

Vidyavilasini, started in 1881 from Trivandrum, is the first magazine in Malayalam devoted wholly to literature. It made its name as the medium of publication of *Bhasha Shakuntalam* (Translation of Kalidasa's *Shakuntalam* by Kerala Varma Valia Koil Thampuran). In 1889 *Vidyavinodini* was published from Trichur under the editorship of C.P. Achuta Menon (1863-1933). *Lakshana sangam* of Kodungalloor Kunhikullan Thampuran, *Phalguna veerayam* of Kochunni Thampuran, *Venisamharam* of Kilimanoor Rama Varma and *Malavikagnimitram* of Kundoor Narayana Menon are among the notable works that saw the light of day through *Vidyavinodini*. Achuta Menon wrote a number of perceptive book reviews and they are real gems of prose. Wit and beauty, reason and grace, are all sweetly blended in his inimitable articles.

When Kandathil Varghese Mappila started the publication of *Malayala manorama* weekly from Kottayam in 1890 he threw open a whole page for original and translated poems, one line riddles (samasya) which have to be completed by adding three new lines to form a stanza and epistles in verse which sometimes developed into sustained controversies in verse. In 1891, a literary association known as Bhashaposhini Sabha came into being at Kottayam and it started publishing its journal *Bhashaposhini* in 1896, under the editorship of Varghese Mappila. It played a very great role in standardising prose diction, making it supple and adequate and in the evolution of the essay and the short story. The rapid growth of prose through journals like *Bhashaposhini* inevitably led to a new trend in criticism, viz. evaluation of literary works in Malayalam on the basis of western critical standards.

In 1904, Pantalam Kerala Varma started *Kavanakaumudi*, a fortnightly magazine which may in all probability, be the only one of its kind in the world's annals. For, everything in this journal—the announcement regarding subscripition rates, reports, editorials, book reviews and even advertisements—was in verse.

Since book-publishing was in the infant state, it was the periodical that helped writers to get their works published and the public to get reading material.

During this century innumerable journals appeared, existed for some time and disappeared rallying many of the pioneers in their columns and making substantial contribution to the evolution of Malayalam language and literature.

Currently there are 80 newspapers, 95 weeklies and 700-odd other periodicals in Malayalam. Of these only a few belong to the category of literary periodicals, but most of them, including the newspapers (through their weekly supplements), devote some pages to literature.

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T.R.R.N

JOURNALISM, LITERARY (Marathi). Marathi periodicals have helped a great deal in the creation and development of Marathi literature and literary thought. A great many Marathi writers have published their first literary and critical creations in Marathi journals, and many of them have been acknowledged as major works afterwards. Various forms of literature like poetry, novel, drama, short story, satire and parody have been inspired by the vigorous expression of revolutionary thought in journals. For instance *Prabhakara* (1841), a journal edited by Bhau Mahajana, was responsible for the publication of a series of articles, more than 100 in number, later known as *Satapatre* in book form. Gopal Hari Deshmukh (otherwise known by the pen-name Likahitavadi) wrote these articles in the form of open letters, addressed to the readers. These so-called letters regularly published in 1848 and 1849, form the nucleus of revolutionary thought pertaining to cultural, religious, social, political, economic and educational reform.

Later on *Nibandhamala* (1874-1832), a magazine edited by Vishnushastri Chiplunkar, led a crusade for political freedom, which inspired great political leaders like Lokamanya Tilak and social reformers like Agarkar,

who later on edited and made the weekly *Kesari* (1881) the mouthpiece of the political freedom-struggle. Agarkar still later on became the editor of *Sudharaka* (1888), a weekly periodical, which, as its name suggests, was dedicated to social reform. All these four periodicals, *Prabhakara*, *Nibandhamala*, *Kesari* and *Sudharaka*, greatly influenced literary creations, which expressed the thoughts contained in these periodicals.

Even if *Darpan*, the very first of Marathi periodicals, first a fortnightly and then a weekly journal, edited by Balshastri Jambhekar, an eminent Pundit of the day, was published in 1832, it was not a literary periodical, nor were *Prabhakar*, *Kesari* and *Sudharaka* devoted to literature as such. The watchword of most of the periodicals during the latter half of the last century was 'Jnan' (knowledge) as the very names of the various periodicals like *Jnan-prasaraka*, *Jnan-darshana*, *Jnan-sangraha*, *Jnan-prakasha* and *Vividhajnan-vistar* suggest, but many of them were interested in publishing literary articles also.

Jnan-prasaraka, started in 1850, was the first of its kind. In 1872 it printed a very important thesis *Marathi naval va nataka* written by K.B. Marathe. This thesis not only compared the two literary forms, the novel and the drama, but offered pungent criticism of the contemporary novel and drama. At about the same time *Sarva-sangraha* (1860) and later on *Kavya-sangraha* (1880) printed some of the Marathi medieval classics for the first time.Such attempts of the time did some signal service to the cause of Marathi literature.

Shala patraka, a periodical devoted to the cause of education was started in 1861, and it was mainly edited by Krishnashastri Chiplunkar, whose son Vishnushastri in later days helped him edit this journal in many ways. Krishnashastri Chiplunkar's translation of Johnson's *Rasselas* appeared in *Shala-patraka* and it served as a textbook for Marathi students for several generations to follow. Vishnushastri Chiplunkar contributed to *Shala-patraka* several articles on the Sanskrit epic poets, which were later on collected in a book called *Sanskrit kavipanchaka*. Its object was not merely to introduce the Sanskrit classics to the Marathi readers, but it also offered a critical evaluation of these classics. But such periodicals, though they devoted some pages to literature, were not mainly concerned with literature.

The most important periodical during this period was *Vividha jnan vistar*. In this periodical, the texts of two celebrated plays, Khadilkar's *Sawai Madhavrao yancha mrittu* and Kolhatkar's *Muk-nayaka* were published. *Vividha jnan vistar* is also remembered for the publication of the initial 13 articles in *Sudamyache pohe*. Their author was again Kolhatkar, who is acknowledged as the pioneer of satirical and humourous essays in Marathi. Kolhatkar's review of Kirloskar's *Saubhadra* and Kelkar's *Totyache band* form the nucleus of the drama criticism. In the latter half of its long career *Vividha jnan vistar* published N.C. Kelkar's *Subhashit ani vinoda* and D.K. Kelkar's *Kavyalochan*, a series of articles on poetics. *Vividha jnan vistar* during its extensive tenure served the cause of literature immensely.

In 1874, *Nibandhamala*, another magazine, appeared on the literary scene. *Nibandhamala* awakened a new sense of pride for the national heritage of history and culture. Vishnushastri Chiplunkar wrote essays which covered many literary topics like poetry and criticism, a long treatise on itihasa, and a well-knit biography of Johnson. He also wrote an exhaustive essay on the poetical compositions of Moropanta, the last of the eminent medieval Marathi poets.

Granthamala (1894) was a sort of off-shoot of *Nibandhamala* in which L.R.. Pangarkar's numerous essays on medieval poetry were first serially published.

The magazine *Manoranjan* (1885) published in its initial stages Haribhau Apte's adaptations of Moliere's plays and in its hey-day published *Ragini* (1914), the first novel of Vaman Malhar Joshi. *Manoranjan* also published the poems of the great modern poets like Kesavasut, Bee, Govindagraja and Balmiki while Vitthal Sitaram Gurjar was one of *Manoranjan's* popular writers, who contributed many novels and short stories, some original and some adapted from English and Bengali literature. *Manoranjan* also printed the very first 'new' short story, N.G. Limaye's 'Meccano', and later on the short stories of Divakar Krishna. Govind Chimanaji Bhate's travelogues, which consistently appeared in *Manoranjan*, were very popular. The credit of *Manoranjan's* diverse literary output goes to its initial editor K.R. Mitra.

Hari Narayan Apte, the sole editor of *Karamanuk* since its inception in 1890 to its demise in 1917, is well-known as the father of the authentic modern Marathi novel. Almost all of his great historical novels were serially published in his weekly periodical *Karamanuk*. It goes without saying that *Karamanuk*, the depositary of Haribhau's fiction, was in its time a very distinguished popular journal, and it was read very widely. In this respect, Haribhau had followed the example of his mentor Charles Dickens and because his novels had found a vast readership through the weekly journal, later novelists like Vamana Malhar Joshi and N.S. Phadke gathered the courage to publish their novels serially in other literary periodicals.

Ratnakara (1926-1933) was a prominent literary periodical of its time. N.S. Phadke, who was the initial editor of *Ratnakara*, serialised two of his novels *Jadugar* (1927) and *Daulat* (1928) in it. Vaman Malhar Joshi's great novel *Sushilicha deva* was also published serially in *Ratnakara* (1929). Phadke's personal essays, entitled *Guj goshthi* and Divakar's short dramatic monologues were also first published in the same periodical. Divakar's short dramatic monologues, later on known as *Natyachhata* were also published in the same journal. *Ratnakara* was

also responsible for the publication of the short stories of contemporary story-writers like N.S. Phadke, V.S. Khandekar, S.A. Joglekar, Chintaman Vinayak and Yasavant Gopal Joshi, Kamalabai Tilak and Kshamabai in general. Among the contributors to *Ratnakara* were distinguished historians like Sardesai, Bhanu, Vakaskar and Katdare, and thinkers like S.M. Mate and D.G. Karve. D.K. Kelkar and R.S. Jog contributed articles in literary criticism to *Ratnakara*. R.K. Phadke, G.S. Tembe and V.S. Desai contributed to *Ratnakara* a series of articles pertaining to the criticism of drama. *Ratnakara* was also a pioneer in art-criticism and S.M. Paranjpe's critical appraisals of Thakursingh's paintings 'Pranayinicha manobhanga' and 'Oleti' are still considered to be classics of this genre. *Ratnakara* was a complete literary magazine, which published almost all the great Marathi writers of the time.

Along with *Ratnakara*, *Yashavant* also claimed attention to a certain extent. It followed *Ratnakara* in 1928, but its scope was limited to the short story exclusively. It must be said to the credit of *Yashavant's* editor, S.A. Jogalekar, that he was the first to acknowledge the emergence of the short story and its immense appeal to the common readership. Following the example of *Yashavant*, most of popular present-day magazines now cater to the short story exclusively.

Among the literary journals *Pratibha* (1933), though short-lived, also has a place of distinction. *Pratibha* was devoted exclusively to literature and in its limited span of four years, published serially Vaman Malhar Joshi's classic last novel, *Indukale ani Sarala Bhole*, Sripad Krishna Kohlatkar's autobiography, Lalji Pendse's Marxist treatise, *Sahitya ani samaj-jivana*. P.Y. Deshpande's treatise *Sahitya ani samsara* was also serially published by *Pratibha*. Elder thinkers like Kane, Potdar, Banahatti, Madukholkar and youngsters like W.N. Deshpande, Parabhaker Padhye and D.K. Dedekar found place together in *Pratibha*.

All the above-mentioned literary journals were mainly Pune-based, with the exception of *Pratibha* which was Bombay-based; and naturally they enjoyed the advantages pertaining to such cultural centres. But Nagpur was not far found. *Vagishvari* (1929), *Vihangama* (1932) and *Vishvavani* (1938) were Nagpur-based magazines, all devoted to literature. They published the articles of distinguished Vidharbha writers. Then there was *Abhiruchi* (1943), a literary journal published from Baroda and its editor P.A. Chitre even at that distance managed to attract a band of young writers like P.L. Deshpande, M.V. Rajadhyaksha and Vyankatesha Maduglkar.

Khandekar's novel *Hirava champha* was serially published in *Jyotsna*. Some of the first great poems of the eminent poet 'Kusumgraja' were published in this magazine. There were many literary periodicals, which followed *Jyotsna*, like *Samiksaka* (1940-1943) and *Sahitya* (1947-1952) and later on *Chhanda* (1954-1960). While W.R. Dhavale was one of the editors of *Samiksaka*, he was the sole editor of *Sahitya*. The editor of *Chhanda* was P.S. Rege, himself a well-known poet and an acute critic to boot. *Chhanda* was in fact a little magazine but it was a complete literary magazine, in which many distinguished scholars contributed articles on literary criticism and also on art in general.

There are some periodicals, which may not be called literary in the strict sense of the term, but they have helped the cause of literature; *Kirloskar* (1920) is prominent among such periodicals. *Kirloskar* in its initial state was meant to be a house-journal of the Kirloskar industrial concerns, but in due course of time it happened to become a very popular Maratni magazine. *Kirloskar* had serially published some novels of the popular novelist N.S.Phadke and short stories of almost all the major short story writers. But *Kirloskar's* emphasis has always been primarily on social reform, and later on political and economic comment. *Sahyadri* (1935), a magazine conducted by the Kesari Foundation, had among its sponsors the illustrious editor of *Kesari*, N.C. Kelkar, and it serially published his novels as well as his articles on contemporary issues. .

The most important literary journal of the later days happens to be *Satyakatha* (1943) which when first inaugurated in 1943 by M.G. Ranganekar and later on by Anant Antarkara was devoted to the so-called 'satyakatha' (true story). It was then taken over by the distinguished 'Mouj' concern in 1945. Under the joint editorship of S.P. Bhagvat and Ram Patwardhan, *Satyakatha* changed its original pattern and it was turned into a complete literary journal. *Satyakatha* published all kinds of new writing in almost all the genres of literature like poetry, short-story, one-act play, etc. The new writing also included literary appreciation and criticism. *Lalit* (1963) also is a very lively literary magazine.

There are various literary institutions situated at the key-posts of Maharashtra, Pune, Mumbai, Nagpur, Aurangabad and even Hyderabad which is situated beyond the limits of Maharashtra. All such literary insitutions have established their own journals, which publish outstanding articles mainly in literary criticism.

There were and there are still some periodicals like the former *Yashavant*, which are given to the publication of only one form of literature exclusively. There was, for instance, *Kavya-ratnavali* (1887-1935), a thin little magazine, which published poetry only. Its editor G.N. Phadnis was responsible for the publication of the earlier poems of some of the great modern Marathi poets. *Alochana* (1962) again is a thin little magazine edited by Vasant Davatar, which is given to literary criticism exclusively. Then there is *Asmitadarsha* (1962), a magazine edited by Gangadhar

Pantavane, which is solely devoted to the cause of Dalit literature.

Besides these journals almost all the Marathi daily newspapers have been publishing Sunday editions, which publish creative as well as critical writing, which undoubtedly help generating a general atmosphere for the promotion of literature.

The periodicals like *Karamanuk*, *Manoranjan*, *Kavya-ratnavali*, *Ratnakara*, *Yashavant*, *Jyotsna*, *Pratibha*, *Abhiruchi*, *Samikshaka*, *Satyakatha*, *Sahitya*, *Chhanda*, *Alochana* and *Asmitadarsha* were exclusively devoted to literature. But the non-literary or semi-literary periodicals like *Prabhakar*, *Vividha jnana vistar*, *Nibandhamala*, *Kesari* and *Sudharaka* paved the way towards new literature and literary journals.

Thus, periodicals have played an important part in the creation and progress of Marathi literature. It will not even be an exaggeration to say that but for the Marathi literary journals there would have been no Marathi literature.

JOURNALISM, LITERARY (Nepali). Journalism in the Nepali language has had a long history in India. The year 1901 saw the first newspaper in Nepali as a monthly. The paper named *Gorkhe khabar kagat* (Gorkha newspaper) was edited by Gangaprasad Pradhan (1885-1932) and was published from Darjeeling. It was older than the *Gorkhapatra* from Nepal by a few months. Since Pradhan was a clergyman, it was believed that the main objective of his paper was to propagate Christianity. However, the literary pieces which frequently appeared in this newspaper do not lend support to this alleged motivation.

The language used in this newspaper had a distinct regional slant probably because of the composition of ethnic groups in Darjeeling. It was heavily influenced by people using Tibeto-Burman speeches. After 30 years of its publication, it was discontinued in 1932. However, the *Gorkhapatra* which was initially a weekly, started appearing as a daily since its fifty-ninth year. Today, it is an official newspaper of His Majesty's Government of Nepal and stands as the most popular and prestigious daily in Nepal.

However, Nepali journalism outside Nepal, mainly in Darjeeling, Varanasi, Dehradun and Calcutta, became an easy means of raising voice against the Rana regime. They played a significant role in exposing the Rana regime, its nexus with the British colonialism in India and in this regime's ultimate toppling in 1951.

Against this background only, *Gorkha sathi* from Calcutta in 1907 and *Gorkhali*, a weekly edited by Surya Vikram Jnavali in 1951, both appeared from Varanasi. The Indian freedom struggle, particularly the Swadeshi movement, had a conspicuous imprint on *Gorkha sathi*. *Gorkhali* emphasised the development of language as a means to all round development of the society. It carried articles on themes like social reformation, spread of education and strong pleas to Indian Nepalese to join the non-cooperation movement of Mahatma Gandhi.

This literary and political awareness soon spread to other Nepali-speaking parts of India. Among them Darjeeling region was the most important. *Chandrika*, a monthly, appeared in Kurseong (presently a sub-division of Darjeeling district) in 1918 under the editorship of Parasmani Pradhan. Though it had a short life span of only two years, it left a deep impact on the society. It claimed to discard the language used by Gangaprasad Pradhan and adopted 'Kashi-bhasheboli', a dialect based on the speech of Benaras. One of its issues of October, 1918, carried a poem 'Udbodhan' (Awakening) by the poet Dharanidhar Sharma which appealed to the people to awake from the deep slumber and take the path of progress. This poem was profoundly symbolic as it was written in two challenging contexts to thwart the pressure of Rana regime in Nepal and to unitedly fight the British colonialism in India.

The birth of Nepali Sahitya Sammelan in Darjeeling in 1924 was a landmark in the Indian Nepali literature. *Nepali Sahitya Sammelan patrika* (1932) which was renamed as *Diyalo* in May, 1959, is one of the few literary journals which still survive. In its endurable and magnificent service to the nation, this journal has carried variety of articles and has given birth to an array of mainstream writers in today's Nepali literature. The persons of literary eminence like the great trio Surya Vikram Jnavali, Dharanidhar Sharma and Parasmani Pradhan, Indra Bahadur Rai, Bhanubhakta Kumai, Ganeshlal Subba, Agam Singh Giri were some of its editors and prolific contributors. In its one hundredth issue of February, 1984, edited by Jagat Chhetri, R.P. Lama, Lakhi Devi Sundas and Bharat Yadav, this journal published a complete catalogue of articles so far published in it and leading write-ups in all spheres of Nepali literature and culture. Its special issues appear with a strong tinge of literary fervour and gusto.

The *Gorkha sansar* (1926) and *Tarun Gorkha* (1928) were both published from Dehradun under the auspices of a political organisation, All India Gorkha League, founded by Thakur Chandan Singh in 1921. These periodicals indicated a new trend in prose writing as they mostly contained socio-political themes and political reforms.

The 30s witnessed the sprouting of many valuable journals. *Adarsha* edited by Seshmani Pradhan (Kalimpong, 1930) highlighted interest in economic enterprises. *Nebula* (Kalimpong, 1935), edited by K.D. Pradhan, threw light on the political grievances of three prominent hill folks, viz. Nepali (*Ne*), Bhutia (*Bu*) and Lepcha (*La*). *Udaya* (Benaras, 1936) edited by Kashi Bahadur Shrestha was full of rich literary contents. Mani Singh Gurung brought out a Nepali journal from Shillong, known as *Gorkha sevak* in 1935 and hinted at socio-economic

backwardness of the Indian Nepalese.

Rupnarayan Sinha, an ace novelist, started *Khoji* in 1940. *Sathi* by Theodore Manen in 1946 and *Hamro katha* in 1949 were also started in Darjeeling. In 1950, *Prabhat*, a leading digest kind of magazine, appeared in Calcutta. In the same year *Bharati*, a monthly edited by R.N. Sinha and P.M. Pradhan, hit the news stands. After its 108th issue in 1958, it stopped publication. Besides publishing highly creative works, it translated and published many works of eminent non-Nepali Indian and foreign writers like Wilde, Chekhov, Kipling and Tagore. In 1956, *Diyo* was published from Darjeeling giving a solid forum to the new stream of writers.

Sikkimese contribution came to the limelight with the publication of *Kanchenjunga* in 1957. Edited by Kasiraj Pradhan, this brought in a new sense of journalism, as it published a blend of both political and literary articles. It stopped publication in 1970.

The 60s and 70s saw a massive proliferation of journals and newspapers. Among them *Bindu* (Assam, 1960), *Tesro ayam* (Darjeeling, 1961), *Hemalok*, *Astitwa*, *Paschim Bangal* (Darjeeling), *Sudha*, *Shrashta* (Sikkim,1978), *Hamro kulainbari* (Munsong, 1977), *Teesta sunkosh* (Dooars, 1977), *Gangtok*, a weekly newspaper (Gangtok), *Malingo* (Nepali Sahitya Parishad, Darjeeling) are worth mentioning. Editor Shiva Pradhan of *Gangtok* has brought out many special issues of immense value.

In the beginning of the 80s, *Nepali Academy patrika*, published by Nepali Academy, *Himali abha* and *Himalchuli*, daily newspapers appeared from Siliguri. *Himalchuli*, unlike *Himali abha* has been regularly appearing under the editorship of Shivkumar Rai.

The estimated number of journals and newspapers till today is quite large in Indian Nepali. Except for a few, most of them had very short stints. They mostly suffered from financial stringency, limited circulation, organisational intricacies, uncongenial atmosphere and a lack of steady source of literary manpower.

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M.P.La.

JOURNALISM, LITERARY (Oriya). The first journal in Oriya, *Utkal deepika*, founded by Gaurisankar Roy in the year 1866, was soon followed by *Sambad bahika* by Fakirmohan Senapati in 1868. But the publication of *Utkal darpana* (1873), *Utkal madhupa* (1878), *Asha* (1888), *Sambalpur hitaishini* (1889), *Utkal prabha* (1891) and *Utkal sahitya* (1897) in the last quarter of the 19th century, really gave a boost to the cause of Oriya literature. *Indradhanu* and *Bijuli* both published in 1893, were two critical journals, constantly evaluating the old and new literatures and refining the taste of the readers. Within thirty years all these journals created a strong forum for a new type of literature in the shape of lyrics, poetry, essays, criticism, plays and novels. The first short story in Oriya by Fakirmohan Senapati was published in *Utkal sahitya* in 1897 founded in the same year.

With the advent of the national Independence movement, two journals were published, namely *Satyavati* (1915) under the stewardship of Gopabandhu Das, known as the gem of Utkal and *Mukura* (1960) under the editorship of Brajasundar Das. These journals were soon followed by *Sahakar* in 1919, first edited by Laxminarayan Sahu who was succeeded by Balakrishna Kar, a great name in the history of literary journalism in Orissa. These three journals along with the weekly *Samaja*, founded by Gopabandhu in the year 1919, brought out literary features and discussed various problems relating to culture, literature, economics, social reform and philosophy. Thus, a standard was set to prose writing which often reflected a strong patriotic bias.

In 1934, a renowned journal *Nababharata*, dealing with literature, politics, economics and sociology, was started under the editorship of Nilakantha Das. The trio *Utkal sahitya*, *Sahakar* and *Nababharata* in the pre-Independence period set up a norm for literary journalism and served the cause of literature upto World War II. The shortage and non-availability of paper and strict censorship during the World War did not permit these journals to thrive. As a result the former two ceased publication whereas *Nababharata* was published occasionally and most irregularly. Other journals of this kind were *Adhuniki*, *Mukti yuddha*, *Samket* and *Sangram* published and banned at different dates. The contribution of these journals towards a leftist literature to establish Marxist views could never be ignored so far as history is concerned. But they were very short-lived.

In the post-Independence era the publication of *Jhankar* in the year 1948 brought new hopes for Oriya literature. The way for it was however paved by *Chaturanga* (1945), *Shankha* (1946) and *Bhanja prabha*, all very short-lived; *Shankha* was edited by Mayadhar Mansingh and *Chaturanga* by Kalindicharan Panigrahi. Both the journals and their editors were well-known for their literary taste and pursuits. But in *Jhankar* for the first time a group of well meaning personalities were taken into the editorial board with H.K. Mahatab as the Chief Editor. They arranged literary meetings, get-togethers, discussion and symposia to attract new writers to its fold. Mahatab, the founder and pivot of this journal, encouraged controversial writings so as to establish an atmosphere of tolerance among the writers. Writing pertaining to all walks of life were published with due attention to creative and critical literature.

In the fifties a few more journals, published from outside Orissa, were seen to further the cause of Oriya

literary journalism. They were *Asantakali* (1950) and *Samavesh* (1956), both published from Calcutta, and *Diganta* and *Kumkum* published from Bombay. In the sixties and seventies some of the well-edited journals with irregular periodicity came up, though most of them perished in no time. *Prajna* (1960), *Kavita* (1965), *Nabapatra* (1965), *Paurusha* (1967), *Nabarabi* (1969) and *Manasa* (1971) deserve mention. *Prajna* and *Nabarabi* even in their short life-span could make an impact by creating a new forum for writers. Towards the end of the seventies we find two new journals, *Istahar* (1978) and *Panchajanya* (1979), serving the cause of Oriya literature. *Sahakar* and *Samavesh* have brought new hope although they are not being published regularly. In recent times editing of journals has been taken over by such people who have made publication a business rather than any commitment to literature. Then again, the apathetic attitude of the readers, dearth of well-written articles and feature-journalism have made literary journalism rather cheap in the present time. Journals with hot political debates, sex, cinema features and fortune forecasts are catching instant attention of the readers whereas journals with true devotion to literature and positive contribution to society are lagging behind. As a result of this some of the literary journals have either been closed down or have compromised with the demands of the time for survival. Therefore, the prospect of literary journalism at present is very bleak in Orissa as perhaps anywhere else in the country.

N.Sa.

JOURNALISM, LITERARY (Punjabi). Punjabi journalism is hardly 100 years old. At the early stages many Punjabi journals ceased publication after a short span of two or three years for shortage of funds and patronage by the readerrs.

Credit goes to Christian missionary, John C. Lory who established a Punjabi printing press at Ludhiana on 5th November, 1834. Next year, another Christian priest, John Newton, brought a wooden printing press and started publication of literature in Punjabi language (Gurmukhi script) to spread the message of Christ.

According to historians, first Punjabi newspaper entitled *Sri Darbar Sahib* was published regularly with effect from 1867. Its editor was Munshi Harinarain, who had pro-British leanings. Though its script was Gurmukhi, the language was mostly Hindi, and not Punjabi.

In 1880, during the heydays of Singh Sabha movement, a weekly journal entitled *Gurmukhi akhbar* was launched by Gurumukh Singh of Oriental College, Lahore to popularise Punjabi literary activities. Its language was typical Punjabi of central Punjab and script was Gurmukhi. It was followed by *Vidya* in 1881 and *Subharak* in 1886. In 1899 Bhai Vir Singh, a renowned Punjabi scholar, started *Khalsa samachar*, a weekly of repute, which is still being published from Amritsar.

In fact Singh Sabha movement gave impetus to Punjabi journalism and as a result of efforts made by lovers of Punjabi language, about one dozen papers, either monthly or weekly, were published. But not a single daily paper appeared in Punjabi at that point of time.

However, the Singh Sabha movement was followed by Gurdwara Reform Movement started by the Akalis to improve the management of their holy shrines all over the state. This phase of political activities was of great significance in many ways. There was perfect cordiality in relationships between the Sikh leadership and All India Congress Committee. Consequently patriotic Punjabis jumped into the freedom struggle in a big way. Rakabganj morcha, and incident of Kama Ghata Maru at Budge Budge Ghat, Calcutta changed the whole atmosphere. Need was felt to strengthen Punjabi journalism to rouse anti-government sentiments of the people of Punjab. This could best be done through a daily paper. So the first Punjabi daily *Shaid* in Gurmukhi script was started in 1914 by well-known humour writer Sardar Charan Singh Shaid. In 1920, daily *Akali* and daily *Ranjit* commenced publication regularly. Of course, more weeklies namely, *Patiala Gazette*, *Hindustan ghadar*, *Panth sewak*, *Fouji akhbar*, and *Hak Bulletin* became popular.

In those days many Punjabi monthly journals, e.g. *Phulwari*, *Sukhjeevan*, *Istri sudhar*, *Sughar saheli* and *Temperance Magazine* were published. *Ranjit nagara*, edited by Giani Kartar Singh (father of Punjabi poetess Amrita Pritam) was read with great interest by people all over the state.

Due to the spread of Khalsa schools and colleges, lovers of Punjabi language increased considerably. As a result more and more sectarian journals representing different sections of the people, were published in those days. Important among these were, *Ramgharia patrika*, *Kamboj Chhetri Gazette*, etc.

Punjabi journalism entered modern phase during the 3rd and 4th decades of the 20th century. Even this phase can be divided into pre-Independence and post-Independence periods. Before partition considerable improvement was made in the contents and quality of Punjabi dailies. In addition to the adequate coverage of the day to day events, special attention was paid to satisfy the cultural hunger of the readers. During this period of the British occupation of Punjab the Sikh community evinced a deep interset in Punjabi journalsim. New literary forms were borrowed from the West. Short story, literary criticism, novel and other forms were adopted by Punjabi journalists with great success.

This trend was visible near about 1939 and 1940 when Giani Gurumukh Singh Mussafir edited daily *Akali* and emerged as a poet and prose writer of eminence. Similarly Giani Shadi Singh, Sardar Pritam Singh Safeer, Sardar

Gujan Bawa Singh, and Bawa Balwant contributed their articles to make the cultural editions of the daily *Akali* more and more attractive. Charan Singh Shahid edited *Mauji* weekly for many years and published many humorous, satirical and artistic short stories in it.

Besides, many monthly journals were brought out by eminent writers. In this respect *Preet lari*, a monthly journal edited by Sardar Gurbux Singh and *Panj darya* of Mohan Singh became household journals. At that time a woman writer created remarkable impact on Punjabi journalism. She was none else than Amrita Pritam who as the editor of *Nawin duniya* monthly won acclaim from Punjabi lovers. When this journal stopped publication, she continued her literary work by bringing out another Punjabi monthly *Nag mani* after the partition of the country. *Pritam* (oldest monthly magazine), *Aari, Jagriti, Neelmani* also deserve mention in this connection.

In the last three decades Punjabi journals both monthlies and weeklies dealing with cultural, social and political affairs became popular. Tremendous encouragement was given to these journals by the lovers of Punjabi language. Even the Punjab Government played a part by giving an impetus to Punjabi journalism. Mention must be made of the solid contribution made by the Language Department of the Punjab Government through *Punjabi duniya*.

In fact Punjabi journalism reached its peak of glory in the post-Independence period as the journals dealing with various aspects of life started publication not only in India but also in foreign countries. Various Punjabi journals illustrated with photographs, cartoons, and investigating stories have won recognition from both critics and readers. *Qoumi ekta, Punjabi Digest, Auks, Preet lari*, are some of the important monthlies which are acknowledged for their progressive and pragmatic writings.

Many factors played part in giving a quick push to Punjabi journalism since India became free. Among these were the division of Punjab on linguistic basis followed by adoption of the Punjabi language, first at district level and later on at the state level. The establishment of Punjabi University at Patiala also proved useful for the development of Punjabi journalism. Of course, with rapid growth of schools and colleges in rural areas of Punjab, educational facilities increased in the Punjabi language multiplying the number of Punjabi readers.

All these factors encouraged Punjabi writers and journalists to improve the quality and tone of their journals. Consequently a Punjabi daily of Jullunder, *Daily Ajit*, now publishes more than one lakh copies every day.

Among many Punjabi journalists and writers who got recognition during their life time, mention must be made of Bhai Vir Singh, founder editor of *Khalsa samachar*, Amritsar. He got Sahitya Akademi Award in 1953. The Punjab University conferred on him the degree of Doctor of Oriental Learning in 1949. Later, he was nominated to Vidhan Sabha in 1952 and was honoured with Padma Bhushan in 1956. Similarly Sadhu Singh Hamdard, founder editor of *Daily Ajit*, was honoured by the Union Government by Padma Shri. Earlier a Doctorate was conferred on him by Guru Nanakdev University, Amritsar. He was also honoured by Language Department of the Punjab Government, being an eminent journalist, and writer. Sardar Gurbux Singh, founder editor of *Preet lari* was also honoured by Sahitya Akademi.

Among other Punjabi journalists who were honoured by Language Department of the Punjab Government are Jagjeet Singh Anand, ex-M.P., editor, daily *Navan zamana*, Giani Shadi Singh, former editor of daily *Akali patrika* and Sardar Rajinder Singh Bhatia, editor, illustrated monthly journal *Qoumi ekta* of Delhi. It may be noted that the Punjabi journalism owes a great deal to the eminent writers of Punjabi. They were either directly or through their contribution, associated with its development. And at all the different stages of its development, creative and critical writings formed an organic part of its structure.

G.S.Ra.

JOURNALISM, LITERARY (Rajasthani). Literary journalism in Rajasthani is comparatively of recent origin. Some socio-political magazines and periodicals, published during the early twenties of the present century, did contain literary writings in Rajasthani like poems, stories, one-act plays and serialised novels. But then, such insertions were rare and they often occupied a secondary place to the main Hindi text. *Pancharaja, Marwadi, Hitakaraka, Agivana, Charana* and *Jagati jota* are a few tiles of such periodicals.

With the advent of the era of linguistic studies and research of old texts in MSS libraries, some research journals came into existence. Occasionally, some modern creative writings also found a place in these journals. Earliest of these journals are *Rajasthana, Rajasthani* and *Rajasthana bharati*. Subsequently, on the same pattern some more journals were brought out, viz. *Varada, Sodha patrika, Parampara, Marubharati, Vishwambhara, Vaichariki, Rajasthana ratnakara, Marushri, Vagada sandesha*, etc., which are still being published.

A new departure in literary journalism was, however, made in 1953 when a band of devoted scholars started the publication of *Maruvani*, under the editorship of Rawat Saraswat. this was followed by *Kurajam* (Ratangarh), *Olamom* (Ratangarh), *Harawala* (Bombay-Jodhpur), *Janakari* (Jodhpur), *Vani* (Jodhpur), *Ditha* (Jodhpur), *Isharalata* (Jaipur), *Chamala* (Kota) *Mharo desha* (Calcutta), *Sarawara* (Calcutta), *Ladesara* (Calcutta), *Nainasi* (Calcutta), *Jalamabharma* (Bikaner), *Mumal* (Bikaner), and *Jagati jota* (Bikaner). Most of them were monthlies, while a few were bi-weeklies. Some quarterly journals

include *Rajasthani* (Dungargadh), *Helo* (Bikaner) and *Kachanara* (Anta-Kota).

Literary jounalism in Rajasthani is still in infancy. Absence of genuine readers, want of recognition by the Government and the paucity of regular funds are the main hurdles.

Raw.S

JOURNALISM, LITERARY (Sindhi). The history of literary journalism in Sindhi is nearly 150 years old. The bi-weekly entitled *Kurrachi Advertiser* was started by Charles Napier (in English language) in 1844 with the purpose of dissemination of news of the Province as also publication of Government circulars. The bi-weekly remained in publication for 8 years. *The Sindhian* in English was launched by two Parsis, Dorabjee and Poochaji in 1854 by appointing A.W. Strange as its first editor. Soon after this, Mirza Mukhlis Ali started publications of the *Mofurrahul Koloob* (this Roman transliteration was preferred on the mast-head of the weekly paper) in Persian in 1855 and the *Muttalae-Khurshid*, a bilingual Persian-Sindhi weekly in 1860. Mirza Mukhlis Ali entrusted the job of editing both the journals to his sons. About the sons, their father and the journal, Sir Andrew Wingate, former Commissioner in Sindh Government House, Karachi, said in 1897: "Their well-known and learned father, entitled *Shamsul-Ulema*, on the advice of his friend, the late Sir Bartle Frere, established here the first private lithographic press and very ably conducted the *Mofurrahul Koloob*, the well-known, first Persian journal in the world."

Since Persian had been the court language before the British conquest of Sindh in 1843, and the Sindhi elite was conversant with it, the first column in the bilingual weekly *Muttalae-Khurshid carried* the news, views and literary pieces in Persian and the second column therein gave their Sindhi version. The script used in the Sindhi columns was Arabic-Sindhi, which was 'invented' by the British Government with a veiw to pleasing the Muslim majority of Sindhis who preferred to write their laaguage in the Semitic script, and not in Devanagari, Gurmukhi and Vaniki (or Hindu-Sindhi, which was a variant of Devanagari) prevalent in those days. The contributors of the journal were the learned Sindhi Muslim writers and poets of the day. But it also published the news about and views of the Sindhi Hindus. It ceased publication in 1904.

The first unilingual Sindhi weekly, *Sindh sudhar*, was started in 1866 by the Education Department. Later, *Mu'inul Islam*, weekly, was launched in 1881 by Mirza Muhammad Shafi'a, the editor of *Muttalae-Khurshid*. Being pioneers in the field, both of them are of some historical importance. But they hardly represented the Sindhi in general. It was given to the *Sindh sudhar* (the very name was secular) to be the first representative literary journal of the people in their joys and sorrows, hopes and aspirations. During its initial years from 1866, the *Sindh sudhar* was confined to giving the governmental news in general. Later, it was handed over to a voluntary organisation called the Sindh Sabha to conduct its publication. In 1884, Sadhu Hiranand, a co-disciple with Swami Vivekananda of Ramakrishna Paramahamsa, returned from Calcutta to Sindh and took over as its editor. The weekly now voiced the feelings of the people. A staunch nationalist, Sadhu Hiranand did not connive at the wrong doings of the alien rulers, but was wary of the laws governing the press. He published articles of socio-cultural and literary interest until 1887, the year in which he left the *Sindh sundhar* and Khanchand joined it.

Sadhu Hiranand launched his independent Sindhi monthly called *Saraswati* in 1890 from his Academy School which he had established in Hyderabad, Sindh. Many reputed writers including Dayaram Gidumal wrote for the *Saraswati*. Much later, Bherumal Maherchand collected some of Sadhu Hiranand's writings of the journals in the book entitled *Hire jun kanyun* (Diamond nuggets, Hyderabad, Sindh, 1926). In the same year, Sadhu Navalrai, Sadhu Hiranand's brother, issued the *Sudhar patrika* in the Gurmukhi script; it was devoted to the cause of Sindhi women. Another well-circulated Sindhi literary journal which came out in 1896, was the fortnightly *Jote*. From 1899 onwards, it came to be edited by the great essayist, Parmanand Mevaram, whom at one time Bherumal Maherchand, another great essayist, affectionately called 'Addison of Sindh'. The first full-fledged Sindhi literary journal, the *Jote* accelerated the progress pace of Sindhi prose. Parmanand Mevaram died in 1938 and it became difficult to fill in the gap. N.F. Kotwani responded to the call, and conducted the journal successfully. In 1946, he brought out the *Jote* Golden Jubilee Number in which many leading writers of the day appeared.

Before we turn to the Sindhi literary journals of the present century, a mention may be made of some other ninteenth-century weeklies in which literary pieces also appeared alongwith the news. Some of these are: *Mu'awin* (1885), *Prabhat* (1891), *Pratap* (1896), *Aftab* (1896) and *Sukhiri* (1899). The last one was published in the Vaniki or Hindu-Sindhi script.

In the year 1901, three journals came out: the *D.J. (Dayaram Jethmal) Sindh College Miscellany* under the editorship of T.L. Vaswani (Sadhu Vaswani of the later day), Virumal Begraj's *Sindhi* and Sobhraj Lalchand Sharma's *Sanatan dharma pracharaka patre*. Though the letter-press was already there in vogue, the *Patra* used to be brought out from a lithographic press. The staunch Sanatanist, Tejuram Rochiram Sharma was its editor from 1908 to 1939. Of the three journals started in the very beginning of the 20th century, it was the half-yearly

Miscellany that played a major role in the development of Sindhi prose. L.H. Ajwani's *Vichar* (Thoughts, 1940), a compilation of select literary articles from the *Miscellany*, gives an idea of how many writers it published and what services they rendered to Sindhi literature. With the partition of the country in 1947, it ceased publication.

On behalf of the Education Department of Sindh, Tarachand Shaukiram, Sadhu Hiranand's elder brother and the Principal of Men's Training College, Hyderabad, Sindh, brought out the *Akhbar Ta'ilim* under the editorship of Bulchand Dayaram in 1902. Mainly an educational journal, it also published articles of literary interest.

Jethmal Parsram, the most celebrated Sindhi literary journalist, established the Sindhi Sahitya Society in 1914 under the auspices of which he issued the monthly *Risalo*. But after a year or so, Lalchand Amardinomal joined it as the editor. He kept co-operating with Lalchand and yet started independently the daily *Hindvasi* in 1917. A fearless journalist, he wrote an article—at once political and literary, entitled 'Kalalke hati kusana jo kopu vahu' (People throng to the tavern to sever their heads in return for a draught), against the killing of innocent people who had peacefully protested against the Rowlatt Act (1919). While Jethmal pleaded that the title of the article was a quotation from Shah 'Abdul Latif's *Risalo* and permeated with sufi exhortation for us to go to the Murshid's place (the tavern in the metaphor here) and give up our ego (to sever our heads) for the sake of knowledge leading to the 'existential unity', the alien Government did not take cognizance of any literary allusion in the title of the article which was, according to them, seditious. Consequently, he was sent to jail and the triumvirate of Jairam (Jairamdas Doulatram), Ghanshyam (Ghanshyam Shivdasani) and Choithram (Choithram Gidwani) took over as the editors during his absence. Anticipating a big trouble from the Government, the editors changed the name and periodicity of the journal from the daily *Hindvasi* to the weekly *Bharatvasi* in 1922. After serving the term, Jethmal rejoined it in his original position. One great advantage of the controversy around the 'seditious' article was that H.T.Sorley of the Indian Civil Service, a British officer posted in Sindh, got interested in Shah 'Abdul Latif. He learnt Sindhi thoroughly enough to study the poet and was so much impressed by his greatness that he produced his magnum opus *Shah Abdul Latif of Bhit* (London, 1940).

Jethmal Parsram, like his friend and fellow-journalist Parmanand Mevaram, who had in one of the *Jote* issues of 1901 made a strong plea for adoptation of the native idiom avoiding the two extremes of highly Sanskritised or cumbersomely Persianised diction, laid emphasis on the chaste Sindhi for the articles, short stories and book reviews meant for his *Bharatvasi*. In an article written in 1925, he said it was unfortunate that the Hindus tried to Sanskritise Sindhi and the Muslims attempted at Arabicising or Persianising it. The composite nature of Indian heritage, he obseved, demanded that we viewed the things in their proper setting; for instance, the Hindu use of the word 'avatara' for 'paighamber' and the Muslim use of 'juti' (leather shoes) in palce of 'chakhiryun' (wooden-soled sandals, as the ones worn by the ancients of the Ramayana and Mahabharata times) would be improper in the respective contexts. The *Bharatvasi* was closed down in 1926, for Jethmal had many irons in the fire.

After the establishment of the Sindhi Sahit Society's *Risalo* in 1914 and before the inauguration of the *Hindvasi* in 1917 by Jethmal Parsram, the weekly *Hindu* in Devanagari was launched by two Sharma brothers, Vishnu Sharma and Lokram Sharma in 1916. From the subsequent year, it came to be published as a daily in the Perso-Arabic script. Soon after this, Jairamdas, Ghanashyam and Choithram also joined it. Its publication was interrupted a few times when one of the editors was or all of them were imprisoned for the great national cause. On August 1, 1946, the death anniversary of B.G. Tilak, the *Hindu* was renamed the *Hindustan*. In 1948, it shifted its office from Karachi to Bombay, from where it is being published till today. The main regular means of literary expression for the Sindhi writers, its Sunday Magazine edition, called *Hindvasi*, provides a rich fare of articles, short stories, poems and special columns for women and children.

Some other literary journals of the undivided India (upto 1947) were: Maulwi Allah Bakhsh Ab'ojho's *Risala Madrisa* (1904), Harisingh's *Satyavadi* (1904), D'eomal Shamdas' *Larkano patrika* (1904), Tolaram Balani's *Mata* (1905), Kanwalsingh P. Malkani's *Sindhvasi* (1914), Jethmal Parsram's *Ruha rihan* (1920), Maulwi Din Muhammad Wafai's *Al-Vahid* (1920) and *Tauhid* (1923), Hiranand Karamchand's *Navajivan* (1922) and its 'reincarnation' *Unnati* (1934), Gopaldas Lekhraj's *Prakash* (1923), Swami Govindananda's *Kesari* (1924), D.G. (Dayaram Gidumal) College, Hyderabad Sindh's miscellany *Phuleli* (1924), Khemchand D. Vaswani's *Desh-mitra* (1925), Hakim Fateh Muhammad Sewhani's *Al-Jamia* (1925), Nihalchand Vazirani's *Sansar samachar* (1928), Bulchand Rajpal's *Sindhu* (1932), Pir 'Ali Muhammad Rashdi's *Sitara-e-Sindh* (1934), Baldev Gajra's *Swaraja* (1940), Sitab'ai's *Duniya* (1940) and the Sindhi Advisory Board, Govt. of Sindh's *Mehran* (1946). Out of these, the *Sindhu* and the *Mehran* deserve special mention for their great services to Sindhi literary journalism.

After the partition in 1947, the Sindhi Hindus migrated from Pakistan to India and settled in whatever part of the country they found place, especially in Maharashtra, Gujarat, Rajasthan, Madhya Pradesh, Uttar Pradesh and Delhi. Scattered as they are, they feel the natural urge of communicating among themeselves locally and with other members of the community across the states. And residing in the cities, big and small, they

have an easy wherewithall of establishing the presses, an important means of communication. The sense of communication with fellow-members has been so strong in them under the changed conditions in India that the Sindhi associations in Bombay and elsewhere, the associations established while working in the government offices, bring out annual literary journals, e.g. *Halchal* (Western Railway, 1953), *Mumal* (Central Railway, 1953). *Pushp* (Best, 1958), *Surahani* (Income Tax, 1965), *Alka* (Reserve Bank of India, 1968), *Vindura* (Oridnance Factory, 1968), *Sorathi* 1968) *Jahazrani* (Bombay Port Trust Authority, 1969), *Jivan Jote* (LIC, 1970), *Ahar* (Food Corporation, 1973), *Jijal* (Bank of India, 1974) and *Kuber* (State Bank of India, 1980).

The *Hindustan*, the *Sansar samachar* and the *Sindhu* of the pre-partition days continued with their publication in India. But excepting the *Hindustan* (with its Sunday Magazine edition *Hindvasi*), the other two are defunct now. Besides the *Hindustan*, the other daily is *Bharat bhumi* from Ajmer. For the purposes of historical research and development, we may record some of the Sindhi literary journals of the post-partition period: Weeklies: *New Sansar samachar* (Bombay, 1951), *Bharatvasi* (Bombay, 1953), *Sindhu dhara* (Bombay, 1959), *Sangathan* (Kanpur, 1960), *Sindhi Times* (Ulhasnagar, 1962), *Gandhidham samachar* (Adipur, 1965), *Jhulelal* (Ahmedabad, 1966), *Hindu bhumi* (Ajmer, 1968), *Amar Jote* (Baroda, 1970), *Samajvad sangram* (Nagpur, 1974). Fortnightlies: *Bharat jivan* (Bombay), *Yuga dhara* (Ulhasnagar, 1965), *Samrat Dahar Sen* (Indore, 1975), *Lokrajya* (Bombay, 1977). Monthilies: *Nain duniya* (Bombay, 1948), *Phulwari* (Ajmer, 1953), *Nain zindagi* (Jabalpur, 1957), *Kunja* (Bombay, 1960), *Pirah Phuti* (Bombay, 1961), *Shakuntala* (Indore, 1962), *Sahita dhara* (Delhi, 1964), *Rabel* (Delhi , 1964), *Akhaani* (Delhi, 1965), *Marui* (Ahmedabad, 1967), *Film ain fashion* (Ulhasnagar, 1968), *Sindhu bharati* (Rajkot, 1969), *Sangita* (Baroda, 1969), *Malah* (Delhi, 1972), *Zindagi* (Ahmedebad, 1977). Bimonthly: *Kavita* (Ahmedabad,1969). Quarterlies: *Sindhu samaj* (Delhi, 1958), *Sindhi gulshan* (Lucknow, 1960), *Stage* (Ahmedabad, 1978), *Rachana* (Calcutta, 1979), *Nazrana* (Ahmedabad, 1981). Yearlies: *Sahita sug'andh* (Bombay, 1958), *Chandoki* (Agra, 1970), *Sukhiri* (Delhi, 1972), *Jivan sangram* (Gandhidham, 1975), *Phulwari* (Poona, 1980), *Rihan* (Jaipur).

Many literary problems were discussed in these journals. Following the inclusion of the Sindhi language in the Eighth Schedule of Indian Constitution in 1967, the Sindhi litterateurs seemed to pause for a while and have a close look at themselves vis-a-vis the Sindhi people scattered in various states after the partition of India. The special issue of *Sindhu dhara* in May, 1968, posed a question: How far is the literary efflorescence of a language possible without a compact territorial basis? Or, are the impediments before a language without a state real? This subject was reflected in a considerable number of articles in journals. Also, the question of script came up for wide discussion.

Another question which engaged the attention of Sindhi writers was whether Sindhi literature was one on both the sides of Indo-Pakistan borders. They affirmed in unequivocal terms that it was, despite it being produced by the two religious sections under the two political systems.

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Mo.J.

JOURNALISM, LITERARY (Tamil). Significantly the rise and growth of literary journalism in Tamilnadu, as in other parts of the country, was a corollary to the evolution of the nationalistic movement in the nineteenth century. The Press was not only the off-shoot of the awakened conscience of the people, but, while awakening the people to their identity, it also tapped the creative roots of their being through the mother tongue, and thereby contributed to the full flowering of the new channels of thought and literature. The Press became the symbol of the convergence of the birth of the new nation and the literary renaissance.

However, a mention must be made of a few pioneering attempts at journalism impelled by a passion for religion such as *Narpothakam* (1848) and *Siddhanta sankirakam* (1877) and *Brahma-vidya* (1886) and the journals of general interest, such as *Kalavartani* (1866) and *Jnanavinodini* (1870). But *Swadeshamitran* (1822), the first full-fledged newspaper in Tamil, with G. Subramanya Iyer as its editor, can be said to be the morning star of Tamil literary journalism. Since *Swadeshamitran* did not quite reflect the nationalist's love for the mother tongue, V. Kalyanasundaram started *Deshabhaktan* (1917) with Rajaji and a few others as shareholders and Parali Nellaiyappar and Swaminatha Sarma as sub-editors. Soon this was given up and *Navashakti* (1920) came into being, again with V. Kalyanasundaram as the editor. If in *Deshabhaktan* one heard the language of flaming Rudra, in *Navashakti* the language had the melodiousness of the music of Krishna. Poet Bharati too, after working with *Swadeshamitran* for some time, started his own journal, *India* (1906) which must be mentioned for the development of simple prose as well as the introduction of cartoons. Subramaniya Siva's *Prabanchamitran* (1898)

Jnanabanu (1913) and *Indiya desandhri* (1919) were also noble early attempts at literary journalism. V.V.S. Aiyer, who was also associated with *Swadeshamitran* and *Deshabhaktan*, later started *Balabharati* (1925), a completely literary journal, dealing with the messages of the scriptures and lives of great men and also social and literary themes. *Vivekabanu* (1902) combined ethics with patriotism. T.S. Chockalingam and A.N. Sivaraman are among the other important nationalist journalists in Tamil.

Along with these nationalist journals, and even prior to them, came some (literary) journals devoted to women, such as *Sukunavinodini* (1883) and *Penmathibodhini* (1891). *Vivekachintamani (1892)*, *Lokopakari* (1896) and *Jnanabodhini* (1897) were more literary. *Vivekachintamani* is the treasure house of valuable information on the British rule as well as good translations of Shakespeare, and it published novels of Rajam Ayyar and Madhavayya. *Maharani* (1887) was devoted to children. Similarly *Janapriyan* (1900) published translations of moral stories from Sanskrit. *Jnanasakaram* (1902), served the cause of Tamil and Shaivism under the direction of Maraimalai Adikal, and *Jnanachandrika* had an ethical bias. The early literary journals in Tamil was predominantly interested either in religion-cum-ethics or politics, and the interest in literature remained confined only to the level of ideas.

It was *Anandavikatan* (1928) of which Kalki was the sub-editor that started the popular trend, and introduced quite a few entertainment items and came to be even called *The Punch of South India*. But it did not have any political or moral ideology. Yet it is in *Kalki* (1941), the new journal started by Kalki Krishnamurthy himself, that we find the culmination of literary journalism in Tamil—because that gave the fullest expression to the genius of Kalki who was both a great nationalist and a first class creative artist. In *Kalki*, we find the synthesis of nationalism and art, seriousness and entertainment. In *Kalki* Tamil journal became fully popular and literary, in the creative though not in the scholarly sense of the term. Kalki's massive historical novels like *Sivakamiyin sapatam* serialised in the journal recreated the Tamil past in living art whereas social novels like *Alai Osai* portrayed life related to the Gandhian era, and in both the categories he made history contemporary, and fiction flow from reality. *Manikkodi* (1933) has made a significant contribution to the development of the short story and introduced well-known writers like Pudumai Pittan, K.P. Rajagopalan, K.N. Subramaniam, T. Janakiraman, C.S. Chellappa and N. Pichaimuthu. P.S. Ramaiah was its managing editor for sometime. *Kalaimagal* (1932), which had Swaminatha Aiyer as its honarary editor in its infant years, and has K.V. Jagannathan as its editor since 1936, combined literary scholarship and creative writings, and through a prize scheme introduced such novelists as Akilan. *Amudha Surabi* (1947) also belongs to this group. But *Kalaimagal* has also become a simple magazine of stories. *Kalki*, too, after the death of Kalki Krishnamurthy, has not escaped this 'popularisation'.

The 'transformation' of *Kalki* and *Kalaimagal* is a part of the general upsurge of journals with the story often sensational or sexy, at the centre, though one cannot deny that there is 'art' and 'truth' of some kind in the stories published in these journals, and that they also give facets of life ignored by others, and also that in general there is more life in these as opposed to the abstractions or abstruse research of some exclusively literary journals. The tendency to portray sex so ceremoniously, and sometimes unceremoniously (which is equally bad), is rather deplorable. Mention must be made of *Kumudam* (1947), *Dinamani kadir* (1955), *Idayam pesukirathu* (1978), *Kumkumam* (1978), *Savi* (1979), in this category. *Manjari* (1947) is a literary digest of good quality.

Anandavikatan has also become one of the popular journals. Some good writers like Lakshmi, Sivasankari, Sujata and Vasanti write in these journals and good stories like 'Chila nerankalil chila manitharkal' and travelogues and even religious articles like 'Arunachala mahimai' have been published in these journals. To some extent the journals have been liberated from the elite and opened up for the masses, but the focus on sex is alarming.

At the other extreme, there are journals exclusively literary in which literature is equated with scholarship. *Senthamil selvi* (1923), *Tamil pozhil* (1925) and *Senthamil* (1902) are highly academic and scholarly but confined to 'a few, though fit' audience. They also display the purist tendency in style, and *Thenmozhi* (1963) is the best exponent of this philosophy. *Shakti* (1939) was an informative journal and *Ponni* (1947) should be mentioned for its role in pure Tamil propaganda and also its patronage of promising poets after Bharatidasan. There have also been journals devoted to publication of poetry such as, *Kuyil* (1940), *Kavitai* (1964), and *Mullaicharam* (1966) edited by Bharatidasan and Thesini Ponnadiyan respectively. The contribution of Kannadasan and Surada to poetry through literary journals is highly commendable.

Some journals devoted to the cause of the Dravidian Movement have not only published good stories and articles of literary value but also evolved a vigorous style of their own and in this respect *Murasoli* (1954) and *Dravidanadu* (1957) with M. Karunanidhi and C.N. Annadurai as editors must be mentioned. S.B. Aditan's journals have made Tamil a viable medium for popular writings. T.K. Srinivasan and Thillaivillalan are among the important contributions to the journals of the Dravidian movement. M.P. Sivagnanam's *Senkol* (1949) and *Tamil murasu* have done yeomen service to Tamil literature by linking literary interests with the nationalist cause, and publishing novels like *Anthanal* and articles on *Silappadikaram*. Another group of journals with literary interest has a Marxist slant. *Anantabodhini* (1951) and *Prasanda vikatan* (1925) with Narana Duraikkannan as

editor have contributed a lot to the development of modern sensibility in Tamil. Ragunathan's *Santi* (1945), *Mullai* (1946) and Vindan's *Manithan* (1954) and Vijayabhaskaran's *Saraswati* (1955) gave importance to progressive literature dealing with social realities and class struggle and *Saraswati's* contribution to literary innovations is significant. *Thamarai* (1958), which was started by Jiva, has given importance to humanistic writings and translations from Russian literature. *Semmalar*, the literary journal of the Marxists, deals with the rise of the labour class.

C.S. Chellappa's *Ezhuthu* (1959) has been promoting literary criticism and the new Tamil poetry movement, and is concerned with literary forms as opposed to the ideological concern of the "progressive" journals already referred to. *Dipam* (1965). *Kanaiyazhi* (1965), *Nadai* (1968), *Gnanaratham* (1970), *Vasakan* (1973), *Nilakkuyil* (1974), *Vizhikal* (1974), *Kasada thapara* (1975), *Narihal* (1975), *Salankai* (1977) also belong to this category. Of these, *Dipam* alone strikes a balance between creativity and criticism, and its policy of the golden mean enables it to publish intelligible poems of the modernist movement. But its concern with 'the middle class life' in creative writing excludes huge chunks of human experience. *Araychi* (1969) and *Tamil Culture* have published research articles.

The history of literary journalism in Tamil shows an oscillation between edification and entertainment, between idealism and a kind of realism, between literary scholarship and literary creation. On the one hand popular journals are far from literary, and on the other, literary journals are exclusively academic and removed from both creative art and life. Even though journals of different categories are necessary and desirable both with regard to ideologies and form, there is a need to make popular journals more literary and literary journals more popular. The idealistic journals should have more art, and the artistic journals can also afford to have some ideals. The journals being something like the collective mind of a people, they help the language to come closer to the people and create a literature of the poeple; but they should not only reflect the people in the right sense of the term, but they should also help to refine literary taste and set standard of perception and judgement. There should be a greater synthesis of critical intelligence and creative sensibility, and criticism must become more than sterile scholarship and enhance the enjoyment of literature. Whereas Tamil literary journalism can be proud of its literary giants like Bharati, Swaminatha Ayyar, V. Kalyanasundaram and Kalki, it has yet to have an F.R. Leavis or a T.S. Eliot of its own.

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K.C.

JOURNALISM, LITERARY (Telugu). Journalism in Telugu took its origin in the days of the East India Company, that is between 1832 and 1857, when several printing presses began to function at Madras. Though it is still difficult to determine the name and nature of the first Telugu journal, it could, however, be said that it must have emerged around 1832. *Vartamanatarangini* (1842-58), founded by a patriotic Muslim, Rahamatullah with the laudable object of fostering Hindu-Muslim unity, and edited later by one Puvada Venkata Rao, who was in close touch with C.P. Brown, published three times a month, was the first journal to run a few literary features. It used to publish occasionally ancient Telugu verses for discussion on its textual accuracy and literary merits. Literary luminaries like Paravastu Chinnayya Suri and Ravipati Gurumurty Shastry used to participate in these discussions. *Hitavadi* (1848-62), edited by a learned Christian missionary, Edmond Sharkey, and aimed at propagation of Christianity, was popular because of its tolerant outlook towards other religions and literatures. It was printed at Madras and published from Machilipatnam. When it was revived after a break in 1862, it published the essays, then called 'prameyas', of Swamineni Muddu Narasimham Naidu. *Ramayana* (1854), a monthly journal edited by Vavilla Ramaswamy Shastry, was entirely devoted to printing the *Ramayana* only. It was circulated among 850 readers. *Dinavartamani* (1856), a weekly, used to publish translated English classics like *Robinson Crusoe* and *Gulliver's Travels*. A notable feature of Telugu journalism in this period was its pronounced predilection for the colloquial style which, however, in course of time, tended towards formal rigidity of classicism. The second phase of Telugu journalism (1857-74), which was politically a colonial age, is justly called 'The age of Kokkonda' after the redoubtable scholar-journalist, Mahamahopadhyaya Kokkonda Venkataratnam Pantulu. If Kandukuri is the father of modern Telugu journalism, Kokkonda is the father of Telugu literary journalism. Kandukuri, in fact, began his journalistic career with his contributions to Kokkonda's *Andhra bhasha sanjivani* (1871-83; 1892-1900). Later, they separated and represented the forces of classicism and modernism respectively. Its distinguishing features are: (i) its chaste literary style, (ii) its scrupulous avoidance of English words, giving currency to neologisms, (iii) its restoration of the practice of writing editorials, given up since the time of *Vartamanatarangini*, (iv) publication of original metrical Telugu compositions, (v) publication of lyrical and elegaic poetry, (vi) introduc-

ing the first female journalist Janakidevi. Other noteworthy literary journals of this age are: *Sujanaranjani* (1862-67); *Shriyakshi* (1863-65); *Tattwabodhini* (1864-70); *Purushartha pradayini* (1872-78) and *Swadharma prakashini* (1873-76). The most notable feature of this age is the rise of literary style, 'granthika bhasha', and the decline of the spoken style. With Kandukuri's *Vivekavardhani* (1874-1885), we enter the third phase of Telugu journalism (1874-1900). These are the years of Imperial India. Seeds of nationalism, too, were shown by now with the birth of the Indian National Congress in 1885. Winds of change began to blow. Though universities came into existence in 1857, the full impact of western education began to be felt only at this time. Under the aegis of English education, new literary genres like novel, biography, drama, lyric and satire had evolved.

Invariably they made their debut in the journals of the day, most notably in those edited by Kandukuri, like *Hasyasanjivani* (1878), *Chintamani* (1881), *Satihita bodhini* (1883), *Zahanapatrika* (1893), *Satyavadini* (1905) and above all *Vivekavardhani*. In the age of Kandukuri, literary journalism donned the attire of modernity. His most significant contribution to journalism is its style, 'sulabhagranthika' (simplified classical) which, elastic and efficient, did not aim at eschewing foreign words. A host of literary journals cropped up during this period, chief among them being *Janavinodini* (1875-85); *Prabandhakalpa* (1880-82); *Yatharthavadi* (1881-85); *Niti-darpanamu* (1885-87); *Sujanamanollasini* (1885); *Amudritagrantha chintamani* (1885-1904); *Vaijayanti* (1894-99); *Saraswati* (1898-1912); *Manjuvani* (1898-1904); *Ratnakaram* (1899-1902). The journals used to publish obituary notices on poets as also the letters exchanged between the poets as also the letters exchanged between the poets and the scholars. Speaking of the great interest that these letters evoked, N. Venkata Rao says: "such was the interest evinced in those days in literary problems that correspondence was carried not only by letters but by telegrams." *Krishnapatrika* (1902) heralded a new age in journalism. Mutnuru Krishna Rao, the famous editor of this journal, lifted politics to the plane of spirituality and literature. His style was inimitable. The feature, 'Vadagallu' (Hail stones), run by Ravuri Satyanarayana, was particularly notable for its lightness of touch, broad humour and incisive criticism. The journal continued well into the sixties from Hyderabad. The period under notice had seen the advancement of modern literary movement under the guidance of Gidugu and Gurazada. As many a literary mayhem was fought between the classicists like Jayanti Ramayya Pantulu and Sripada Krishnamurty Shastry on the one hand and modernists like Gidugu, Gurazada on the other, the literary journalism had flourished and reached its zenith. According to V. Lakshmana Reddy, as many as fifty literary journals appeared between 1920 and 1930 alone. Many of them had, of course, a short life, but their contribution still remains The end of the period is indeed the end of a golden age in literary journalism. It is interesting to note that though politics was now an all-consuming passion, literature was not neglected. The editors and the promotors of the journals in this age were all genuine lovers of literature and dedicated patriots. Commercialism had not yet raised its head. Most prestigious journals of the period were: *Andhra sahitya parishatpatrika* (1912); *Trilinga* (1916-55); *Granthalaya sarvaswamu* (1918-1928); *Telugu* (1920); *Sharada* (1923-24); *Saraswati* (1923-28); *Bharati* (1923); *Prabuddha Andhra* (1924-30); *Kala* (1927-40); *Sujata* (1926-40); *Jayanti* (1927); *Pratibha* (1936-40); *Udayini* (1936); *Andhri* (1940-43). Of these *Bharati* (a monthly), founded by Kashinathuni Nageshwara Rao deserves a special mention not only because of its unbroken continuity of existence, but also because of its catholicity of taste. In it we find what is best and lasting not only in Telugu literature but also in its history and culture. Its book reviews, its 'Miscellany' (Kalagurgampa), its publication of inscriptions lend a hue of its own. It has set an all-time standard for literary journalism.

The birth of daily journalism is an outstanding feature of this age. At least two dailies, *Deshabhimani* (1886), edited by D. Seshachalapati Rao and *Gautami* (1906), edited by Sripada Krishnamurty Shastry, were in existence before. *Andharapatrika*, starting as a weekly from Bombay in 1908, became a daily in 1914 from Madras. It is taken by many as the first Telugu daily because of its importance. Now it has editions published from Vijayawada and Hyderabad. Its weekly literary supplements (*Saraswatanubandhamulu*), its annual numbers (*Ugadi sanchikalu*) are a treasure-house of Telugu literature, history and culture. *Andhraprabha* (1938), *Golakonda patrika* (1946), *Andhrajyoti* (1960), too, have been rendering yeoman service to the cause of letters. The daily journalism has brought to the fore such talented editors like Gadicharla Harisarvottama Rao, Nyapati Narayanamurty, Nilamraju Venkatashesayya, Gora Shastry, Khasa Subba Rao, Suravarapu Pratapa Reddi, Vidwan Vishwam, Tirumala Ramachandra, V.R. Narla, Katragadda, Maddukuri Chandrashekhara Rao. Among the leftist newspapers, *Vishalandhra* is notable for its services to literature. It ran a literary supplement for some time between 1960 and 1962. K.V. Ramana Reddi wrote a series of literary articles in it under the head 'Akshaya tuniramu'. Kodvatiganti Kutumba Rao, Avantsa Somasundar, Y. Balaramamurty, *et al* were other contributors. It publishes book reviews, too. The fifth phase in Telugu journalism coincides with the post-Independence era. At this stage, it is difficult to identify any particular journal to be exclusively literary. Almost all journals run some literary features. However, the growth of journals, exclusively for short stories, like *Yuva* (monthly), is a noticeable feature of the age. From the literary point of view,

the appearance of monthlies, *Vipula* (1977) and *Chapala* (1977) devoted to literature, is welcome, Even in the age of commercialism, we have a few journals dedicated to literature. Outstanding among them are: *Parishodhana* (1950-52); *Sravanti* (1951); *Abhyudaya (1954); Vishwarachana* (1960); *Srijana* (1967); *Prajasahiti* (1975); *Kalakeli; Samvedana; Janadharma; Navabharati*. It is gratifying to observe that in the pages of some of the Marxist-oriented journals like *Srijana*, a new kind of criticism called Marxist criticism is being introduced. The influence of journalism on Telugu language on the whole is salutary. A number of words are being coined almost every day. The sentence patterns have changed under its influence, giving a new look and new source of power to Telugu. However, it is a matter of regret that many writers and editors, these days, exhibit a total lack of commitment towards the preservation of linguistic health. From the point of view of style and diction, contemporary journalism leaves much to be desired.

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Gr.S.

JOURNALISM, LITERARY (Urdu). Printed Journalism in Urdu was born with the publication of the weekly, *Jam-e-Jahan Nuna* in 1822 in Calcutta the capital of the British Government in India at that time. The journal was, however, devoted to news and current affairs.

Literary journalism, as distinct from news journalism, took some decades to shape up. It was born and developed in the north, or more specifically in the Ganga-Jamuna belt which is believed to be the birth place and nursery of the Urdu language.

The first attempts in the direction were made by the Delhi College, which founded a society for the promotion of the vernaculars. It brought out *Mobib-e-Hind* in 1847 which was edited by Master Ramchander, a teacher of Mathematics in the College and an active member of the Society. A neo-Christian and a talented person as he was, he blazed a new trail in the nascent literary journalism by publishing articles on Urdu poets and their works. The College also brought out two other periodicals, *Qiranus Sa'dain* and *Favaidul Nazirin*, in 1845, latter of which was also edited by him. These periodicals offered a mixed fare on literary, scientific and topical subjects.

The first full-fledged literary journals, according to the perceptions of the times, were the *Guldastas* (bouquests) which were confined to poetry, mostly ghazals which were composed on a given line of verse for organised poetic symposia. The first of these, *Gul-e-Raana*, was started from Delhi in 1845 by Maulavi Abdul Karim. Later, their centre of publication shifted to Lucknow. These *Guldastas* dominated the literary scence for over half a century.

Tehzib-ul-Akhlaq started in 1870 by towering figure of the times, Sir Syed Ahmed Khan, founder of Aligarh Muslim University, released a new spirit of enquiry about the suppression by the British which followed the revolt in 1857. Its simple and persuasive prose set a new tone in literary journals. Its urge for change of old concepts raised many controversies in the umpteen journals brought out by the orthodox sections. Sir Syed, the boldest social reformer ever produced by the Muslim community in India, weathered the storm like his predecessor, Raja Rammohun Roy in Bengal, who had to resist the orthodox Hindus in his campaign against the practice of the 'Sati'.

A departure was made in the eighties when a stalwart of the times, Maulana Abdul Halim 'Sharar', started *Dil-Gudaz* in 1887 from Lucknow. This journal was devoted to prose. Starting with articles on poetic and romantic subjects, it later carried novels written by the editor himself. Another luminary of the times, Ratan Nath 'Sarshar' also brought out a magazine *Khumkada-e-Sarshar*, which carried only novels.

The vogue of 'Punch' journals, employing humour and satire to drive home the need of social and political reforms, was brought to Urdu literary journalism in 1855 with *Mazaq* from Rampur. But the most important journal of over 40 such journals which had sprung up, was *Avadh Punch* which appeared from Lucknow in 1877. Its editor, Munshi Sajjad Husain, who was a great stylist and a forceful wit went to the extent of refuting Sir Syed Ahmad's arguments asking Muslims to keep away from national politics.

20th century opened up with Shiekh Abdul Qadir's *Makhzan* which started publication from Lahore in 1901. It was a pioneering effort in literary journalism which set a new tone in Urdu verse. It stirred up interest in Western literature through translations.

Zamana, which started its publication from Bareilly in 1903, and later, shifted to Kanpur where its prodigious editor Munshi Dayanarain Nigam resided, was a comprehensive and an epoch-making literary journal. It secured the co-operation of leading writers of all communities and promoted prose material distinctly secular in character.

A few months after the commencement of *Zamana*, Maulana Hasrat Mohani, poet, scholar, statesman and a freedom fighter started *Urdu-e-Moalla* (1903) from Aligarh. Presenting an impressive blend of poetry, prose and politics, this remarkable magazine crusaded for complete

independence at a time when the very word independence' was a taboo. Its avowed aim was "to correct people's taste which had been affected by Sir Syed's advocacy of separatism" as distinct from the demands for freedom.

In the same year, Maulana Abul Kalam Azad brought out his monthly *Lisan-us-Sidq* (1903), a literary and social magazine which, like *Urdu-e-Moalla*, also sought to reform Muslim society and its customs. Initially steeped in Sir Syed's politics, its editor, a towering intellectual and statesman under the influence of his friend, Maulana Shibli Nomani, editor of *Al-Nadawa* (Lucknow), soon took to nationalism which later, found strongest expression in India's first high class political weekly *Al-Hilal* started by him in 1912.

The tradition of *Makhzan* and *Zamana* was carried on by *Adeeb* (1910), Allahabad edited by Naubat Rai 'Nazar', Pyarelal 'Shakir' and Hasser Azimabadi successively, *Al-Asar* (1913, Luckn.), edited by Pyarelal 'Shakir', *Subh-e-Umid* (1918, Lucknow), edited by Brijnarain Chakbast and *Al-Nazar*, Lucknow, edited by Maulvi Zafur-ul-Mulk Alvi. They presented literary material of high quality. Khuda Bakhsh Oriental Public Library of Pätna has started a series of special publications of selections from these rare magazines.

In 1921, Anjuman-e-Tarraqi-e-Urdu (Hindi), the premier organisation working for the promotion of Urdu set up in 1903, started under the secretaryship of Shibli Nomani, the redoubtable advocate of the lanugage, the first literary-cum-research journal, *Urdu*. The journal continues till today under the title of *Urdu Adab*.

In 1922, Niaz Fatehpuri started his monthly *Nigar* from Agra, which was shifted to Lucknow in 1927 and rose to be an ace literary magazine of an unmatched intellectual value. Non-conformist and stimulating, it created new standards in literary perceptions.

Literary journalism had by now reached lofty heights in the Ganga-Jamuna belt and its impact continued to be felt throughout the entire country. This is considered to be the golden period of Urdu literary journalism in India.

Picking up the representative ones, the period produced from Delhi: *Saqi* and *Tanwir;* from Lucknow: *Farogh-e-Urdu:* from Agra; *Naqab:* from Bhopal: *Afkar* and *Jaadah;* from Patna: *Subh-e-Nao* and *Maa'sir;* from Hyderabad: *Sabras* and *Saba*, from Bombay; *Asia*. *Shair*, *Nawa-e-Adab* and *Naya Adab*. But the most bubbling and, in fact, leading centre was Lahore from where appeared *Nairang-e-Khayal*, *Alamgir*, *Humayun*, *Adabi Duniya*, *Shahkar*, *Adab-e-Latif* and *Savera*.

Several of these pre-Independence journals fell in the domain of the newly carved out Pakistan; some others from India like *Saqi*, *Afkar* and *Nigar* also shifted there.

But the field in India was enriched with new publications. Today, India is the largest publisher in the world of Urdu newspapers and periodicals. In an overall total of 1299 journals there were 189 (estimated to be more than double of those which existed in 1947) devoted to literary and cultural affairs, in 1981—the latest year for which official figures were available at the time of this writing. A good few of this long list are running for two decades or more. These include *Farogh-e-Urdu* (Lucknow), *Shab-Khoon* (Allahabad), *Shair* (Bombay), *Subh-e-Umid* (Bombay), *Gagan* (Bombay), *Sab Ras* (Hyderabad), *Shugoofa* (Hyderabad), *Ahang* (Gaya), *Suhail* (Gaya), *Biswin Sadi* (Delhi), *Shane-Hind* (Delhi), *Jamia* (Delhi) and *Kitab Numa* (Delhi).

Some others which contributed richly to the literary tradition but ceased publication after over ten years' existence because of economic or other reasons, include *Shahrah* (Delhi), *Tehrik* (Delhi), *Tehreer* (Delhi), *Guftagu* (Bombay), *Shahkar* (Allahabad) and *Kitab* (Lucknow).

Several central and state governments and Urdu academies also publish literary and cultural journals in Urdu. These include *Ajkal* (New Delhi), *Dilli* (Delhi), *Naya Daur* and *Akademi* (Lucknow), *Zuban-o-Adab* (Patna), *Shiraza* and *Taamir* (Srinagar), *Imkan* (Bombay), *Andhra Pradesh* and *Qaumi Zuban* (Hyderabad), *Pasban* (Chandigarh), *Tameer-e-Haryana* (Chandigarh) and *Aiwan-e-Urdu* (Delhi).

The total circulation of literary journals was 2,71,000. But this has been fluctuating. The highest figure of 3,11,000 was achieved in 1969, for 152 journals. The fall in circulation does reflect on the readership which interalia depends on the fare offered.

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G.D.C

JUG BADAL GAYA (Punjabi) is a theme-oriented novel which brought Sahitya Akademi award to its author Sohan Singh Sital in 1974. Taking advantage of their social and economic high status in the society, the big zamindars (landlords) fully exploit the poor people of lower classes at various levels of life. They continue their economic, social, religious and moral exploitation, till someone emerges from them to avenge these excesses under the new and changed circumstances.

Lakha Singh, became a big zamindar by cleverly usurping the lands of small farmers under one pretext or another. He persuades Natha Singh to perform religious and social ceremonies so that he may be forced by these lavish celebrations to hypothecate some portions of his agricultural land to him. He is clever enough to convince his simpleton wife Basant Kaur to make her parents agree

to marry her sister Swarno to her husband Lakha Singh, as she is unfit to bear another son to him. Swarno, forced by the circumstances, no doubt marries Lakha Singh, but like a true rebel, defies his authority and gets herself impregnated by her lover. After Swarno's death, Lakha Singh develops more close relations with his brother-in-law Sammund Singh and through him is able to seduce Rajo with whom Sammund Singh had illicit relations, to marry Lakha Singh's servant Dudha, just to throw dust in the eyes of the public, but for all practical purposes, she would be Lakha Singh's wife. Rajo, gives birth to a son Jarnail Singh, who is educated upto the matric standard and Lakha Singh arranges his employment as a patwari. In 1947 India is partitioned and Lakha Singh's entire holdings go to Pakistan and he is compelled to leave his native village. During his migration to partitioned Indian soil, most of his near ones are either killed or they die on the way, leaving only Rajo and her son Jarnail singh. Jarnail Singh is posted at the claims section of the Refugees Resettlement Department at Jallandar. When Lakha Singh realizes that his claims cannot be finalized unless he agrees to Jarnail Singh's designs of accepting Rajo as his legal wedded wife and Jarnail Singh as his legal son, he agrees to it and accepts both of them as his kith and kin.

Sital presents his theme mainly through the characterization of his clever hero Lakha Singh. For delineating his theme realistically, artistically and effectively, he selects rural locale of Punjab, of which he has a rich and personal experience. Atmosphere plays a major role in expounding its theme.

Characterization is the main strength of this novel. Lakha Singh has emerged as an immortal character for his individuality, elasticity and boldness. Male and female characters of the novel can be divided in three different categories—men who exploit, are exploited or help in exploitation. Female characters may be categorised as orthodox (Basant Kaur), rebel (Swarno) and over-ambitious (Rajo). Rajo is prepared to become a keep of Lakha Singh because she is obssessed by a feeling of inferiority complex. Jarnail Singh symbolizes the modern angry youth, who, because of his rebellious nature, is ready to protest and fight frankly for his rights till he achieves them.

Sital's point of view in this novel is healthy, constructive and progressive. He has full sympathy for the downtrodden, especially the landless labourers and economically dependent and morally exploited women. He has an ideal to achieve but he is not idealistic in approach, rather he remains a realist through and through and uses irony wherever and whenever needed. Poetic justice does find a place in the suspense-packed narrative, because of Sital's religious, moral and social values of life.

Jug badal gaya is thus Sital's representative fictional work, which happily, is also his best work.

S.S.U

JUR'AT QALANDAR BAKHSH (Urdu; b. 1748, d. 1809) a distinguished Urdu poet of the Lucknow school, was born in Delhi but later, migrated to Faizabad and from there to Lucknow. His real name was Yahya Amaan, but he was known by his alias, 'Qalandar Bakhsh,' though some writers have mentioned otherwise. Accordingly to Mushafi, the political upheavals at Delhi drove him to the eastern provinces. He learnt music and astronomy in Lucknow. He was a master of sitar. In Lucknow his two most distinguished patrons were Nawab Muhabbatullah Khan, son of Hafiz Rahmat Khan and Prince Sulaiman Shikoh. He lost his eyesight very early in life. Jur'at breathed his last in 1809.

Jur'at's poetry reflects the enjoyable atmosphere of Lucknow in those days. His verses vibrate with a sensuousness and conviviality which had come to be associated with Lucknow under the Nawabs. He was essentially a songster of romance and love. Unbridled and unrestrained passion is expressed in his elegant verses. It may, however, be added that his depiction of love is at a very low level of sensuality, devoid of all higher and nobler sentiments. Some of his verses reflect his depression and distress at the social and political chaos that prevailed in Oudh at the time.

The epicurean elements, which predominate his poetry, are in consonance with the general atmosphere of the Lucknow court. In his *Kulliyat*, however, a discerning eye can see a poet with a feeling of loneliness, insecurity and frustration. His gaiety was not an expression of the overflow of passion, but a facade to hide the anguish of his soul. Though his poetic talent has been analysed and appreciated by Hasrat and Abul Lais Siddiqi, a detailed appreciation of his work is a desideratum.

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K.A. N.

JWALAMUKHIYA MELE (Kannada) is a novel by Basavaraja Kattimani which was awarded the Soviet Land Nehru Award (1968). The title means 'On top of the volcano'. The novel, published in 1951, is one of the major achievements of the Pragatishila or Progressive Movement. The hero is Chandranna, a poor but idealistic journalist, and the novel depicts his fight to improve the lot of the poor and the exploited. He himself declared once that he had no objection to being called a communist. Though the novel itself is charged with idealism, it is realistic in its picture of the struggle of the poor, the exploited and the labour class. It shows vested interests in the form of the political leader, the factory owner and the

religious leader ganging up against the underdogs, the characters themselves are rather simple and are either on the side of the oppressed or against them. The novel also lays bare the shortcomings of the leadership which avowedly fights for the exploited. The richness of loyal human relations is set against the false glitter of the life of the heartless rich.

L.S.S.R.

JYOTIRISHWARA (Maithili; b. 1280, d. 1340) is the earliest undisputed writer in Maithili. He was known as a writer in Sanskrit also for his works, *Dhurttasamagama* (a farce) and *Panchasayaka* (a work on erotics) but his contribution to Maithili was brought to light by Mahamahopadhyaya Haraprasad Sastri in the course of his search for Sanskrit manuscripts in Nepal during 1895-1900. He came across Jyotirishwara's Maithili classic, the extensive prose work, *Varnaratnakara* (The ocean of descriptions), which is encyclopaedic in nature, about the medieval life in eastern India. Another significant work discovered by Jayakanta Mishra in 1957 is a Maithili version of the *Dhurttasamagama* consisting of the earliest Maithili songs. Jyotirishwara's work seems to have been responsible for moulding the work of the great Vidyapati.

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J.M.

END OF VOLUME TWO